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MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Another Big, Proven Broadway Stage Success becomes bigger & more popular on the Screen!

TAYLOR HOLMES

Frederic S. Isham's

NOTHING but the TRUTH

Directed by David Kirkland

METRO

CALIFORNIA LIBRARY

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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RITCHEY LITHO. CORP.

JAMES V. RITCHEY, Pres. DANIEL PETIGOR, Vice-Pres.

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

Telephone Chelsea 8388 ~ 406 west 31st. Street. ~ New York.

To the Industry in general:—

The primary—the essential—object of everybody connected with the motion pictures industry is to keep the auditorium full!

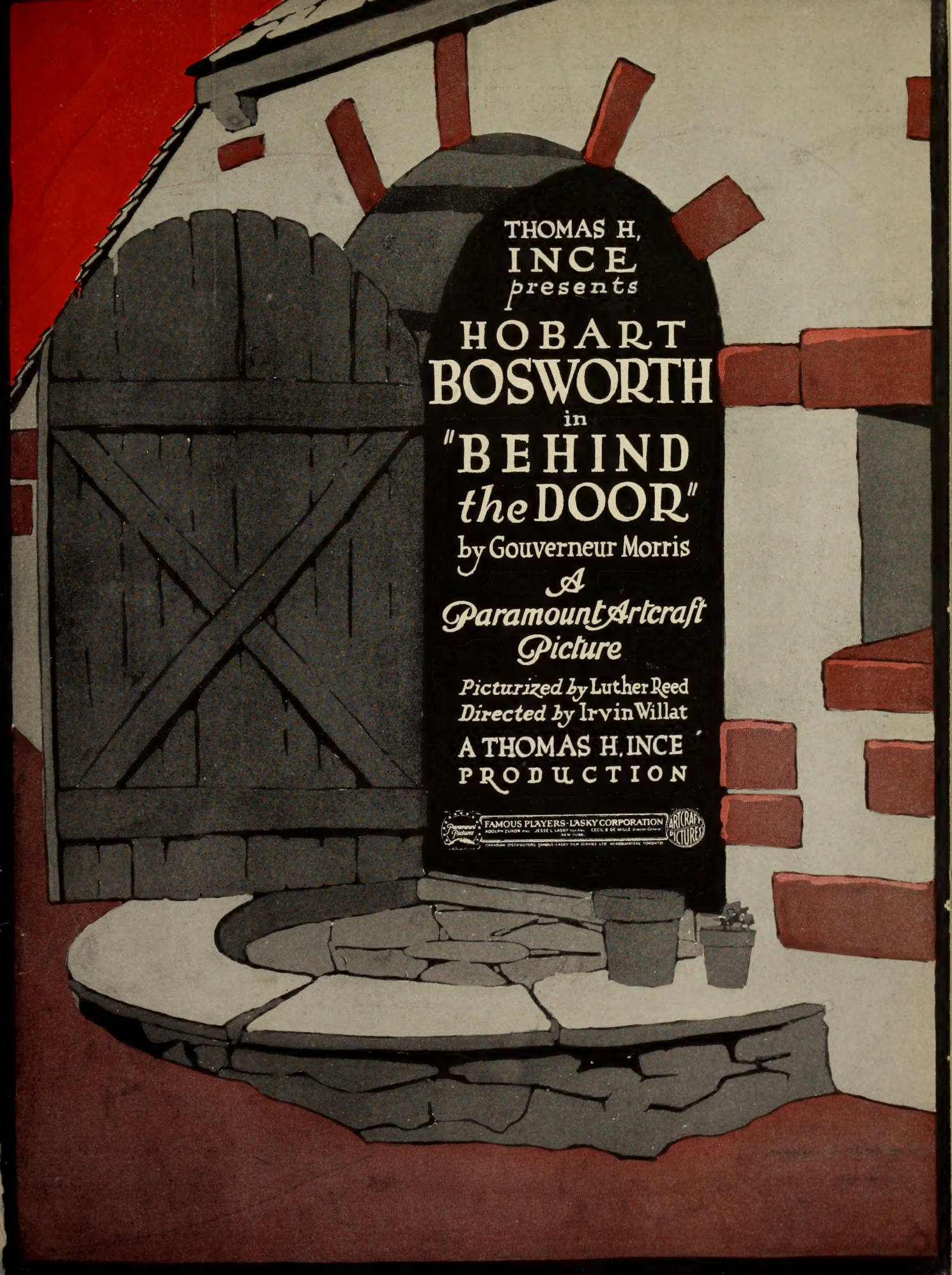
We are doing it in the only way it can be done: By producing posters that are so powerful, so strong and so convincing that the passing public is literally forced to enter the theatre that has them on display. To get the maximum box-office receipts, RITCHEY posters **must** be used! No matter how much time, thought and money is expended upon a program, it is all wasted if mediocre posters are used, for the public judge a show by the posters that advertise it!

The RITCHEY LITHO. CORP. is the greatest organization of poster artists and poster printers in the world! Our poster advertising specialists are the only ones who can make the kind of posters that pack auditoriums. All the great poster artists of the country are in our organization. These are the men who are responsible for every great poster that has appeared upon the boards in the last twenty years.

Great posters are inevitably RITCHEY posters!

James V. Ritchey.

CALIFORNIA STATE LIBRARY


THOMAS H. INCE presents
HOBART BOSWORTH
in
"BEHIND the DOOR"
by Gouverneur Morris
A Paramount Artcraft Picture
Picturized by Luther Reed
Directed by Irvin Willat
A THOMAS H. INCE PRODUCTION
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK
CANADIAN DISTRIBUTORS, FAMOUS-LASKY FILM SERVICE LTD HEADQUARTERS TORONTO
ARTCRAFT PICTURES

"BEHIND THE DOOR"

A THOMAS H. INCE PRODUCTION

Vengeance!
Deep as the Ocean!

IT STARTS THE THRILL ALONG THE SPINE!

In all the history of motion pictures there has never been a picture like "Behind the Door."

In its slashing boldness, its eloquent daring, its gigantic theme—above all, in its terrific *punch*—"Behind the Door" stands absolutely and unqualifiedly alone!

It is the very heart and soul of a great passion laid bare with consummate art, to stir to the depths the hearts and souls of grown-up men and women.

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount-Artcraft Picture

"Everywoman"

By Arrangement with HENRY W. SAVAGE

WITH

VIOLET HEMING
THEODORE ROBERTS
and WANDA HAWLEY

By Walter Browne . *Scenario by* Will M. Ritchey

DIRECTED BY

GEORGE MELFORD

A Paramount Artcraft Picture

"Everywoman"

USE IT!

The following prologue was spoken by "Nobody" at the opening performance of "Everywoman" at the Rivoli, New York. It was written by Dr. Frank Crane

Underneath the wonderful stars, and in all this wonderful world, there is nothing so wonderful as love.

Being the greatest thing in the world, love is the most abused, most perverted, most beset with dangers.

Therefore in this vision you will see how the woman tempted by flattery, by wealth, by luxury, comes at last to see that only love is worth while, is safe and beautiful and everlasting, when it goes hand in hand with truth.

I am Nobody! And Nobody can tell you how divine and glorious love is when love clings to truth, 'for better, for worse, for richer, for poorer,' even unto death; and how terrible the fate of that love, which, losing the companionship of truth, drifts down to the rocks of ruin.

O, Soul of Woman, look! In this picture you will see yourself. And well for you if you shall also see that underneath the wonderful stars, and in all this wonderful earth, there is nothing so wonderful as love, when love's other name is truth!

FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES

A Personal Question

INEVITABLY you have read of the widespread praise critics and public alike have showered on this truly great superfeature. You surely KNOW that here is a tried and tested success!

Then

Only one question remains–a personal question–"Have **YOU** played 'The Right to Happiness'? Not yet? Then no matter whether your town is large or small there's big money waiting for you. Get that money NOW.

"The RIGHT to HAPPINESS"

The Greatest Love Story Ever Told

Produced under the direction of

ALLEN HOLUBAR

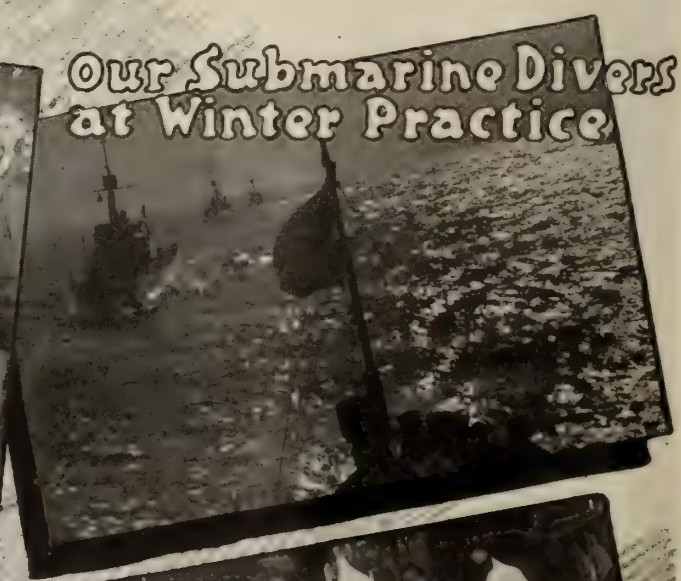
STARRING

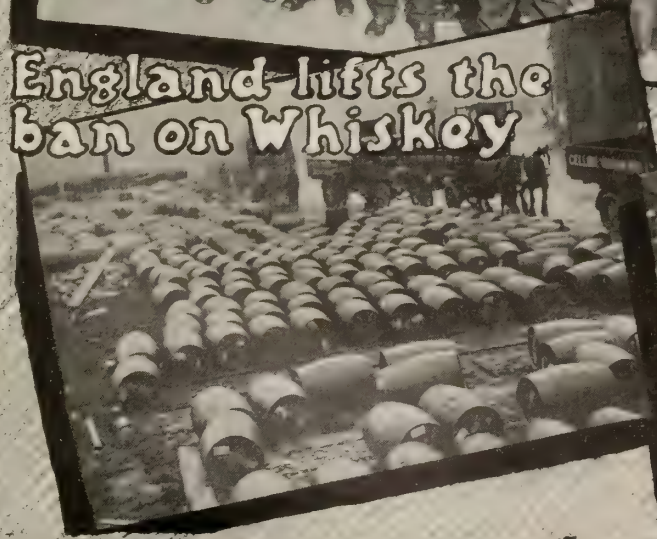
DOROTHY PHILLIPS

A UNIVERSAL-JEWEL SUPER PRODUCTION

Something All in one

GENERAL interest is the true test of every News Reel. It isn't enough to show simply the news—it must be news that appeals to all—something for everybody—a reel of novelties in news, more than simply a record of what's happened.

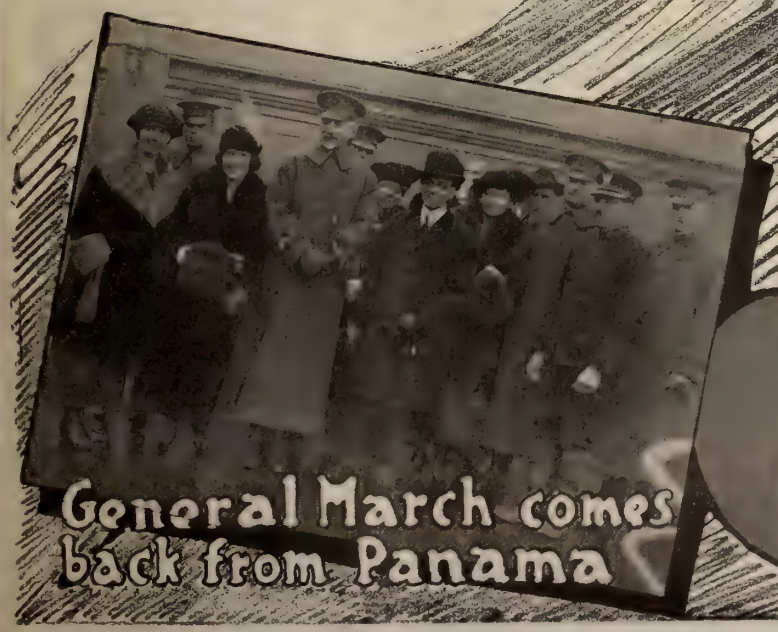




for Everybody weeks issue

INTERNATIONAL is just as far ahead of its competitors in **novelties in news** as in its scoops and beats—just as far ahead in making up a reel for **everybody** as it was in giving you the first pictures of the German U-35 torpedoing merchant vessels. Book the BIG THREE of the news world without delay. The longer you wait the more your audiences miss.

International News
Universal
Current Events
Hearst News
issued by
International
Released by
Universal.



3 ALWAYS FIRST

COSMOPOLITAN PRODUCTION

"The CINEMA MURDER"

WITH

MARION DAVIES

A Paramount Artcraft Picture

By E. PHILLIPS OPPENHEIM *Scenario by FRANCES MARION* *Directed by GEORGE D. BAKER*

—behind the scenes. On the stage. In the photoplay studio. What do you know of the life there? Rumors? Gossip? Startling stories?

Scenes "inside," intimately portrayed in this vivid Oppenheim romance of love, conflict and intrigue among those who live—and those who prey on the stage and studio.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Canadian Distributors: Famous-Lasky Film Service, Ltd.
Headquarters: Toronto

Wm. S. HART

Paramount-Artcraft Pictures

"They travel fastest who travel alone"

SO now it's William S. Hart—***alone.*** His own productions. Written as he wants them written. Directed as he wants them directed. And supervised and produced from start to finish by William S. Hart, himself, ***individually.*** The ***first*** of the ***new*** William S. Hart individual productions is "Sand." Adapted for William S. Hart, by Lambert Hillyer.

The first William S. Hart Production

From the story
"Dan Currie's Inning"
By Russell A. Boggs

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

Artcraft Pictures

Directed by Lambert Hillyer.
Photographed by Joe August A.S.C.

"Oh don't miss it—
don't miss it!"

So wrote Miss Harriet Underhill, in the New York Tribune, after she had seen "BROKEN BLOSSOMS." And so have countless thousands said after her.

The appreciation of things beautiful varies; no great work has ever found universal praise; even the Bible has its defamers—but the whole world of art recognizes that the greatest screen achievement, the supreme contribution to cinema progress, is "BROKEN BLOSSOMS."

And every theatre that seeks to foster the best traditions of the motion picture, every house that is growing with the art of the film, must number among its presentations

D.W. GRIFFITH'S
"BROKEN BLOSSOMS"

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

NOW -

WATCH THE CROWDS AND JUDGE FOR YOURSELF

DOUGLAS FAIRBANKS'

NEW PICTURE – JUST RELEASED

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

DAVID WARK GRIFFITH

"He paints the lily. He refines pure gold. He adds another hue to the rainbow. He works in an understanding way for those who understand."—Charles E. Hastings in the Exhibitors Trade Review, May 24, 1919.

"THE MOTHER AND THE LAW" "THE FALL OF BABYLON"
"HEARTS OF THE WORLD"

For information concerning these Griffith Productions address

Albert L. Grey, General Manager *720 Longacre Building, New York City*

REALART

GETS

R. A. WALSH

REALART
PICTURES

WHEREVER motion pictures are shown, there the name of R. A. Walsh is known! "Regeneration" was his. And "Carmen," "Blue Blood and Red," "The Silent Lie," "The Serpent," "Evangeline" and "The Honor System," too! Milestone after milestone of achievement marks the long trail of successes this pioneer director has blazed!

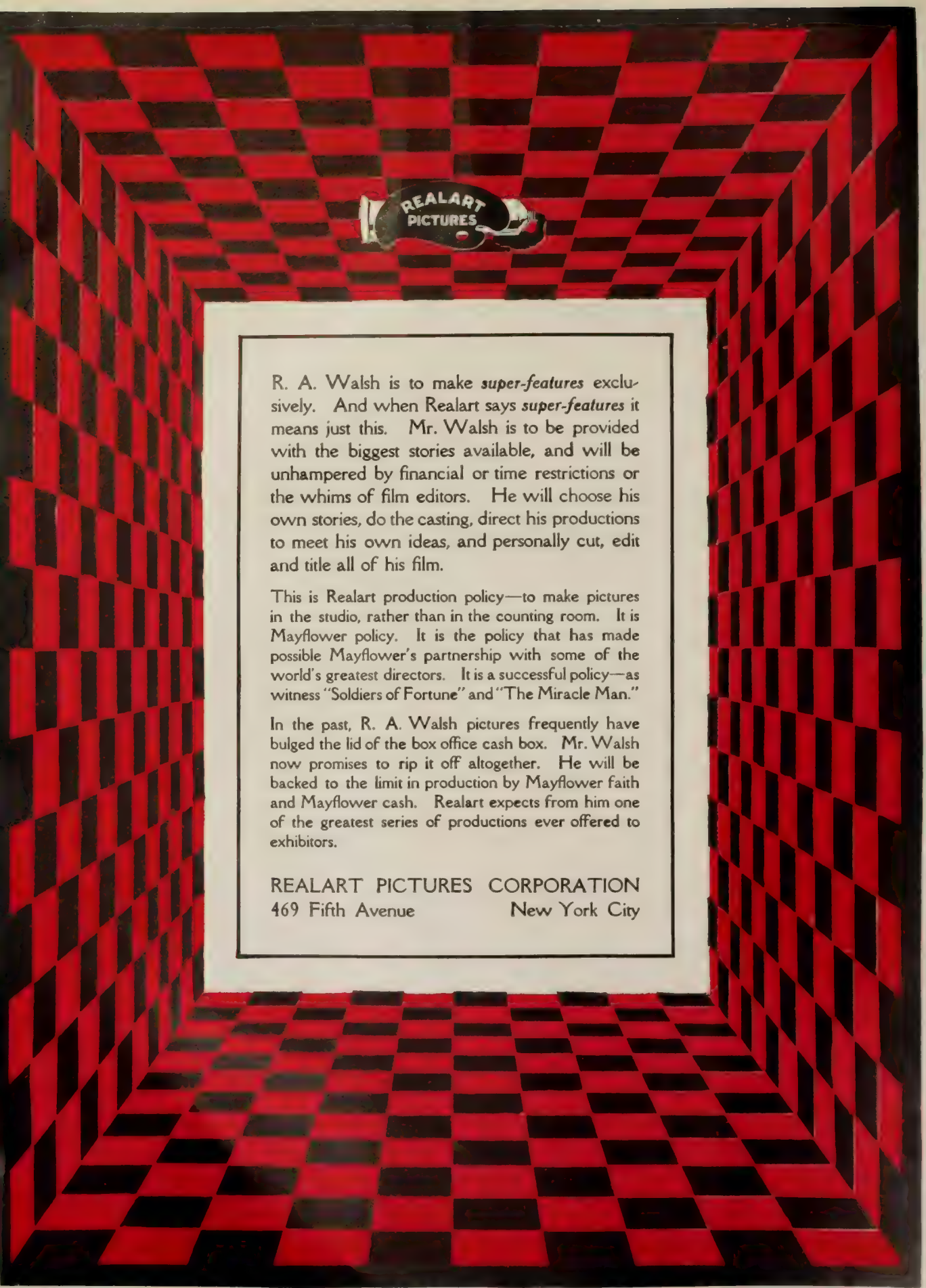
He was a member of the old Biograph family. He trekked across the Continent with the first Griffith caravan. He sought locations in the Rockies, on the great Western plains, through New England, in the Seminoles, writing, directing and editing romances that have entertained millions throughout the world.

And now—at thirty-three, a veteran when most men *begin* work—he comes into his own—severs all other ties and joins Mayflower Photoplay Corporation to make R. A. Walsh Productions!

A Mayflower achievement!

A Realart triumph!

REALART PICTURES CORPORATION
469 Fifth Avenue — New York City



R. A. Walsh is to make ***super-features*** exclusively. And when Realart says ***super-features*** it means just this. Mr. Walsh is to be provided with the biggest stories available, and will be unhampered by financial or time restrictions or the whims of film editors. He will choose his own stories, do the casting, direct his productions to meet his own ideas, and personally cut, edit and title all of his film.

This is Realart production policy—to make pictures in the studio, rather than in the counting room. It is Mayflower policy. It is the policy that has made possible Mayflower's partnership with some of the world's greatest directors. It is a successful policy—as witness "Soldiers of Fortune" and "The Miracle Man."

In the past, R. A. Walsh pictures frequently have bulged the lid of the box office cash box. Mr. Walsh now promises to rip it off altogether. He will be backed to the limit in production by Mayflower faith and Mayflower cash. Realart expects from him one of the greatest series of productions ever offered to exhibitors.

REALART PICTURES CORPORATION
469 Fifth Avenue New York City

Over! And Over Again!

After an overwhelming triumph at Symphony Hall, Boston, and a record-breaking week at Gordon's Olympia in the same city,

THE CONFESSION

Hal Reid's Wonder-Play

has been booked for another week at the Olympia because Nathan H. Gordon had to do it to keep faith with his patrons.

Here is a wire from Tom Spry, Manager of First National Exhibitors Exchange of New England:

Joe Brandt, Sherman House, Chicago, Ill.
"Confession going over beyond my expectations. Opened in Olympia here in Boston last week to capacity business. Compelled to hold over for second week. Best wishes."

TOM SPRY.

There Is Still Some Good Territory Left

The following has been sold:

Equity Film Exchange, San Francisco, Calif.,
for
California, Arizona, Nevada.

Grand Central Film Exchange, St. Louis, Mo.,
for
Eastern Missouri.

First National Exhibitors Exchange of New Jersey, 729 Seventh Ave., New York City,
for
New Jersey.

First National Exhibitors Exchange of Pittsburgh, Pittsburgh, Pa.,
for
Western Pennsylvania and West Virginia.

Interstate Film Co., Philadelphia, Pa.,
for
Eastern Pennsylvania.

Mid West Distributing Co., Milwaukee, Wis.,
for
Wisconsin.

First National Exhibitors, Minneapolis, Minn.,
for
Minnesota, North and South Dakota.

E. C. Murphy, 604 Film Exchange Bldg., Detroit, Mich.,
for
Michigan.

First National Exhibitors of New England, Boston, Mass.,
for
New England.

For all information regarding "The Confession" Communicate with

George H. Davis or

The National Film Corporation of America

1600 Broadway, New York City

Harry M. Rubey, Pres. **Joe Brandt, Gen'l Repr.** **I. Bernstein, Prod. Mgr.**

THE FIRST SERIAL DE LUXE

BURSTON FILMS INC. *Present*

KING BAGGOT

"A Face as Well-Known as the Man in the Moon"

in

"The Hawk's Trail"

With Grace Darmond and Rhea Mitchell

Produced Under the Personal Supervision of

LOUIS BURSTON

A Hit

Moving Picture World: "The Hawk's Trail is bound to be a winner. Entertaining, much dramatic action well carried out by a notable cast."

Morning Telegraph: "The Hawk's Trail will offer more entertainment than the average serial."

Exhibitors' Trade Review: "In The Hawk's Trail the action sizzles with exciting incident, and a thrilling climax has a place at the end of each episode."

Wid's Daily: "From the point of view of the serial fan The Hawk's Trail should be a hit."

Motion Picture News: "Louis Burston has caught his stride in The Hawk's Trail. Can be counted upon to highly entertain any audience anywhere."

Choice State Rights Territory available. Biggest open market feature of the year. Wire, write, phone or call at address below.

Grace Darmond

Rhea Mitchell

Distributed by

W.H. PRODUCTIONS CO.

71 West 23rd St. New York

OLIVE THOMAS
in Pauline Phelps and Marion Shorts
"OUT YONDER"
A RALPH INCE PRODUCTION

SELZNICK PICTURES

EUGENE O'BRIEN
in
"THE BROKEN MELODY"
by Ouida Bergere
Direction—William P. S. Earle

ELAINE HAMMERSTEIN
in S. Jay Kaufman's
"GREATER THAN FAME"
Scenario by Katherine Reed
Direction—Allen Crosland

OWEN MOORE
in Lewis Allen Browne's
"WHO'S WHO"
Direction—Wesley Ruggles
Scenario by R. Cecil Smith

ELSIE JANIS
in
"THE IMP"
by Elsie Janis and Edmund Goulding
Direction—Robert Ellis

DISTRIBUTED BY SELECT

SELZNICK PICTURES

THE opposite page shows a two-color reproduction of the full page color advertisement appearing in the current issues of nationally-circulated magazines.

Publishers say that each copy of a publication is read by from three to five individuals.

That means that Selznick advertisements will be seen by from 30,000,000 to 40,000,000 men, women and children. In the publications listed below, all of which are carrying Selznick advertisements ***regularly,*** virtually every family in the United States is reached—and the list below does not include other advertising media used—such as theatre programs, electric signs, painted signs and billboards.

	Circulation
Saturday Evening Post	2,000,000
Ladies' Home Journal	2,000,000
Pictorial Review	2,000,000
Country Gentleman	500,000
Red Book	500,000
Photoplay Magazine	300,000
Motion Picture Magazine	300,000
Blue Book	250,000
Picture-Play	200,000
Green Book	150,000

Making a total circulation of **8,200,000**

Backed by this tremendous national advertising campaign, Selznick Pictures cannot fail to make more money for *you*.

OLIVE THOMAS

EUGENE O'BRIEN

ELSIE JANIS

OWEN MOORE

ELAINE HAMMERSTEIN

SELZNICK PICTURES

Create Happy Hours

THESE are *your* stars—not ours.

They are stars because their talent won your favor.

No one can successfully force stars upon you. We simply listen to the voice of public demand, and give you your own favorites.

And so SELZNICK PICTURES have opened the door of opportunity for many a youthful genius.

They say SELZNICK stars become famous over night. This is true only because the SELZNICK organization is close to the public, quick to recognize its wishes, and thorough in carrying them out.

By discovering your favorites and placing them in worthy productions we arrive at the secret which makes SELZNICK PICTURES create happy hours.

Lewis J. Selznick

AT THEATRES WHERE QUALITY RULES

NATIONAL NP PICTURES

"Just a Wife"

Adapted from the play by Eugene Walter
Direction-Howard Hickman

NATIONAL PICTURE THEATRES Inc.

Lewis J. Selznick

President

Made by National **Distributed by Select**

1919 DECEMBER AND JANUARY REPUBLIC RELEASES 1920

MARIE DORO
in
"TWELVE—TEN"
Directed by
HERBERT BRENON

"THE AMAZING WOMAN"
a Lloyd Carleton Production
Starring RUTH CLIFFORD

"THE BLUE PEARL"
De Luxe Cast
EDITH HALLOR—FAIR BINNEY
FLORENCE BILLINGS—JACK HOLLIDAY

REPUBLIC RP PICTURES

FIRST OF EIGHT (2 REEL)
Incidents in the Career of
WILLIAM J. FLYNN
Starring HERBERT RAWLINSON

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President
130 West 46th Street New York City

BILLY WEST

PRESENTED
BY THE
EMERALD
MOTION
PICTURE
COMPANY

UNDER THE
DIRECTION
OF
FREDERICK
J.
IRELAND

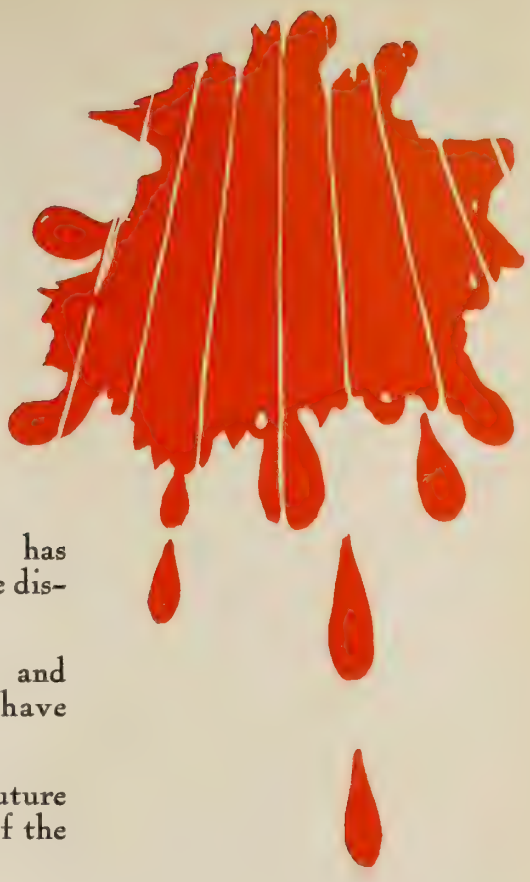
THE GENERATOR OF SPONTANEOUS MIRTH
IN TWO REEL COMEDY SPASMS
THAT WILL
REJUVENATE THE WEAKEST BANK ROLL

AVAILABLE
AT THE
LEADING INDEPENDENT
EXCHANGES OF THE WORLD

—

Cropper Distributing Corporation

GENERAL OFFICE
207 SOUTH WABASH AVENUE, CHICAGO, ILL.
ROSS C. CROPPER, President



SPECIALIZATION has come in motion picture distribution.

Sound merchandising and good showmanship have become a necessity.

They guarantee the future success and stability of the independent producer.

Fewer and better pictures are here to stay. They have created a condition which requires more concentrated salesmanship and more thorough exploitation.

The "guess" has gone out of successful picture distribution. Haphazard methods belong to the old order.

Clark-Cornelius Corporation offers the services of a staff of experts in motion picture distribution to the independent producer.

CLARK-CORNELIUS
CORPORATION
1600 Broadway, New York City

TOM MOORE

Eleven Two Reel

CLASSIC pictures of a master actor—a star of tremendous box office value—an artist of rare and winning personality.

Offering the pick of his early successes, two-reel dramas produced from splendid stories under the direction of famous producers.

Supporting casts include Marguerite Courtot and other screen celebrities.

Available in a new edition de-luxe on a territorial rights basis at intervals of one a week.

Complete line of new posters, lobby photos, window cards, cuts and other accessories.

For Territorial Rights Wire~

Clark~Cornelius Corporation

1600 Broadway~ New York City

SCREEN WINNERS

Dramas de Luxe

Read These Titles——

"The Prodigal"

"The Black Sheep"

"The Secret Room"

"For High Stakes"

"The Adventure at Briarcliff"

"The Cabaret Singer"

"The Girl and the Bachelor"

"The Black Ring"

"His Inspiration"

"In Double Harness"

"The Girl and the Explorer"

Foreign Rights Controlled by

C. B. Price Company Inc.

Times Building, New York City

THE ARGO PRESS NEW YORK

TESTED AT THE BOX OFFICE

William Russell
IN
"UP ROMANCE ROAD"

Margarita
FISHER
IN
"IMPOSSIBLE SUSAN"
"A SQUARE DEAL"

Mary Miles
MINTER
IN
"The GHOST of ROSY TAYLOR"
"SOCIAL BRIARS"

Hoffman

FIVE PRODUCTIONS STARRING
PLAYERS OF BIG BOX OFFICE VALUE

Available at Exchanges of Hallmark Pictures Corporation

NOTICE

Producers entrusting the Gaumont Company, of Paris, with commercial work may rest assured that the photographic quality of their films will be equal to that of the Gaumont Company's productions, which has set a standard for excellence the world over.

Orders will be accepted for entire Europe and will be punctually fulfilled.

For further information write to:

Societe des Etablissements Gaumont
Service Edition
12 Rue Carducci
Paris

REVOL

Clean fun in the N'th Degree
More—and then MORE New Stuff

HENRY LEHRMAN'S "A TWILIGHT BABY"

Founds a New Race of Comedies

—and you can't book it until you see it

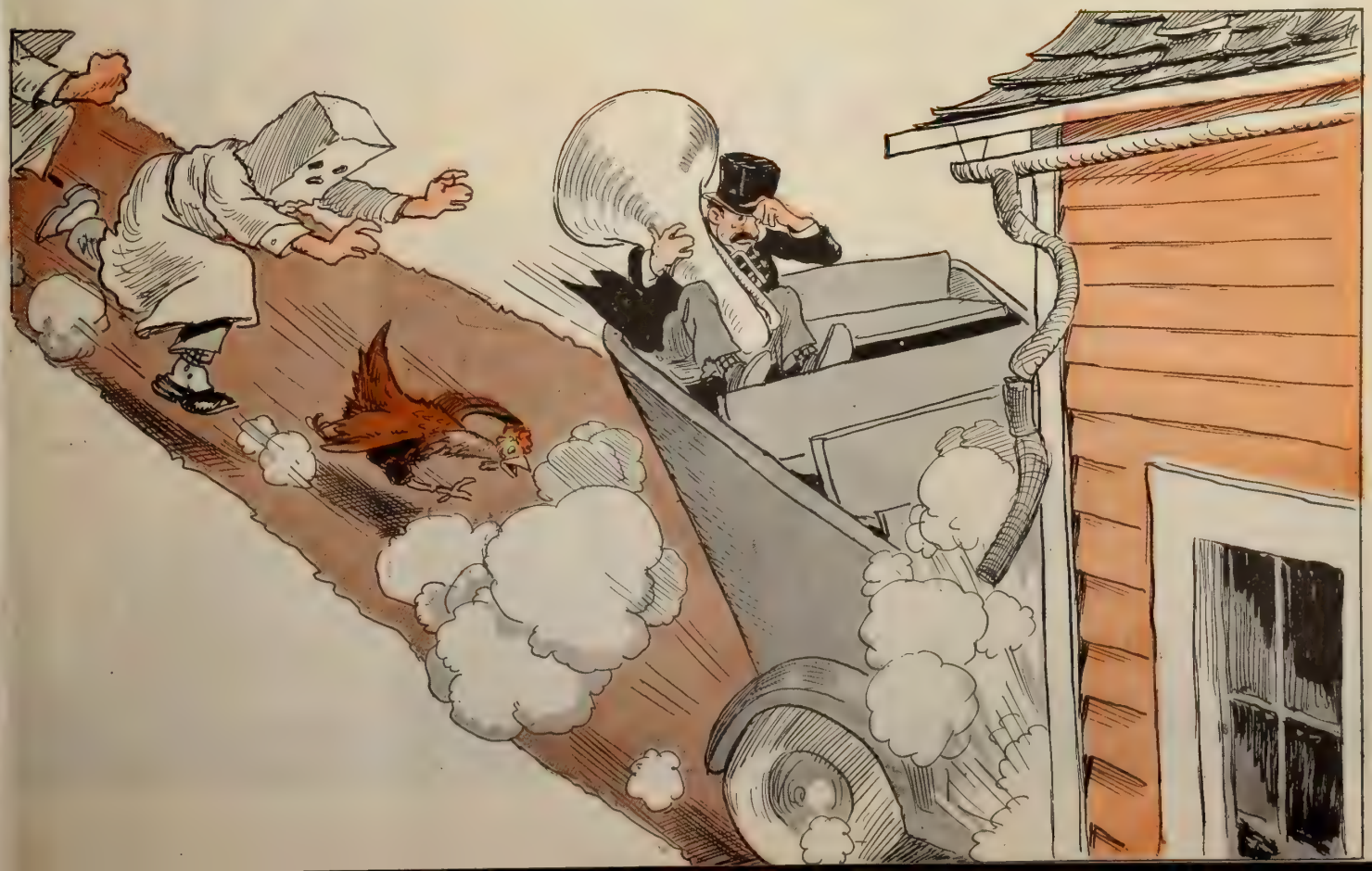
UTION

Hits the Comedy Field with a

4-REEL KNOCKOUT

A "First National" Attraction

24 Sheets and a Full Line of Advertising



Oh!

—those pigs an' chickens
—an' dogs, an' babies
—that tail-less rooster
—those gun-powder fed hens
—that tunnel boring auto
—that beer giving cow
—those fat an' lean fun folks
—the bold, bad, bootleggers

all in a mad, merry whirl!

Not a Suggestive Scene
Just Simon-Pure Fun

A KNOCKOUT!

HENRY LEHRMAN

FATHER AND MOTHER, PRESENTER, ETC., OF

"A TWILIGHT BABY"

Featuring Lloyd (Ham) Hamilton and Virginia Rappe

YOU'LL SAY IT'S A COMEDY

SEE IT! **SEEING IS BELIEVING!**

First National Exchanges are giving

FREE Trade Showings

Of This Dandy 4-Reel Special

A "First National" **Special Attraction**

MAN OR WOMAN

(Professional Spiritualist Medium Excepted)

Wanted to sleep all night alone in Graveyard

From 10.30 P. M. to daylight on (date opening of show)

$25 Per Night to White Man
$50 Per Night to Colored Man
$75 Per Night to White Woman
$100 Per Night to Colored Woman

An easy night's rest with good pay for someone who has nerve and is not afraid of spirits.

Applicant will be taken to cemetery in auto, provided with warm, comfortable bed, but must submit to being chained and locked to bed, which is to be placed right amongst graves. Representative of (name of newspaper) will unlock the person at dawn and take his or her experiences with spirits during the night and publish the story in the newspaper.

The person must spend the night absolutely alone without even a dog for company, but may provide himself with gun or pistol to drive away any human disturbers.

This is a bonafide offer

Made in the interest of science

Apply to **"The Greatest Question" Editor**

(Name of Newspaper)

or to **Manager, LYRIC THEATRE**

This is the first of a series of three teaser ads from the press sheet on "The Greatest Question," D. W. Griffith's startling psychic melodrama of the way of Destiny with just plain folks.

Never was film built on more timely theme—the whole world is interested in psychic phenomena—here is a great promotion stunt that any small town exhibitor can work for an absolute sensation——

Ask First National Exchange managers to show you the press sheet explaining the whole stunt.

Griffith, the Master

reveals himself as

Griffith, the Showman

"The Greatest Question" is a Triumph of Showmanship

Not a tragedy nor a highbrow picture.

A Bang-up Melodrama

Amazing Advertising Possibilities

With it Griffith will make the world Thrill, Laugh and Wonder

A Show Picture for Showmen

Ask First National Exchange to show you

Now Perfecting Details of
First National's
New Theatre Franchise Plan

The Fairest and Most Sensible Plan of Distribution Ever Conceived.

Write today to

Exhibitors' Defense Committee

Composed of members of
The First National Exhibitors Circuit, Inc.

Owing to the vast number of inquiries, correspondence will be replied to in the order received. It may be one or two weeks, or a month, before your application can receive careful consideration, but your letter will receive careful attention in due time.

Address inquiries to
Exhibitors Defense Committee
The First National Exhibitors Circuit, Inc.
6 West 48th Street, New York, N. Y.

Dorothy Gish with *Owen Moore*
in
BETTY OF GREYSTONE

A FINE ARTS
PRODUCTION

Supervised by

D. W. GRIFFITH

Released, Dec. 14th

The type of picture that every audience applauds.

TRIANGLE
EXCHANGES

TRIANGLE PLAYS

DOROTHY DALTON & WILLIAM DESMOND
IN
A GAMBLE IN SOULS

TRIANGLE PLAYS

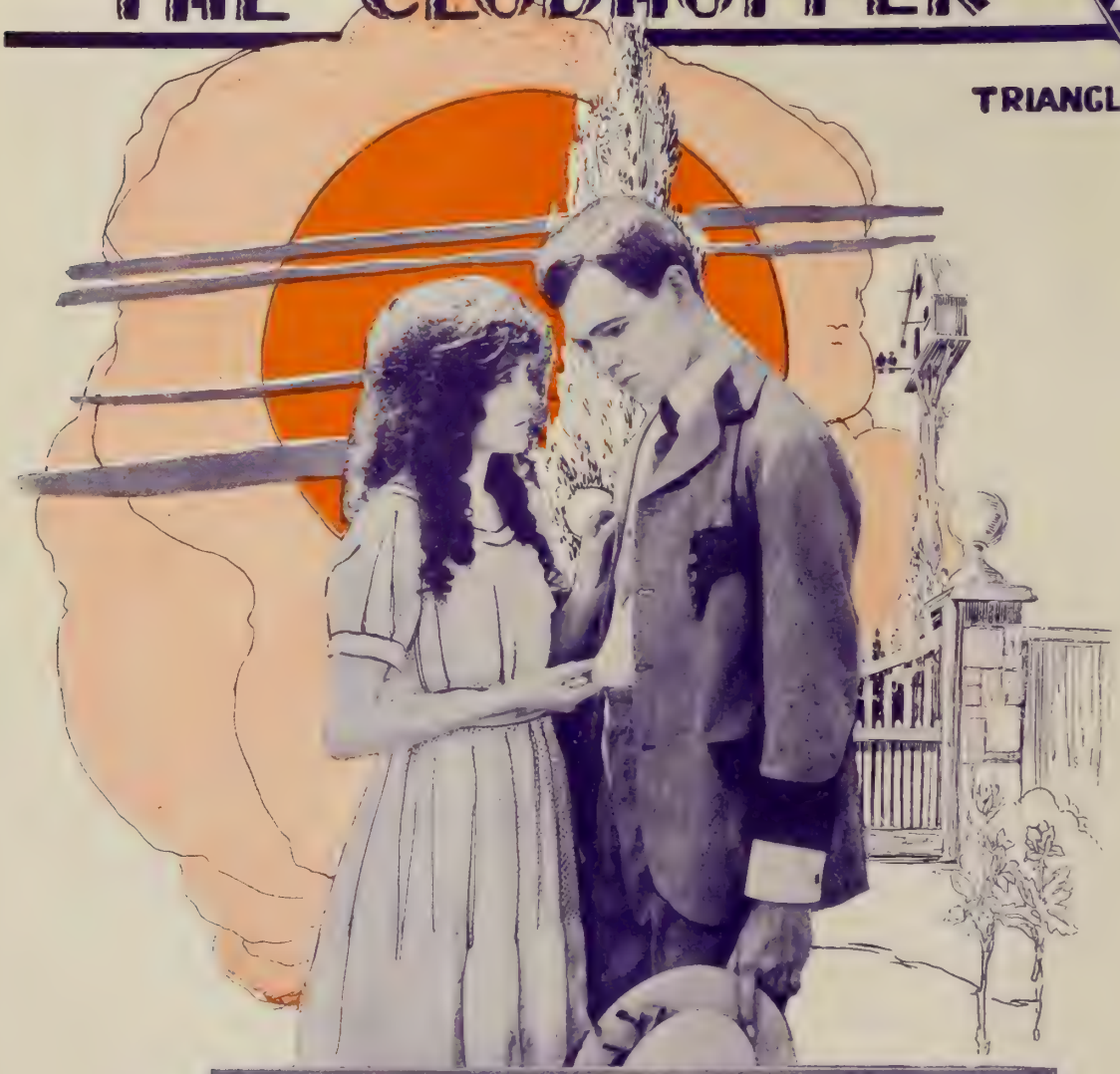
A THOMAS H. INCE PRODUCTION

A girl of the underworld cast adrift on a desert island with a minister of the gospel—
A powerful, pulsating story of how she was purged in the fires of pure love

TRIANGLE EXCHANGES

Charles Ray IN THE CLODHOPPER

TRIANGLE PLAYS



A THOMAS H. INCE PRODUCTION

Released, January 4

A re-created Triangle Play up to the highest standards of to-day.

A great picture for any audience and any theatre.

TRIANGLE EXCHANGES

Compliments of the Season

EXPORT & IMPORT FILM CO.

729 SEVENTH AVENUE NEW YORK CITY

Robert Brunton
presents

J. Warren KERRIGAN

and his own company in

THE LORD LOVES THE IRISH

By MONTE M. KATTERJOHN

Directed by
ERNEST C. WARDE

VARIETY says: For once at any rate we agree with the producer and distributor claims for a picture. "The Lord Loves the Irish" is the best of all the J. Warren Kerrigan pictures. It has a smashing finale that will tempt any exhibitor to tear the necessary amount of rental from his bank-roll. And also: ably directed and photographed.

MOTION PICTURE NEWS says: A clever Monte Katterjohn comedy-drama is "The Lord Loves the Irish." It touches all the elements of dramatic fare with flashes of melodrama and notes of pathos and sentiment. Kerrigan looks his old self again in this picture.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

J. PARKER READ JR.
presents

LOUISE GLAUM

in

THE LONE WOLF'S DAUGHTER

By

Louis Joseph Vance

Combining the famous characters of
"THE LONE WOLF" & "FALSE FACES"

Wid's SAYS:

"'The Lone Wolf's Daughter' is without doubt a big picture. It has all the evidence of a special and surely must have cost quite a bit to produce. Throughout there is considerable display of wealth and it contains some of the best performances on the part of the players seen in some time.

"You can book this and feel safe from a box-office angle for it is that kind of an attraction. It should make money and will probably stand a long run, profiting by word-of-mouth advertising. Use the name of the star liberally in connection with your announcements. There are numerous possibilities for financial return in this production and you should get your share.

"Louis Joseph Vance has written a real mystery story with plenty of secret passages, sliding doors and other intricate things. From a production standpoint 'The Lone Wolf's Daughter' has been picturized in a big way—lavish sets, a magnificent display of wealth in furnishings and enough of the spectacular to create a dramatic climax. There is enough interest and action alone in the short prologue for a complete picture in itself.

"There is swift action here and the spectacular finale, a fire, works up a dramatic climax preceding the happy ending. You can safely make promises for this production."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributors: Apollo Trading Corp.

SEE THIS SERIAL
and
LEARN TO LIVE
FOREVER!

"THIS MAN HOLDS THE SECRET
TO ETERNAL YOUTH!"
— The Screaming Shadow

EPISODE ONE —
"A CRY IN THE DARK"
WHO KILLED JASPER WHITNEY
IN THE LOCKED ROOM?

BEN WILSON IN

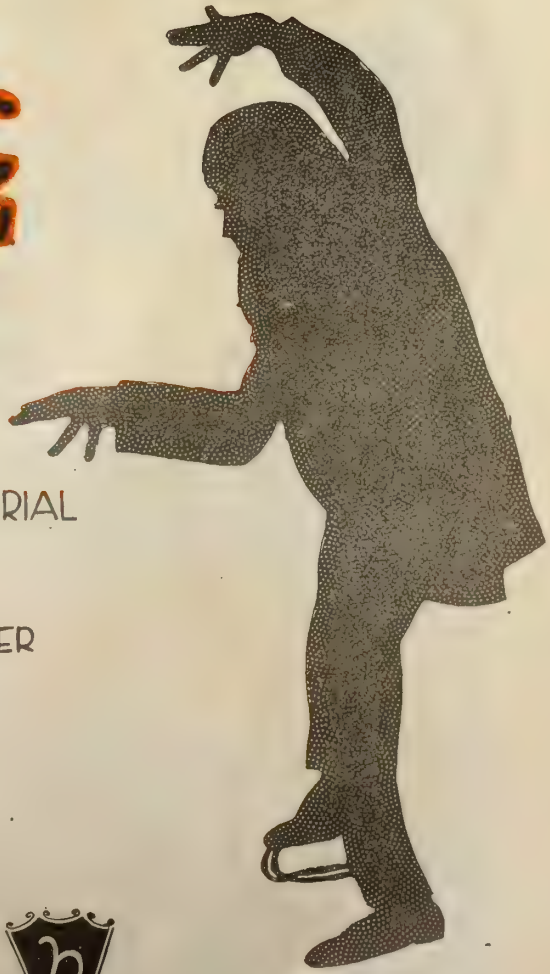
TWO FAMOUS AUTHORS
J. GRUBB ALEXANDER
AND
HARVEY GATES
COLLABORATED IN THE WRITING OF
THIS REMARKABLE STORY

EPISODE TWO—
"THE VIRGIN OF DEATH"

CARRYING ON HER BODY A PORTION OF THE LOST KEY TO ETERNAL YOUTH!"

FOUNDED UPON THE SCIENTIFIC DISCOVERY THAT THE SUBSTITUTION OF
MONKEY GLANDS
PROLONGS HUMAN LIFE

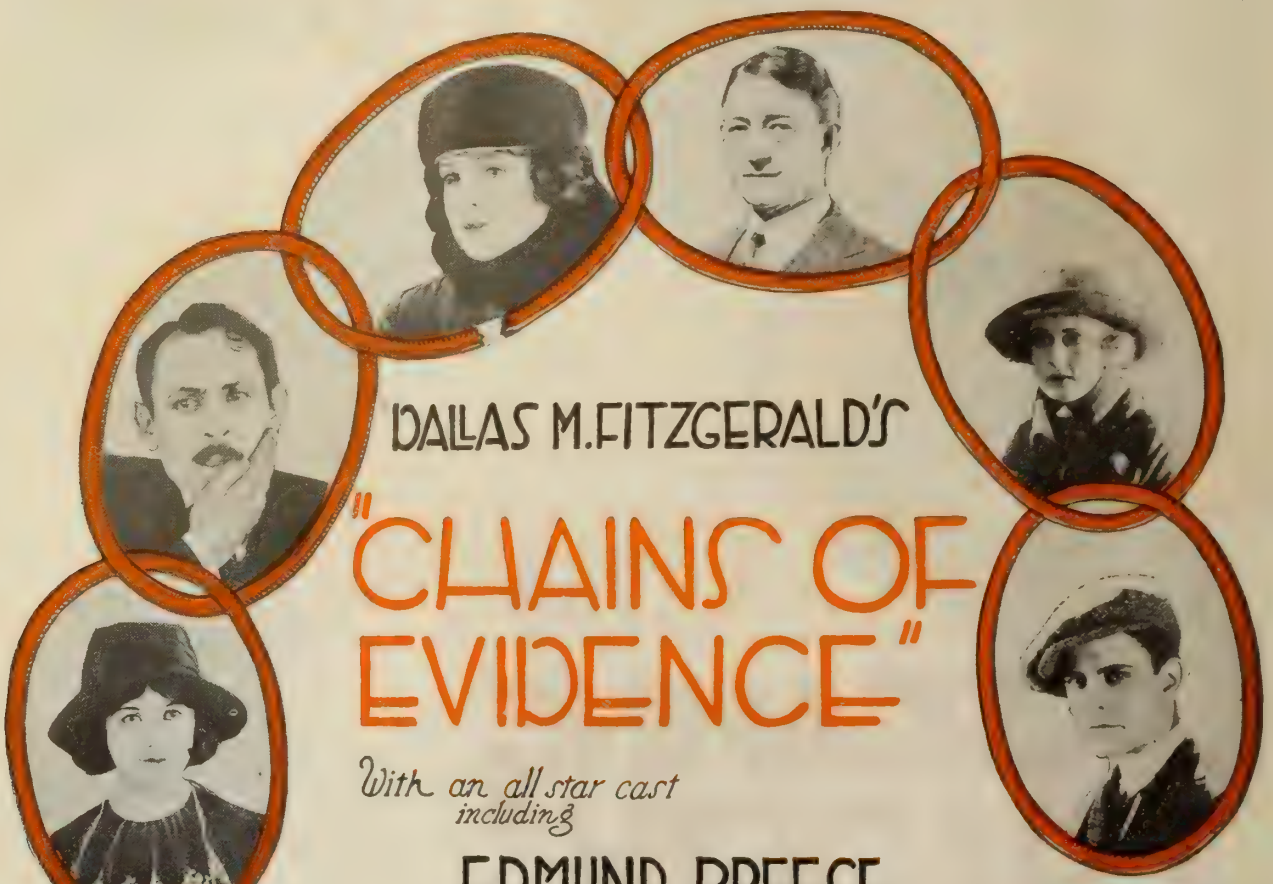
"The SCREAMING SHADOW"



BEN WILSON'S GREATEST SERIAL
with
NEVA GERBER
IN THE MOST SENSATIONAL ROLE EVER PORTRAYED ON STAGE OR SCREEN

HALLMARK PICTURES CORPORATION
FRANK G. HALL, PRESIDENT

A HALLMARK PICTURE
"STAMPED WITH THE HALL-MARK OF QUALITY"



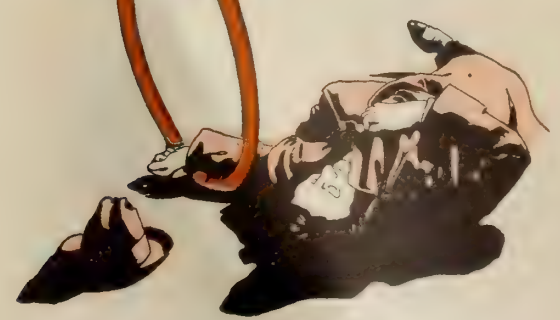
DALLAS M. FITZGERALD'S

"CHAINS OF EVIDENCE"

With an all star cast including

EDMUND BREESE
MARIE SHOTWELL
and ANNA LEHR

HALLMARK PICTURES CORPORATION
FRANK G HALL . PRESIDENT



"High Speed"
presenting
EDWARD EARLE
and
GLADYS HULETTE
in
CLINTON H. STAGG'S
FAMOUS RACING STORY
AN ELABORATE SCREEN VERSION
OF THE GREAT NOVEL
STAGED BY
CHARLES MILLER
HALLMARK PICTURES
CORPORATION
4

"IF SHE LOVES YOU — BEWARE!"

Announcing for immediate bookings

"Carmen of the North"

presenting
ANNA BOS
as
THE MOST BEAUTIFUL
THE MOST FASCINATING
THE MOST VIVACIOUS
THE MOST ALLURING
CARMEN
EVER PORTRAYED ON STAGE OR SCREEN
in an
EXTRAORDINARY DRAMA
OF UNUSUAL POWER

HALLMARK PICTURES CORPORATION

RIGHTS CONTROLLED BY
BRITISH-AMERICAN PICTURES FINANCE CORP.

A HALLMARK PICTURE
"STAMPED WITH THE HALL-MARK OF QUALITY-"

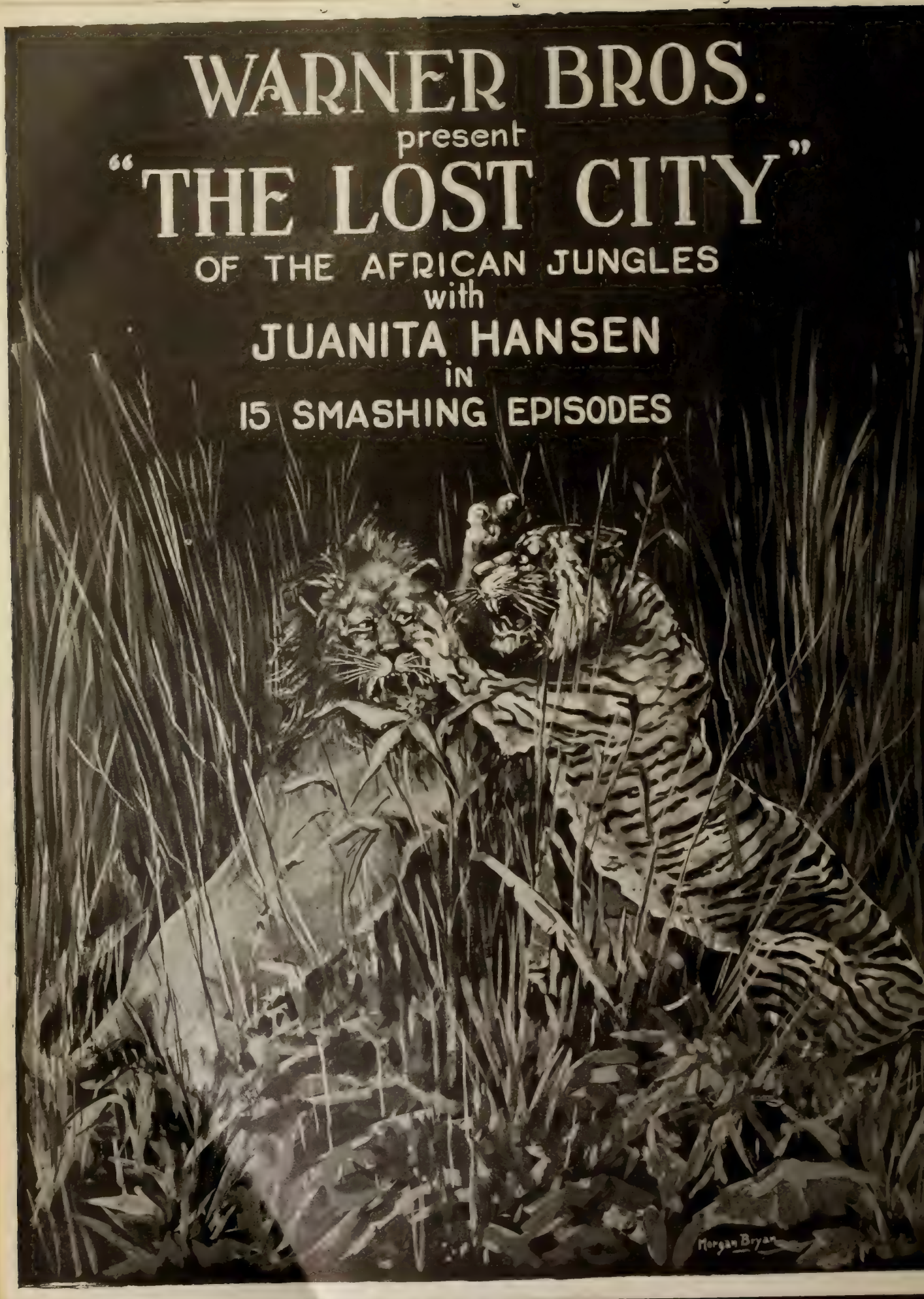
KEANAN BUEL'S
EXCEPTIONAL OFFERING

"The Veiled Marriage"

with
ANNA LEHR
and
RALPH KELLARD

AN ELABORATE PRODUCTION OF J. LESLIE BURKE'S POWERFUL STORY OF LIFE IN NEW YORK'S SMART SET

HALLMARK PICTURES CORPORATION


WARNER BROS.
present
"THE LOST CITY"
OF THE AFRICAN JUNGLES
with
JUANITA HANSEN
IN
15 SMASHING EPISODES
Morgan Bryan

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PAID BY J. FRANK HATCH - 729 7th AVE. N.Y.

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ADDITIONAL TERRITORY SOLD

NEW ENGLAND STATES
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FIRST NATIONAL EXHIBITORS CIRCUIT
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TERRITORY GOING FAST

WHY HESITATE

WARNER BROS.

220 WEST 42nd STREET, NEW YORK.

MACLYN

PHOTO LEOPOLD
Director

THE HIGH SHERIFF
By
Irvin S. Cobb

Mr. Bingle
By
Geo. B. McCutcheun.

Mr. Potter of Texas
By
A. C. Gunter

Maclyn Arbuckle will soon appear in a series of Clean Wholesome American Comedy

SAN ANTONIO
SOUTH PRESA STREET

ARBUCKLE PLAYS WHARTON General

Squire Phinn By Holman Day

Welcome to our city By Geo. V. Hobart

Dramas along the lines of the County Chairman Round Up ~ Circus Man &c

Red Robbin By Fred Jackson

PICTURES CORP.

SAN ANTONIO TEXAS

SEE SOPHIE TUCKER JAZZ – GILDA GRAY SHIMMY AND MARTHA MANSFIELD-THE FAMOUS ZIEGFELD BEAUTY TOGETHER WITH ZIEGFELD FOLLIES BEAUTY BRIGADE. THEY ALL APPEAR WITH JOHNNY DOOLEY IN HIS FIRST SCREEN OFFERING "A SOCIAL SLEUTH" RELEASED JANUARY 15TH

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THE WORLD'S RIGHTS FOR THE SERIES OF

JOHNNY DOOLEY COMEDIES

HAVE BEEN PURCHASED BY

TYRAD PICTURES INC.

A TWO REEL FEATURE COMEDY RELEASED EACH MONTH.-EVERY MINUTE FULL OF BEAUTY PEP AND CLASS

JOHNNY DOOLEY

IS WITHOUT A PARALLEL IN THE FIELD OF FUN

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JOHNNY DOOLEY FILM COMEDIES INC
LONGACRE BLDG. NEW YORK CITY

A 2-REEL COMEDY EVERY MONTH

ALBERT E. SMITH

presents

GLADYS LESLIE

in

"The Midnight Bride"

From the Magazine Story

"The Marriage of Little Jeanne Sterling"

By Charles Stokes Wayne

Directed by William J. Humphrey

Impulsive, trusting, but unsophisticated Jeanne Sterling is one of the most lovable characters seen on the screen.

Her visit to New York, her unexpected midnight marriage and the harrowing events that followed make an unusual story.

A splendid Vitagraph picture, done in a splendid way.

Pathé Review

A Film Magazine----A Family Favorite

There is a motion picture that disarms criticism. It is not drama; it is not a comedy; it is not a news film.

No one can say "I didn't like the story in that picture;" nor can anyone say "I didn't like the star."

It has no star nor story; it needs neither the one nor the other.

It is a film magazine—the Pathe Review.

Slow Motion Photography has made a sensation; you yourself have been impressed with the pictures of the galloping horse, moving at a snail's pace, every muscle, every movement clearly revealed; with the record-breaking sprinter who seems to swim across the tape, and other such amazing and instructive things.

Pathe first presented Slow Motion Photography, and you'll find it in the Pathe Review.

Pathecolor is a revelation in beauty. Films in Pathecolor show the scenic loveliness of the earth's wonder spots, in natural colors. Pathecolor pictures are in each number of the Pathe Review.

In Pathe Review are also charming and instructive nature pictures, taken by well known naturalists; pictures revealing the secrets of science; pictures making clear the arts; and others showing ancient, mediaeval and modern dances interpreted by some of the most famous dancers of the world, staged by Julian Ollendorf.

EVERY WEEK AND ALWAYS INTERESTING; FOR **YOUR** HOUSE!

"Don't get a divorce until you see this picture" is the slogan for the

BLACKTON PRODUCTION

MY HUSBAND'S OTHER WIFE

WITH SYLVIA BREAMER AND ROBERT GORDON

Divorce causes many a matrimonial mix-up. In this strong picture a stage favorite falls out of love with her husband, in love with another man, and then when her former husband has married another woman, in love with him again! It's a fine picture with a big title.

Produced and directed by J. Stuart Blackton.

Pathé Distributors

Pathé
Distributors

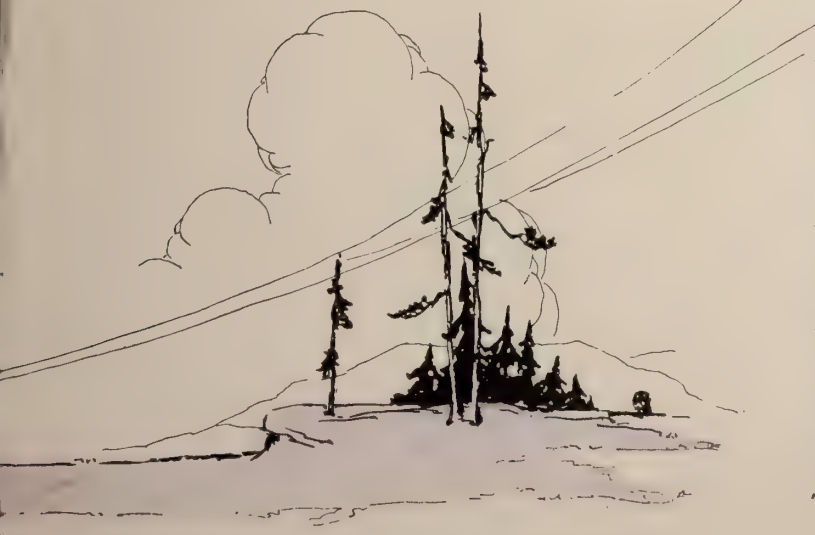
BLANCHE SWEET

SCORES IN HARTE STORY
SAYS THE MOTION PICTURE NEWS

JESSE D. HAMPTON PRESENTS

BLANCHE SWEET IN FIGHTING CRESSY.

ADAPTED FROM BRET HARTE'S FAMOUS STORY, "CRESSY"



"YOU CATCH THE GLAMOR OF THE EARLY DAYS OF CALIFORNIA DAYS OF '49. THESE ARE THE SCENES CHARGED AS THEY ARE WITH QUAINT HUMOR, AND ATMOSPHERE, PATHOS AND POETRY, THAT EMBRACE YOU AND LIFT YOU FROM YOUR ENVIRONMENT. BLANCHE SWEET IN THE TITLE ROLE GIVES AN EXQUISITE PERFORMANCE -ONE THAT IS FILLED WITH CHARM AND FEELING, SHE CAN HUMANIZE A BRET HARTE HEROINE BETTER THAN ANY OTHER ACTRESS ON THE SCREEN HER ABSENCE FROM THE CAMERA UNTIL RECENTLY HAS BROUGHT DEPTH TO HER INTERPRETATIVE ABILITY. SHE MAKES CRESSY AN UNFORGETTABLE FIGURE; A SPLENDID CAST HAS BEEN ASSEMBLED TO INTERPRET THE REMAINING CHARACTERS."

LAURENCE REID *in*

Motion Picture News

Pathé
Distributors

The newspaper advertising

RUTH ROLAND *in*

OF

is being carried by papers with a total circulation of 18,250,900. The territory covered by these papers has a population of 49,938,272. Billboards used cover nearly six million more. One half of the population of the United States is being reached by this campaign

Pathé Distributors

campaign now begun on

"THE ADVENTURES OF RUTH"

With the incomparable combination of a box office star second to none, the unequalled reputation of Pathé serials, and tremendous advertising "The Adventures of Ruth" is the serial for your theatre.

Produced by Ruth Roland Serials Inc

Scenarios by Gilson Willets

Pathé Distributors

Very very rarely have you read

Hobart Henley

The Gay

with John

"Superb," says the Billboard.

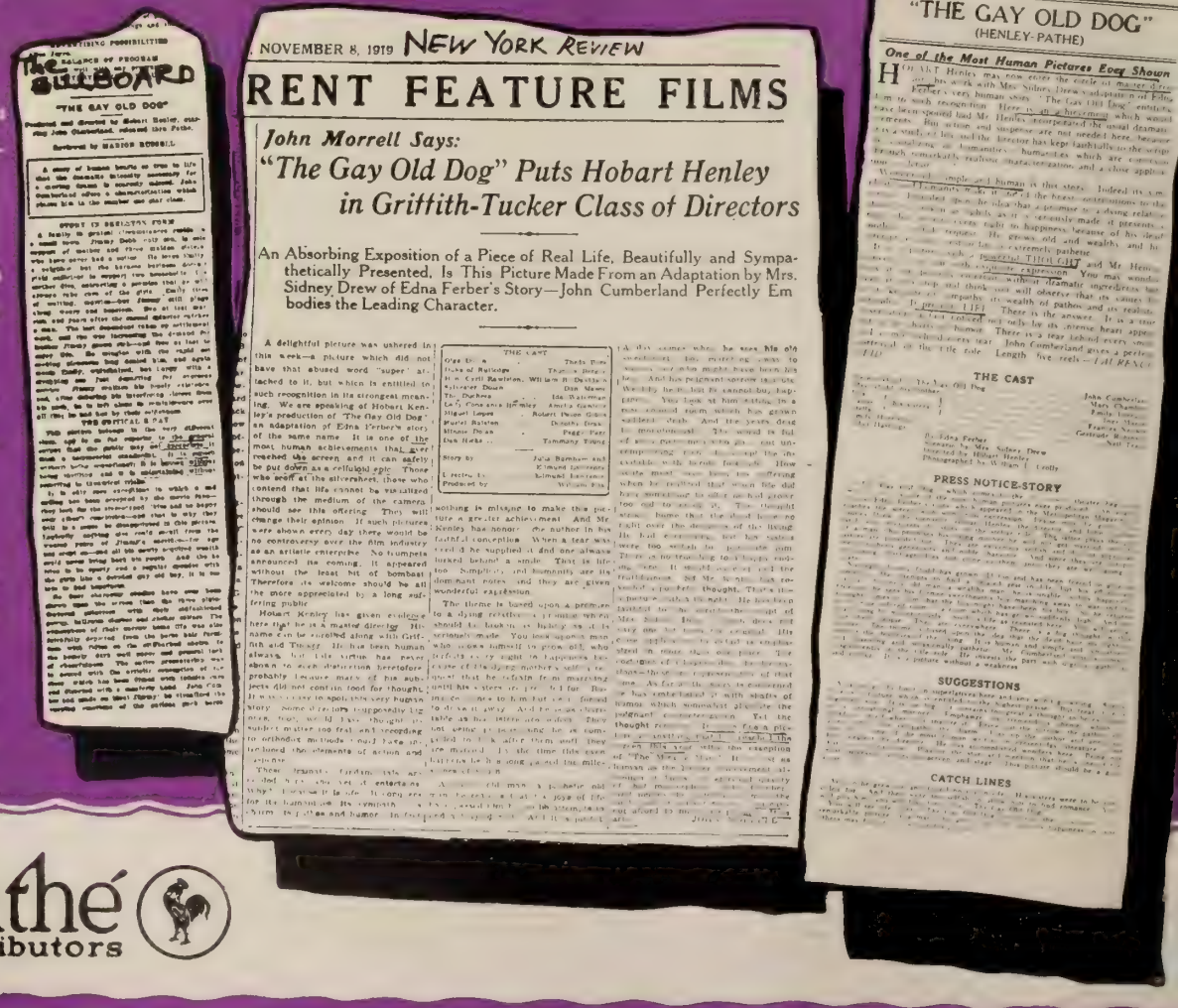
"A revelation," says The Morning Telegraph.

"A rare treat," says The Trade Review.

"A celluloid epic," says the N. Y. Review.

"An achievement," says the M. P. News

"Of the best class," says the M. P. World.


The BILLBOARD
"THE GAY OLD DOG"
NOVEMBER 8, 1919 NEW YORK REVIEW
RENT FEATURE FILMS
John Morrell Says:
"The Gay Old Dog" Puts Hobart Henley in Griffith-Tucker Class of Directors
An Absorbing Exposition of a Piece of Real Life, Beautifully and Sympathetically Presented. Is This Picture Made From an Adaptation by Mrs. Sidney Drew of Edna Ferber's Story—John Cumberland Perfectly Embodies the Leading Character.
MOTION PICTURE NEWS
November 22, 1919
"THE GAY OLD DOG"
(HENLEY-PATHE)
One of the Most Human Pictures Ever Shown
THE CAST
PRESS NOTICE-STORY
SUGGESTIONS
CATCH LINES

Pathé Distributors

such reviews as these on the *Production* Old Dog *Cumberland*

FEATURE FILM REVIEWS.

"THE GAY OLD DOG."
Pathe—Six Parts—Henley.
Featuring John Cumberland.
Reviewed by Helen Pollock.

CAST

Jimmy Dodd ..... John Cumberland
Mrs Dodd ..... Mary Chambers
Eva } His Sisters ... { Emily Lorraine
Carrie } His Sisters ... { Inez Marcel
Stella } { Frances Neilson
Emily Harrison ... Gertrude Robinson
Ethel Hastings ... Nell Tracy

Directed by Hobart Henley. Scenario by Mrs Sidney Drew.

In a turbulent season of films given over to depicting Bolshevist operations and sex music, "The Gay Old Dog," Hobart Henley's initial production as an individual producer comes as a revelation. Not since it is long going to be possible to give such unalloyed pleasure to Dodd as we have in the picture at the Tivoli that is needed to show what intelligent interpretation of an author's original ideas, without extraneous improvement will result in for the screen.

Too often stories ruined by mishandling in the producing office. Here is an absolutely antithetical case in which the original story has been improved by being let severely alone, and by splendidly capable direction and intelligent scenario preparation. It is not too much to say that this is the best comedy feature of the season and should take first rank as the most photoplay of any kind.

The Gay Old Dog" is a screen translation of Edna Ferber's charming story of the same name. It is the history of Jimmie Dodd, whose youth is crippled by a trifle of selfish sisters and who awakens one day to find himself an old man, rich in everything save love the lack of which has left him poor indeed. No more delightful section for the role of Jimmy could have been made than that of John Cumberland, who invests the character with the same appealing humor and clean sense of comedy which have always distinguished his work on the legitimate stage.

Not the least of the charms of this photoplay lies in the convincing and discriminating selection of types which seem to have stepped from the pages of Gedney Bordon Book As absence of the usual over emphasis and exaggeration to which many producers are addicted in this regard is another noteworthy feature of the production Mr Henley could not have done better himself in the fidelity to real life which Mr Henley has displayed.

Mrs Drew's skilful work in the adaptation is enhanced by excellent subtitles in most instances from the text of the original story, and on the whole it is difficult to know how to divide the praise in this altogether supreme production

"The Gay Old Dog" is not only a moving picture, but a living picture as well—choice, humorous, with touches of tenderness of real value. It needs no comment at all a hopeful in all one of the possibilities of the screen.

Such pictures as this will go far to popularize the movies. It is the picture of a class of people who have never "put their feet" into the room of conventional theatre and of general life at all in the surrounding

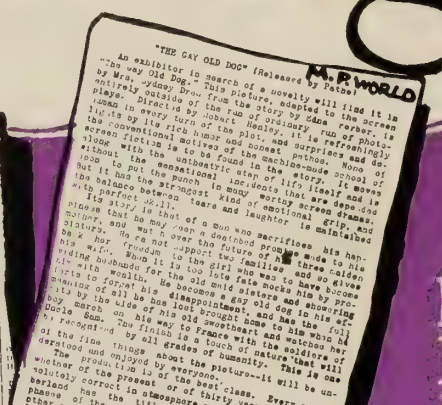
"JOHN PETTICOATS"
Paramount Artcraft—Five Parts.
Featuring William S. Hart
Reviewed by Frances Agnes

CAST

"Harnaad" John Barrow William S Hart
Judge Clay Emerson Meredith.
Wayne Page ..... George Webb
Caroline Meredith... Winifred Westover
Rosalie Andre ..... Ethel Shannon
Princess ..... Andrew Arbuckle
Written by C Gardner Sullivan Directed by Lambert Hillyer

Bill Hart returned to the Ricall last week after a very noticeable absence of

MORNING TELEGRAPH, Nov. 9



M. P. WORLD

"THE GAY OLD DOG" (Released by Pathe)

An exhibitor in search of a novelty will find it in "The Gay Old Dog." This picture, adapted to the screen by Mrs. Sydney Drew from the story by Edna Ferber, is entirely outside of the run of ordinary run of photoplays. Directed by Hobart Henley, it is refreshingly unique in every turn of the story, in the characterizations, in the plot, and in its surprises and development. Nono the conventional motives of and not and surprises and dialogue with the sensational trap of story. It moves without the antipathetic rip of story. It moves one to the sensational trap of story. It moves But it has the punch in incidents that are and is the balance between tears and laughter. It is a perfect all-all. Kind of writing screen drama. please that is that of a man who sacrifices his happiness, and by so doing gains a deathbed promise made to his sisters. He can not open the future of a promise made to his husband, with the girl the three children and so does his wife. Should it be the girl families the children and so does his wife. Should it be the girl families the children and so does his wife. Should it be the girl families the

EDWIN CAREWE
Productions INC. presents-

DOLORES CASSINELLI

in

The Web of Deceit

She came of good people but she was a spider; a crawling preying spider, spinning her web of deceit to enmesh her victims regardless of the fact that the chief of them was the girl who had been to her a sister

Dramatic with a capital D

Directed by
Edwin Carewe

Pathé
Distributors

Make way for Mabel Normand's Greatest Screen Triumph!

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

IN

PINTO

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Adorable MABEL NORMAND

and her wild-eyed pony "Legs" in a sparkling comedy of "New York and "Arizona" Without a single "if" or "but," "Pinto" is the funniest, moneyest picture Mabel Normand has ever made. Book it!

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

Mabel Normand's devoted following will fairly fight to see her most exciting picture. It will be a Twin Triumph --yours and Goldwyn's.

IN

PINTO

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

The MABEL NORMAND PICTURES

"Mabel Normand is recognized by exhibitors as one of the select group of moving picture Best Bets. "Her comedy never cloys. She romps through her pictures with an unaffected vivacity that is as unique as it is delightful. "Pinto" is "Mabel "Normand at her most bewitching best.

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

IN

P I N T O

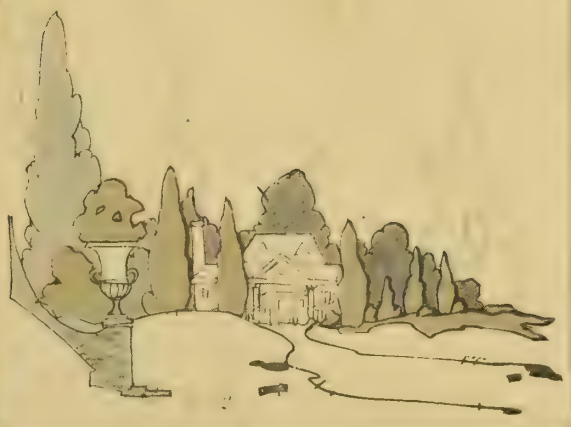
WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN

Tom Moore's golden smile is golden in more ways than one - - your way, for instance.

Book "Toby's Bow" and stand ready for an avalanche of business!



SAMUEL GOLDWYN PRESENTS

TOM MOORE

IN

TOBY'S BOW

BY JOHN TAINTOR FOOTE

DIRECTED BY HARRY BEAUMONT

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Will Rogers Looks Upon the Raspberry Soda When it is Pink- and Sees Red !

SAMUEL GOLDWYN PRESENTS

WILL ROGERS

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

COMING LIKE A WHIRLWIND!

Will Rogers is the swiftest "comer" in all stardom.

Screen critics everywhere proclaim it--and, what is more important to you, so do screen audiences!

"Water, Water Everywhere" will do more than any picture he has yet had to establish him firmly as the most singularly humorous star in America.

IN

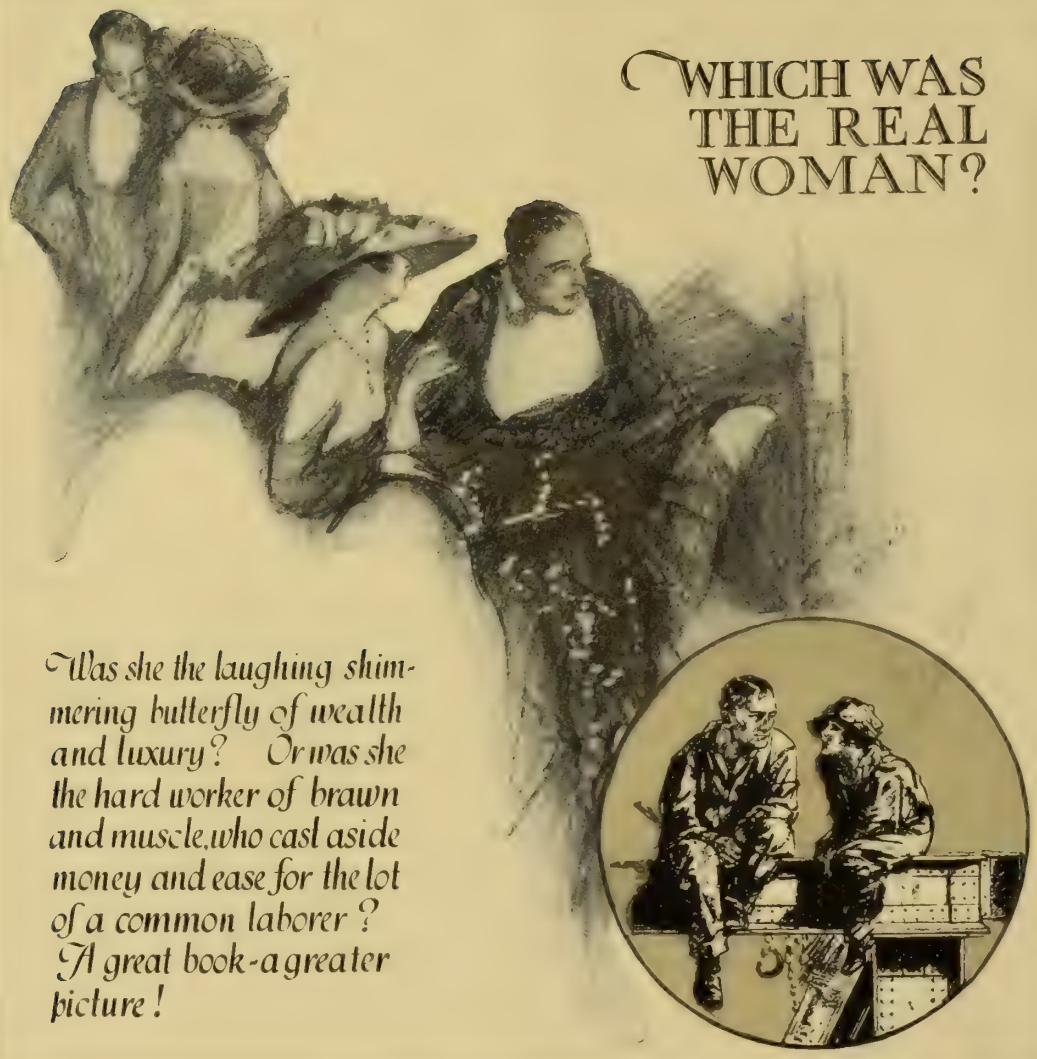
WATER, WATER, EVERYWHERE

BY W. R. LEIGHTON

DIRECTED BY CLARENCE BADGER

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President*



WHICH WAS THE REAL WOMAN?

Was she the laughing shimmering butterfly of wealth and luxury? Or was she the hard worker of brawn and muscle, who cast aside money and ease for the lot of a common laborer? A great book-a greater picture!

SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

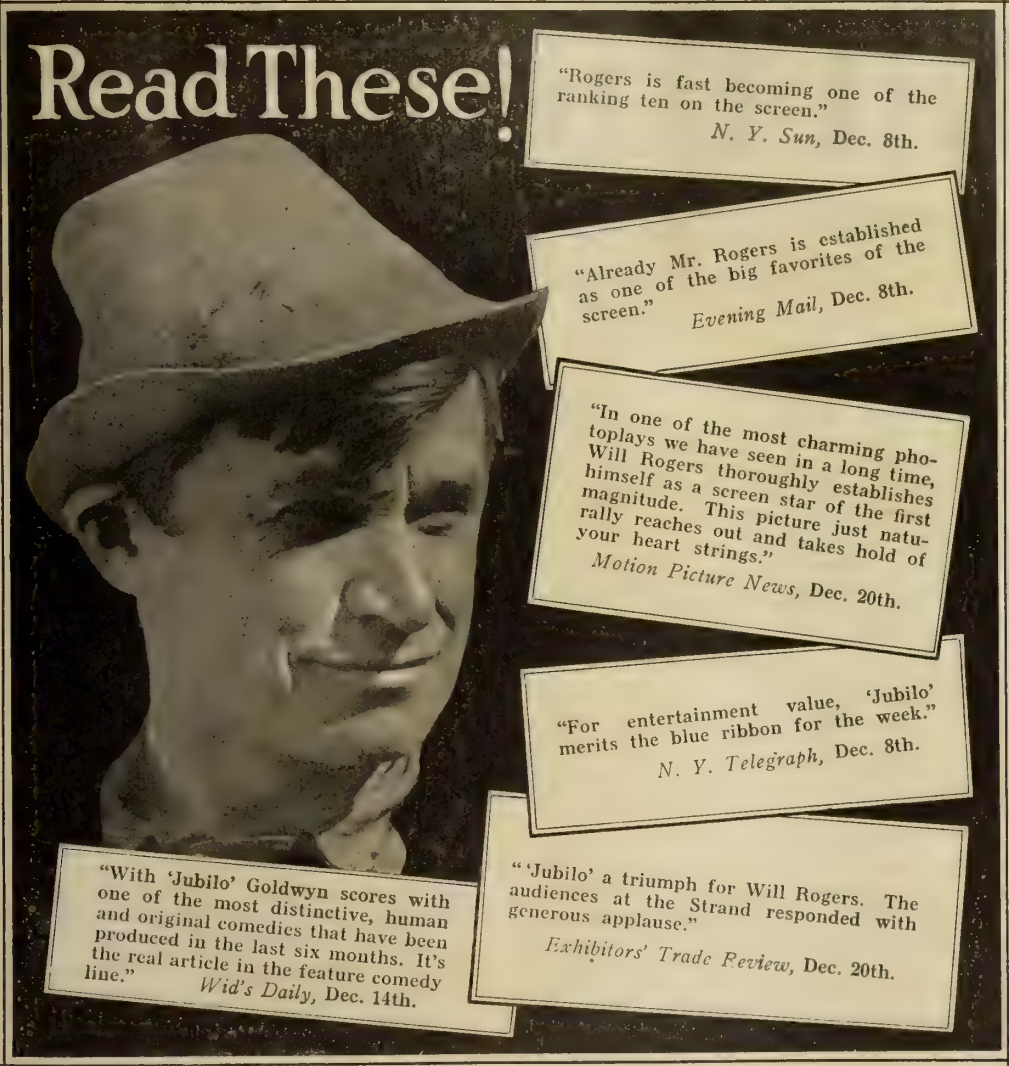
FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President


Read These!
"Rogers is fast becoming one of the ranking ten on the screen."
N. Y. Sun, Dec. 8th.
"Already Mr. Rogers is established as one of the big favorites of the screen."
Evening Mail, Dec. 8th.
"In one of the most charming photoplays we have seen in a long time, Will Rogers thoroughly establishes himself as a screen star of the first magnitude. This picture just naturally reaches out and takes hold of your heart strings."
Motion Picture News, Dec. 20th.
"For entertainment value, 'Jubilo' merits the blue ribbon for the week."
N. Y. Telegraph, Dec. 8th.
"With 'Jubilo' Goldwyn scores with one of the most distinctive, human and original comedies that have been produced in the last six months. It's the real article in the feature comedy line."
Wid's Daily, Dec. 14th.
"'Jubilo' a triumph for Will Rogers. The audiences at the Strand responded with generous applause."
Exhibitors' Trade Review, Dec. 20th.

SAMUEL GOLDWYN PRESENTS

WILL ROGERS

IN

JUBILO

BY BEN AMES WILLIAMS

SCENARIO BY ROBERT F HILL

DIRECTED BY CLARENCE BADGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

All the Cards

To the self-styled Executive Committee of the so-called Motion Picture Theatre Owners of America:

Let us have facts.

It is about time that certain facts be brought to the attention of the Exhibitors of the United States, so that they may determine how best to conserve their present and future interests in securing a just revenue from the use of their screen for industrial and advertising purposes.

That Exhibitors are entitled to this revenue is now universally recognized.

It is clearly apparent now, for reasons that have since developed, and which will be alluded to hereafter, that the delegation from the New York State Exhibitors League to the St. Louis Exhibitors Convention, attended for one of two reasons: Either to gain control of the Motion Picture Exhibitors League of America, so that it could be run by a handful of men—or, to do everything possible to break up the League. Both purposes were intended to serve the purely personal ends of the delegation.

The ensuing controversy has been well aired in the trade papers, and needs no further comment here.

Early in the fall the writer, feeling that it was for the best interests of the Exhibitors of the United States, held several conferences with Messrs. Cohen, Reilly and Berman, in the hope that all differences could be settled and that one united exhibitors' organization could be perfected.

He realized that in the many changes now taking place in this big industry that such an organization was absolutely necessary if exhibitors' interests were to be safeguarded.

For a time it seemed as though harmony would prevail. The reason it did not being the insistance of Messrs. Cohen, Reilly and Berman that the chairman of our Tax Committee, against whom these gentlemen apparently had a personal grievance, resign. This request was positively refused. A compromise was made to allow Mr. Berman or another man designated by said gentlemen to act as Secretary of the Tax Committee and such an agreement was very nearly entered into. In support of this settlement several conferences were held by them in connection with our taxation committee prior to going to Washington.

During these conferences the question of the use of the screen for national advertising came up. This was important because we had already attempted in behalf of the Motion Picture Exhibitors of America to organize a "Motion Picture Lovers" contest, whereby our treasury would be greatly assisted, and we had also discussed other forms of national advertising that might tend to serve the interests of all exhibitors and bring a very necessary revenue into the treasury of our national organization.

Can these gentlemen deny that they were very much interested in national advertising as affecting motion picture exhibitors of the United States or that they were even more interested as to just where they would personally participate in the revenue from same?

Can they deny that a suggestion was made to perfect an arrangement whereby a favored few could add to their personal gain by getting certain exclusive contracts for national advertising?

Can they deny that the writer stated that in endeavoring to perform the duties of his office as president of the Motion Picture Exhibitors of America, he could not use such office for personal gain, and that whatever could be arranged must be for the absolute benefit of the Motion Picture Exhibitors individually and for the treasury of the national organization?

Can they deny that from that time on there seemed to be a very lukewarm attitude on their part in the matter of one big harmonious exhibitors' movement, or that one or two further attempts at conference to perfect such harmony was side-stepped?

Can they deny that they are not in the national motion picture advertising development for personal gain and that the best interests, so-called, of the motion picture exhibitors of America is secondary to them in this unseemly squabble?

Can they deny that the opening up of screens of America whereby the picture theatre owners will receive a fair revenue for the use of their screens from the Universal Film Manufacturing Company and later as they make similar agreements, from other companies that are in a position to offer such services, which will also finance the national organization, is a big progressive step forward?

Can they deny that the theatre owner is not better off in having competition for his screen advertising than he is to have the same controlled

on the Table

by a handful of men, who may or may not work to his (the theatre owner) best interest, or who may or may not work entirely for their own personal gain?

The cards are face up. We are clean on this proposition. We are not looking for personal gain but we do want the screens of America to receive the remuneration to which they are justly entitled.

What has this handful of men done to attempt to tie up such screen advertising? This is the age of competition. Most of us face it every day in our picture business.

What have you self-elected saviors of the exhibitor got to offer the national advertisers, who are given credit for being the brightest men in the business world?

What have you to offer the exhibitor?

What reputation have you for making motion pictures of the kind and character that the public will pay money to see?

Are you incorporated—and who are your stockholders?

WHY DO YOU PROPOSE PERSONAL CENSORSHIP WHEN YOU, ALONG WITH THE ENTIRE INDUSTRY ARE FIGHTING EVERY KIND OF CENSORSHIP?

Don't you know it would take you many months before you could give the exhibitors of this country any kind of revenue, even though you were organized to produce pictures today?

Are you prepared to lay all your cards on the table by stating whether you propose to produce these industrial and advertising films, and, if so, by what kind of contract, and who will finance said company or companies, and who would get the profit?

Who is paying for the pages of advertising that you are running in the trade papers, and the postage for sending circular matter to the national advertisers?

Who is paying for the traveling expenses of your representatives who you say you are sending all over the country?

Who is paying for your ads in Printers' Ink, which are written for the purpose of telling the national advertiser that you can deliver to him the screens of the country, when, on the other hand, in the trade papers you tell the exhibitors it is bad business to allow advertising on the screen?

How does it come that in Printers' Ink, a trade paper which the advertising man is in the habit of reading, you call your organization the Motion Picture Theatre Owners of America, and in the Moving Picture World you call your organization The Committee Organized for the Protection of the Screen?

Can you deny that to make good your bluff you have called on the leading industrial producers for films to distribute—and that you have been turned down in every instance?

Had you first consulted the exhibitors of the country and had their permission to do so, as you claim industrial motion picture companies should have done in the past?

What did you have in mind when you started your trade paper campaign asking the exhibitors of the country not to sign a contract with any film company until they had first seen you?

Do you mean to tell me or the members of the Motion Picture Exhibitors of America, Inc., that after you have censored an industrial or educational picture which you have guaranteed distribution to the advertiser, that you will be pledged not only to run that picture on my screen but on every other screen of the country.

Are you not "putting a mortgage on a piece of property to which you have no title"?

What prompted you to reproduce in Printers' Ink newspaper clippings which misquoted Mr. Tim Thrift regarding the value of screen advertising, and which Mr. Thrift had already asked the newspapers to retract?

If you did not know that as Chairman of the Film Committee of the Association of National Advertisers, Mr. Thrift has heartily endorsed the screen medium; if you are no closer than this indicates to the development and progress of industrial picture production, how can you safeguard the interests of the exhibitors of America?

What pictures have you or your backers ever produced or distributed that qualifies you to speak on the subject, either to advertisers in Printers' Ink, or to the exhibitors in the trade press?

Knowing as you must that the Motion Picture Exhibitors of America, Inc., arrangement with the Universal has never been advertised as exclusive, why do you distort the facts and what is your object in your holier-than-thou pose?

Why do you not come clean, and disclose your real purpose, your backers and their object?

Industrial pictures are here to stay. The Motion Picture Exhibitors of America, Inc., has officially recognized the fact. Having made the first great forward step toward an open screen and the protection of theatre owners; having made public the details of this step, including the name of the first producer to recognize the exhibitors rights, as president of the Motion Picture Exhibitors of America, Inc., I demand that you too lay your cards on the table, and let the exhibitors and the advertisers pass judgment.

ALFRED S. BLACK, President

Motion Picture Exhibitors of America, Inc.

64 BROADWAY, BOSTON, MASS.

Frank Rembusch of Indiana, Secretary
Ernest Horstman of Massachusetts, Treasurer

VICE PRESIDENTS

Marcus Loew of New York
P. J. Schaefer of Illinois
Harry Nolan of Colorado
Jake Wells of Virginia

Exploit German Submarine U-35

Booked by Leaders from Coast to Coast For Entire Week January 5th

CAPITOL THEATRE, New York City
Largest in the World

B. F. KEITH'S THEATRE, Washington, D. C.
Largest and Finest Circuit

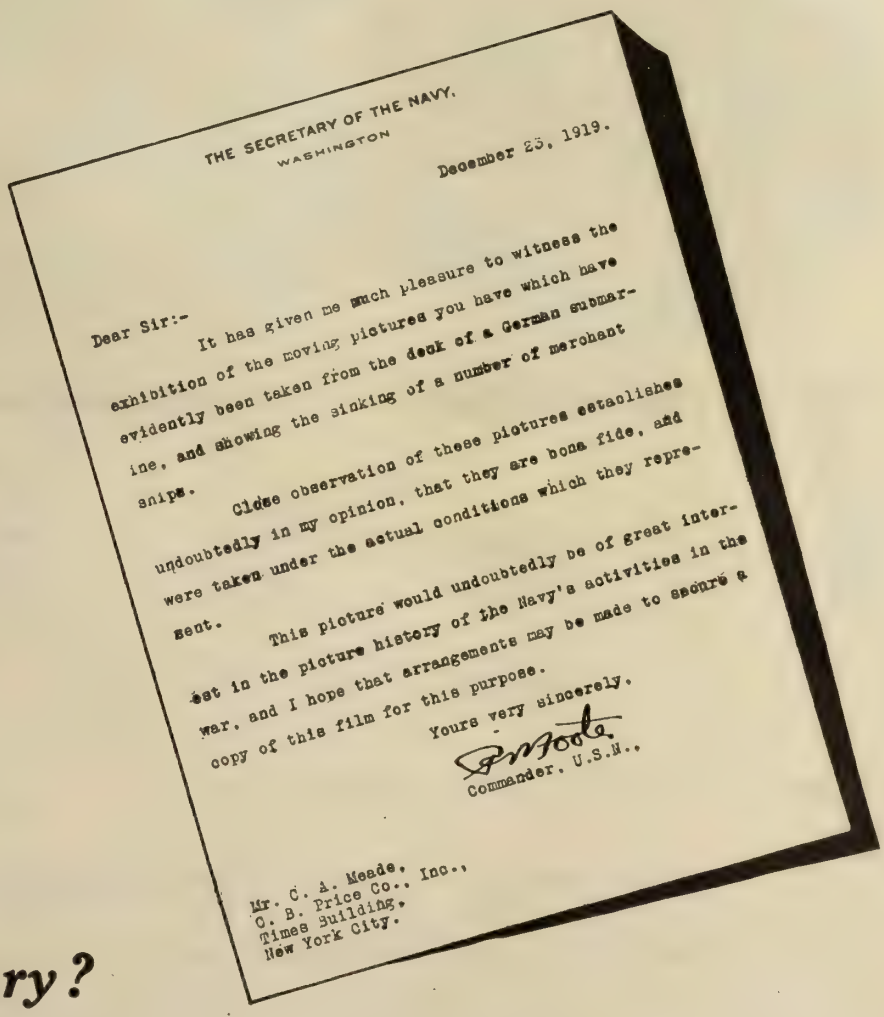
CALIFORNIA THEATRE, San Francisco, Cal.
Eugene H. Roths' Most Beautiful Theatre

EVERY HOUR BRINGS MORE BOOKINGS BY WIRE

C. B. PRICE CO., Inc.
TIMES BLDG., NEW YORK CITY

INDORSED BY

COMMANDER FOOTE, U. S. N.



THE SECRETARY OF THE NAVY,
WASHINGTON

December 23, 1919.

Dear Sir:-

It has given me much pleasure to witness the exhibition of the moving pictures you have which have evidently been taken from the deck of a German submarine, and showing the sinking of a number of merchant ships.

Close observation of these pictures establishes undoubtedly in my opinion, that they are bona fide, and were taken under the actual conditions which they represent.

This picture would undoubtedly be of great interest in the picture history of the Navy's activities in the war, and I hope that arrangements may be made to secure a copy of this film for this purpose.

Yours very sincerely,

Commander, U.S.N.

Mr. C. A. Meade,
C. B. Price Co., Inc.,
Times Building,
New York City.

STATE RIGHT BUYERS

have you secured your territory?

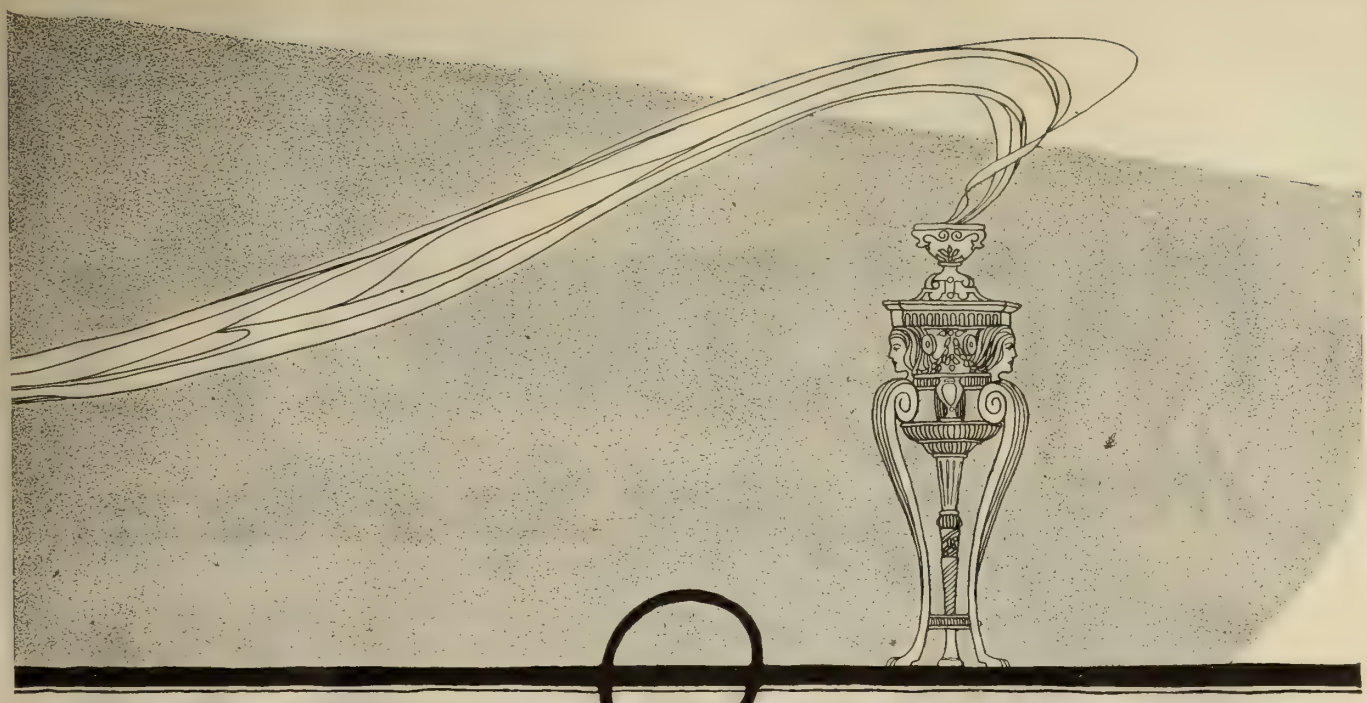
Positively the greatest picture of the age—a motion picture of the actual sinkings at sea of American boats by the most active submarine belonging to the German Navy.

All rights to this picture NOW controlled by us. The greatest opportunity of the year for a clean-up for state right distributors everywhere. Act quickly.

WIRE

C. B. PRICE CO., Inc.
TIMES BLDG., NEW YORK CITY

Schomer Ross Productions Present



Emily Stevens

with Muriel Ostriche

and a brilliant cast in

"The Sacred Flame"

The production and presentation of "THE SACRED FLAME" brings to the screen one of the finest human interest dramas of the present season. It's precisely the type of picture that means capacity to every class of theatre, with ever increasing crowds as the mouth-to-mouth advertising is spread by delighted patrons. With the brilliant stage star EMILY STEVENS supported by a chosen cast including Muriel Ostriche, "THE SACRED FLAME" promises sure fire returns to exhibitors everywhere.

Written and Directed by

ABRAHAM S. SCHOMER

—whose past success includes such big box office attractions of screen and stage as—"Ruling Passions" —"Today" —"The Yellow Passport"—"The Inner Man" and many others, a blanket guarantee for the box office success of "THE SACRED FLAME."

Northern New Jersey and New York State Rights for "THE SACRED FLAME" have been purchased by Mr. Sam Zierler, of the Commonwealth Pictures, Inc., 1600 Broadway, New York. Watch for further announcements.

Schomer-Ross Productions, Inc.

E. S. Manheimer, General Manager
126 W. 46th Street, New York City

—the title of—

MACK SENNETT'S

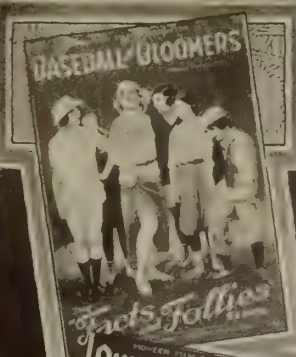
New 5 part Super Feature is—

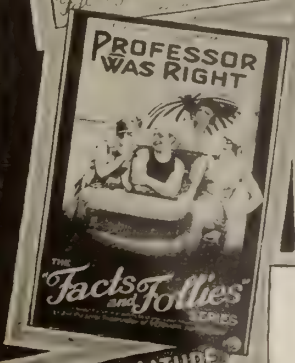
"DOWN ON THE FARM"

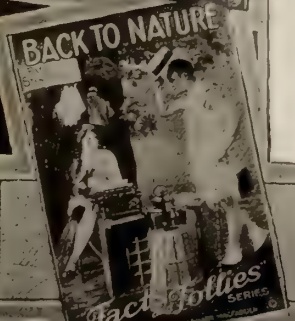
AND WILL
SOON BE
AVAILABLE TO
EXHIBITORS FOR
EXTENDED
RUNS

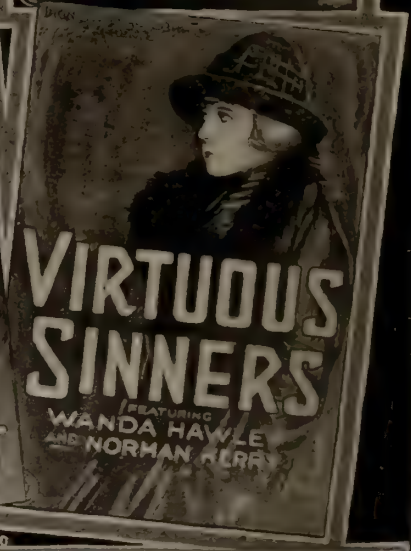
The STANDARD OF EXCELLENCE IN INDEPENDENT PRODUCTIONS

PIONEER ATTRACTIONS









The "Facts and Follies" Series

The Most Distinct and Unique Novelty in the Field of Short Subjects

Every Woman a Venus

One Reel a Week—52 a Year

Some Territories still open on these Pioneer Attractions

EXHIBITORS—For all features get in touch with your Local Pioneer Distributor.

Pioneer Exchange
130 West 46th Street
New York City

Pioneer Exchange
53 Elizabeth Street East
Detroit, Mich.

Greater Stars Productions
716 Consumers Building
Chicago, Ill.

M. & R. Exchange
730 South Olive Street
Los Angeles, Cal.

Screenart Pictures
Washington, D. C.

Pioneer Exchange
145 Franklin Street
Buffalo, N. Y.

Equity Distributing Co.
403 Davis Street
Portland, Ore.

Masterpiece Film Attractions
1235 Vine Street
Philadelphia, Pa.

Pioneer Exchange
812 Prospect Avenue
Cleveland, O.

Eastern Feature Film Co.
57 Church Street
Boston, Mass.

Criterion Film Service
67 Walton Street
Atlanta, Ga.

M. & R. Exchange
107 Golden Gate Avenue
San Francisco, Cal.

PIONEER FILM CORPORATION, 130 West 46th Street, New York

PIONEER FILM CORPORATION

130 W. 46th STREET · NEW YORK CITY

E. K. LINCOLN

Henry Lehrman's first First National Attraction is called "A Twilight Baby"—it's a "howling success."

Introduce the Lehrman infant at your theatre and the public will pay tribute in laughs and lucre.

One Thing More—Rothacker Prints!

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

There are reasons—
Come and see them.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

The Wideawake Ones Will Read—

WILL THE RED MENACE ENDURE? ..... *Page 61*

Not if great motion picture screen, geared up with the Americanization plans of Secretary of Interior Franklin K. Lane, can prevent it. The "big stuff" from our Washington correspondent.

$1,000,000 SALE OF SIMPLEXES ..... *Page 65*

E. M. Porter, general manager of Precision Machine Company makes record negotiation with Madame Schulpbach, representing Mundusfilm, Paris.

A NEW YEAR'S GIFT FROM LOS ANGELES..... *Page 107*

The West Coast sends our readers its greetings in the form of a special section, numbering thirty-one pages.

A NEW STAR RISES IN THE FIRMAMENT..... *Page 63*

Edward Weitzel, veteran critic of Moving Picture World, turns astronomer and picks from her orbit Alice Lake in Metro's "Should a Woman Tell?"

WHAT IS A HUNDRED PERCENTER?..... *Page 77*

A story for every salesman and executive in the business. From "Smiling Jimmy" Kelly, who pens his stories exclusively for the World.

EDUCATIONAL AND NON-THEATRICAL NEWS..... *Page 129*

You can't overlook the educational part of your program. Here's Margaret I. MacDonald's department for you again.

WHAT RUFFNER SAYS IS WORTH READING..... *Page 67*

That applies always, and particularly to this personel letter to Epes W. Sargent, our "Advertising for Exhibitors" expert.

BUYERS' INDEX
Page 168

Still Another Issue of Features

Edgar Rice Burroughs'
Latest Story
"The Return of Tarzan"
Presented By
NUMA PICTURES CORP.
1476 Broadway

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright & Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid).....$4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, January 3, 1920

A Summons and an Opportunity

THE United States Government, in the person of Secretary of the Interior Franklin K. Lane, has issued a clarion call to the motion picture industry—a summons to aid Uncle Sam in his work of Americanization. It is not the first time the nation has sought the assistance of the screen, but in the opinion of men qualified to speak with full knowledge the present emergency is not second in gravity even to that obtaining during the war.

Already the call has been answered. The industry will respond to the summons — respond with all the enthusiasm and all the moral and material forces which it controls. It would have done so in any event, but it will do so with all the greater energy by reason of the hearty compliments showered on the industry in the persons of the motion picture men summoned to Washington for conference December 17.

Here is what was said by Vice-President Marshall, speaking at the luncheon following the conference in the office of Secretary Lane: "No single industry in America did so much to arouse the zeal, the fervor and the patriotism of the country as did the motion picture industry of America. Your loyalty and devotion and your sacrifices to your government enabled it to come out of the war victorious in its purposes. It came out finding itself and you finding yourselves faced with the problem that is to my mind fully as important as the winning of the war — that is, the importance of winning America for Americans."

Another compliment to the visiting film men was that indicated by the 100 per cent. attendance of the Education Committees of the Senate and House at the Capitol in the evening. No greater praise than that uttered by Secretary Lane to the committeemen could be bestowed on any trade.

In saying that the visitors will do for the people of the country what they are unable to do for themselves and what no other single influence in the United States can do the secretary placed upon the shoulders of the men and women in the motion picture business added responsibilities, among these the duty of maintaining in undiminished form the good opinion of the government representatives.

Mr. Brady, the president of the National Association, and an advisory member of the directing committee, composed of Messrs. Lane, Selznick, Zukor, Crandall and Pullman, addressing a gathering of trade paper editors on his return from Washington, declared this was the time for harmony in all branches of the business; that large service was required and large service should be returned.

Let us hope it will be returned.

Catering to Industry's Backbone

THAT many distributors and producers have centered their activities on the large picture houses in the more populous cities is a fact well known. Sam E. Morris, in his timely article in last week's issue, expresses the view that this policy has been a monumental mistake. He points out that his company will in 1920 make a drive on the small towns. Backing up that position Mr. Morris quotes statistics to the effect that 17 per cent. of the distributors' revenue comes from large theatres and that the remainder of the field is left to chance.

If the figures quoted are accurate — and certainly they "sound" that way—there will be no disposition on the part of any one seriously to take issue with Mr. Morris. If the "velvet" in distribution comes from the smaller houses there is every reason why particular attention should be paid to the welfare of the small-town theatre manager. The smaller the house the larger are the problems of the manager—and the more aid that can be given to this backbone of the industry the better off will the industry be.

Matter for Regret

THE controversy over screen advertising now raging between representatives of the Motion Picture Exhibitors of America, Inc., and the Motion Picture Theatre Owners of America is to be deplored. It is neither dignified nor profitable for the respective factions or for the industry. There is an abundance of constructive work to be done, and it cannot be accomplished if two important exhibitor groups are at loggerheads. They should get together.

WIDE-AWAKE NEWS

Neva Gerber
To play opposite Ben Wilson in Hallmark's latest serial, "The Screaming Shadow."

Buffalo Allows Soloists at Sunday Picture Shows

BUFFALO exhibitors have been assured that they are not infringing on the law by offering vocal or instrumental soloists as part of their Sunday motion picture programs. Recently Shea's Hippodrome, Shea's Court street vaudeville house and other downtown houses introduced soloists in connection with their Sunday motion picture bills and it seems that complaints began to arrive at the mayor's office from private citizens and managers of the legitimate houses, protesting against the practice.

On Saturday morning, December 20, a delegation of exhibitors headed by Ira M. Mosher, president of the Buffalo Theatrical Managers association, and Harold B. Franklin, a director of the association, personally visited Mayor George S. Buck to discuss the proposition. Mayor Buck said he saw nothing in the law as it now stands, which made it illegal or improper for a moving picture house to allow a soloist to give instrumental or vocal selections as part of the program. This holds true even if the performers appear later in the week in vaudeville performances, assuming that their Sunday appearances are in business or evening clothes.

The mayor made it clear, however, that dancing or acrobatic acts, or anything bordering on a vaudeville performance, would be in violation of the statute. The exhibitors said they wanted first-hand information and because of that called personally on the mayor. They wanted to do nothing that would conflict with the law.

Maryland Will Consider Screen Advertising Evil

THE action that the New York State Exhibitors' League is taking relative to the advertising that is appearing in some of the current moving picture productions, and which is shown at the various theatres and from which the exhibitors derive no revenue, was the subject of a discussion that took place on Tuesday night, December 16, when Samuel Bernan, executive secretary of the New York league, visited Baltimore.

Mr. Bernan met Thomas D. Goldberg, second vice-president of the Maryland league, Secretary W. E. Stumpf, and Julius Goodman, a member of the board of directors. He left sample contracts such as the New York league is now proposing to use. It has been decided by the officers of the Maryland league that a special meeting will be called for the second week in January to decide what action will be taken on the matter.

Winnipeg Uplifters Would Purify Films Shown in City

THE City of Winnipeg, in Western Canada, has become "blessed" with a new form of social uplifters who have for their object the purification of moving pictures and who desire to bring the public and film producers "into harmony." These self-selected reformers have organized a self-selected committee of twelve to censor moving pictures and they promise to do a lot of hard work free of charge. They have decided to study all moving pictures brought into Winnipeg and to prepare lists of acceptable features for posting in local schools, libraries, churches and other places.

"We recognize that destructive criticism is both useless and harmful," declared Mrs. Claude Nash, one of the members of the committee, "and none of us has the idea that the moving picture theatre is an education centre."

This committee has made a selection of pictures which are being shown at neighborhood theatres.

The committee is composed of nine women, all of whom are married with one exception, and three men. One of the latter is Judge D. W. McKerchar, one of the local judiciary.

Mary Pickford's Attorney Answers Alleged Interview

THE Exhibitors' Trade Review, dated December 27, carried what purported to be an exclusive interview with Adolph Zukor, of the Famous Players-Lasky Corporation. Among other things, Mr. Zukor was credited with saying "that while he personally has no plans in which Miss Pickford is interested, he would not say definitely that the officials in the production department have not in mind some sort of a plan to star her."

Dennis F. O'Brien, attorney for Miss Pickford, when asked for a comment on Mr. Zukor's statement, said, in a statement issued by Hiram Abrams: "I can only assume that Mr. Zukor has been misquoted. Miss Pickford has absolutely no plans beyond her present arrangement for the release of her productions through United Artists' Corporation. Her arrangement with United Artists' Corporation is for a period of three years and during that period Miss Pickford's time and attention will be given to the making of productions for release solely and exclusively through United Artists' Corporation, for exhibition in motion picture theatres.

"I can say for her that she is happier than she ever has been before, so far as her business arrangements are concerned, and her whole thought is to make the kind of pictures the public wants to see her in. She believes that she has now completed, as her first release for United Artists' Corporation, the finest picture of her career, and she is ready to leave the judgment of this to her admirers.

"She is making pictures absolutely independently and all pictures that she makes during the next three years will be released through United Artists' Corporation. No other producing or distributing organization enters in Miss Pickford's plans in even the remotest way."

Theatres Come Out Ahead in Battle with Buffalo Papers

THE threatened war over theatre advertising in the Buffalo newspapers has been averted and all is once more serene, with the theatres the chief beneficiaries.

The casus belli was the announcement from the "Courier-Enquirer," on top of new set of rules put down without consulting the theatre managers and that free reading notices would be held down to a minimum.

The "Express," the rival morning paper, stepped into the field at this opportune moment to corral the theatre advertising. Its representatives promised the theatre men a page devoted to show houses on which the theatres would be given free reading notices, inch for inch, for the amount of advertising carried.

The proposal looked good, and at any rate it offered the theatre men an opportune shot reply to the "Courier-Enquirer" and it was accepted. As a result the daily theatre advertising in the "Express" jumped from 216 inches in the first week of November to about 300 inches with the first appearance of the daily theatre page.

This week the "Courier-Enquirer" made peace with the theatres and things have gone back to a peace time basis, the "Express" for the second week of December carrying 248 inches in the daily, a slight gain that was offset by an equivalent decrease in the Sunday display. The inch-for-inch agreement still holds, however, and during the second week of December there was a gain for the theatres in the "Express" of 271 inches in free reading notices, exclusive of reviews, with no additional cost for advertising.

F. & R. Affiliate with Loew.

Affiliation with Marcus Loew has been confirmed by Finkelstein & Ruben, of Minneapolis. The affiliation, which will take place January 1, will be to replace attractions offered by the Western Managers' Association, controlled by the Orpheum Theatre interests.

The Loew attractions will be placed in the New Palace and New Grand at Minneapolis; the New Palace at St. Paul, and the New Palace and New Grand at Duluth. The policy of running a strong serial in connection with the vaudeville will be maintained.

OF AN ALERT FIELD

Exhibitors Will Fight License Fee Increase

POSTPONEMENT until after January 1 of action on the proposed increase in picture house license fees in Minneapolis, has been ordered by the legislative committee of the city council. The action was to give the motion picture and other theatremen sufficient time to compile data showing the effect of the proposed increase.

The ordinance, which was introduced November 26 by Alderman C. H. Rudsill, Socialist, provided for increases in license fees ranging from 100 per cent. on suburban theatres to more than 1,100 per cent. on downtown houses. It was avowedly for the purpose of raising revenue to replace saloon licenses, regardless of the effect on picture theatres.

The motion picture men, after much discussion, were prepared to offer to submit to a 100 per cent. flat increase in fees. Now, they declare, they will fight any attempted raise in fees.

Sam Spedon's Son-in-Law Killed in Motor Accident

IT was a sad Christmas at the home of Sam Spedon, in Ridgewood, N. J., made so by an accident that resulted in the death of his son-in-law, Herbert Titlar, and the serious injury of Mr. Spedon's daughter, Bessie. Mrs. Titlar miraculously escaped death in the crash that killed her husband.

The Titlars were motoring from their home in Ossining to Ridgewood, their automobile loaded with presents for the Spedon family's Christmas tree. On Broadway Hill, Dobbs Ferry, a motor-truck driven by Christopher Letzler, of Albany, became unmanageable and struck the Titlar car, which Mrs. Titlar was driving.

The touring car was badly smashed, Mrs. Titlar was rendered unconscious and husband and wife were hurried to the hospital suffering. Mr. Titlar's skull was fractured and he died within a short time. Mr. Titlar was in the automobile business in Ossining.

Samuel Byerley to Manage New Annapolis Playhouse

THE Circle Playhouse, Inc., which is now under construction in Annapolis, Md., is to be a very high-class theatre if the plans are carried out as planned. The land and building will cost about $75,000. The structure is being built from the designs of Henry P. Hopkins, architect.

The officers of the company include Samuel Byerley, president; Dr. J. Oliver Purvis, vice-president; James A. Welch, secretary, and J. Newton Gilbert, treasurer. Mr. Byerley will be the manager of the playhouse. Both Mr. Byerley and Mr. Welch were in Baltimore recently, visiting the exchanges here.

This theatre has a fine location opposite the State House in Annapolis. It is built of brick and tile on Colonial lines and measures 53 by 102 feet. The seating capacity will be 1,000. There will be a balcony with mezzanine boxes and the latter will be equipped with wicker chairs. The heating system will be of the blower type. The interior color scheme will be gray and blue. The music is to be furnished by an orchestra and an organ, which will cost approximately $4,000.

Incorporations Indicate the Industry's Prosperity

THE exceptional prosperity prevailing in amusement circles is reflected in the fact that in one week sixteen new amusement enterprises were incorporated in New York with a capitalization of $2,997,000, exceeding any week in the history of the secretary of state's office. The largest of the concerns is the Mir-America Corporation, with a capitalization of $2,050,000. The new concerns are all located in New York City.

Among the new companies entering the business are the following: Ritz Motion Pictures Corporation, $10,000, Jules Bakos, D. A. Sterling and Charles C. Ritz; Murray Hill Photoplay Corporation, $10,000, William and Mary Yoost and Harry Weltfisch; Haring Amusement Company, $250,000, Irving E. Meller, Charles L. Raskin nad Helen P. Smith; Mir-America Corporation, $2,050,000, George A. Enright, James L. Burks and Samuel H. Hadley; Popular Educational Film League, $1,000, Sol Klapper, Dale Hanshaw and A. B. Carrick; American Sensitfilm Company, $500,000, N. H. Testa, Sol Klapper, A. B. Carrick; Forest and Stream Film Corporation, $5,000, John T. Wood, Clara A. Read and John P. Holman.

Queens Borough Is Seen as Future Production Center

QUEENS BOROUGH of Greater New York is rapidly becoming the "Motion Picture Center of the East," according to Queens Borough, the monthly publication of the Queens Borough Chamber of Commerce, which shows that within the last six months two prominent production companies have purchased large tracts of land and are erecting buildings to cost at least $3,500,000.

The latest companies to locate in Queens Borough are the Famous Players-Lasky Corporation, which has purchased an entire block in the Astoria section and which is now erecting a $2,000,000 studio, and the Selznick Pictures Corporation, which has purchased a block on Queens Boulevard, Long Island City, and will break ground January 1 for a $1,500,000 studio. In addition, the Gaumont Company and Supreme Pictures, Inc., are established in Flushing; the G. M. Film Printing Corporation is erecting a building in Long Island City; the Pathescope Company of America has been established in Long Island City for several years, and the American Industry Motion Picture Production Company is situated in the Aqueduct section.

Queens Borough is an attractive periodical that contains news of real interest. The editorial of the September-November number declares that picture production companies are gradually quitting California for New York, with the scientific development of the use of artificial light. On following pages, President Adolph Zukor, of Famous Players; Lewis J. Selznick and Myron Selznick, of Selznick Pictures Corporation and others tell why they are building immense studios in the East.

Peggy Shanor.
Registers a dual "eye" personality. Peggy is the leading "heavy" in Supreme Pictures 'serial now in the making.

Exchange Men to Fight State Censorship Laws

FOLLOWING a conference of the managers of all local exchanges on December 21, announcement is made that the Exchanges Managers Association of the Philadelphia Chamber of Commerce had been organized with Harry M. White, Goldwyn, chairman; George Denbow, Fox, vice chairman, and John Clark, Paramount, secretary and treasurer. Plans for this organization had been under way since last April, but nothing definite was accomplished until yesterday's meeting, which was attended by representatives of eleven exchanges.

It is understood that the first step the association will make will be to act in conjunction with the National Committee on Censorship for the modification of the Pennsylvania censorship laws.

Fire Damages Solax Studio.

Moving picture players in costume at the Solax studio, Fort Lee, N. J., became firemen on December 20 when electric wires or spontaneous combustion caused a fire in the factory building. This structure was destroyed, but the hard work of the actors and of firemen saved the other buildings. The damage is estimated at $75,000.

Many films were destroyed, but all reels of "The Fortune Teller," which was in the process of making and which stars Marjorie Rambeau, were saved by Albert Capellani, the producer, who lacerated one hand when he broke a window to get at the film, which was in its "bath" in the laboratory. The studio building proper was saved.

The "Mysterious Mr. Smith" Who Gave "Tech" $4,000,000 May Be Eastman

IS George Eastman, creator of the thin gelatin strip on which so many roles are portrayed, playing a part in a drama that holds the interest of many thousands of people? Is he "The Mysterious Mr. Smith" who has been heralded up and down the country as the secret godfather of the Massachusetts Institute of Technology? These are questions which many have tried to solve, but unsuccessfully, although all indications point to the fact that the film magnate is playing the role and enjoying himself immensely in doing so.

A few months ago Dr. Robert Cockburn Maclaurin, president of the Massachusetts Institute of Technology, announced that a friend of the institute had tendered a gift of $4,000,000, provided that other friends of the institute chipped in with a like sum by the early part of next year. This generosity was immediately attributed to Mr. Eastman, but Dr. Maclaurin said that he was unable to give out any information, other than that for the time being the man must be known as "The Mysterious Mr. Smith," that his real name would be divulged when other friends had done their share in raising half of an $8,000,000 fund, and that if it was not raised the identity of the unknown might never be revealed.

Refused to Affirm or Verify.

When Mr. Eastman was questioned he merely referred all inquiries to Dr. Maclaurin, although it was very significant that he did not deny that he was "The Mysterious Mr. Smith" and made no reference to the wide publicity given to his name in connection with the matter. Various newspapers have tried various hunches to disclose the identity of the donor, but so far nothing of a positive matter has been dug up. In addition to this, the combined curiosity of thousands of Boston Tech men throughout the country has met the same puzzling silence and their only recourse has been to pitch in and strive to raise the $4,000,000 to ease their curiosity.

Many people who know Mr. Eastman say that there is little doubt that he is "The Mysterious Mr. Smith." It is pointed out that he has always been one of the most generous contributors to the institute, and this also brings up the fact that when the name of the unknown is given out it may also be disclosed that many anonymous gifts of the past have been made by him. "The Mysterious Mr. Smith" has been a generous friend of the institute for a long time. It is also a significant fact that the Eastman Kodak Company is partial to Boston Tech men, or at least there is a general impression that preference is given to them in the matter of employment.

Vitagraph's New Serial Near Release.

"The Invisible Hand," the new Vitagraph serial with Antonio Morano starred, is about to be released. The first episode is in three instead of the usual two reels. The production is a secret service story and deals with a struggle of the Government, through its secret service, with a strongly organized band of criminals.

The title of the first episode is "Setting the Snare." The remaining episodes are entitled "T. N. T.," "Winged Death," "Gassed," "Dodging Disaster," "The Closing Jaws," "The Submarine Cave," "Outwitted," "A Heathen Sacrifice," "The Fender of Flesh," "Flirting With Death," "The Dungeon of Despair," "The Plunging Peril," "A Modern Mazeppa" and "Closing the Net."

A "Bad M... ...a "Good Girl" to Be Co-Starred by Vitagraph.
Joe Ryan, of the best known and liked "bad men" of the screen, and Jean Paige, featured in many Vitagraph productions, will be co-starred in a new Big-V serial, tentatively titled "Moods of Evil"

Ralph Ruffner says: (page 67)

The characters make the story and the story makes the book, and good advertising will make the grade with all of them.

Another thing I find myself strong for, and that is good newspaper stills of the two-reel comedies. Some of the comedies sometimes have copy which, when played up—like a pretty girl in a fetching costume, and most all comedies now have 'em—will be worth several hundred dollars on the week, but there is not enough attention paid to this essential by the comedy producers. A little more speed in this direction and exhibitors will cash in on fillers, if the so-called feature just doesn't happen to hit.

"Bucking the Tiger" to Be Filmed Immediately

ACTION is the slogan of the Lewis J. Selznick enterprises and it was never better exemplified than in the fact that while "Bucking the Tiger," Lewis J. Selznick's first offering to the speaking stage, was in rehearsal, Myron Selznick was making preparations to have the story filmed for the screen. This is unusual as screen producers ordinarily wait to see whether a play is a success before considering it for their stars.

But after attending a rehearsal of the drama Myron Selznick had no doubt of its success and his judgment was born out by the reception given to the opening performance in the Globe Theatre Christmas Day. So enthusiastic is Mr. Selznick over "Bucking the Tiger" that he has induced the producers to allow it to be filmed almost immediately and work will begin on it soon.

It is expected that members of the present stage cast will appear in the screen version, and Owen Moore will probably be seen in the leading role. The play is from the novel by Achmud Abdullah, and was adapted by May Tully. It is a melodramatic comedy full of suspense and laughs.

Lewis Employs 1,000 Extras.

In filming Andrew Soutar's novel, "Other Men's Shoes," as his first special for Pathé distribution, Edgar Lewis employed more than 1,000 extras, and used nearly 3,000 school children in one of his big scenes. The picture is scheduled for release February 1. Cranford Kent has the leading role.

Instead of spending a week getting his players together for the mob scenes, Mr. Lewis enlisted the co-operation of two big mill owners in New Jersey, and used their employees as "extras." In doing this, Mr. Lewis obtained more realistic atmosphere than he could possibly have gained by the employment of ordinary extra players.

May Allison Wears Many Costumes.

A costume for almost every hour in the day is included in May Allison's wardrobe for her newest picture, the Screen Classics, Inc., production of the Morosco stage success, "The Walk-Offs," by Frederic and Fanny Hatton.

Industry at Government's Call Will Aid in Battle on Radicals; Secretary Lan Heads Committee

FOR the second time the aid of the film and screen toward patriotic ends has been enlisted by the Government, when following an invitation by Secretary of the Interior Franklin K. Lane to a conference with him, addressed to leading executives of the Motion Picture Industry, initial impetus was given to a country-wide screen campaign, to combat Bolshevism and ultra-radical tendencies which endanger the very fabric of American institutions.

The meeting called by Secretary Lane was held on December 17 in his office and was attended by a delegation headed by William A. Brady, president of the National Association of the Motion Picture Industry. In addition to Mr. Brady there were present the following representatives of the Motion Picture Industry: John C. Flinn, Director of Publicity and Advertising, Famous Players-Lasky Corporation; Gabriel L. Hess, secretary and counsel, Goldwyn Pictures Corporation; William E. Atkinson, general manager of Metro Pictures Corporation; Lewis J. Selznick, president Select Pictures Corporation and Selznick Pictures Corporation; C. C. Pettijohn, assistant to President Lewis J. Selznick; William Wright, Vitagraph, Inc.; P. A. Powers, Universal; Oscar A. Price, president United Artists Corporation; Harry N. Crandall and Barry Buckley of the Crandall Theatres; Frederick H. Elliott, executive secretary, National Association of the Motion Picture Industry; Jack S. Connolly, Washington representative of the National Association; Major Raymond L. Pullman, chief of police of Washington; Peter Brady, Allied Printing Trades Council, New York City, and Clarence L. Linz, of the Washington bureau of the Moving Picture World.

Secretary Praises Industry.

In opening the conference Secretary Lane expressed the appreciation of the Government of the work done during the war by Motion Picture men "constantly and consistently in supporting our Government."

"I had hoped that there would be some kind or form of testimonial given you," said the Secretary after continuing his talk of the work done by the industry. "You did not come within the sphere of my activities during the war, but I had the expectation that at its close—technically we are not yet at peace—there would be a formal recognition made to you of the part you had so generously played."

The suggestion had been made to him by Major Raymond W. Pullman, chief of police of the District of Columbia, a man who is most interested in the motion picture industry and who has in many ways contributed to its upbuilding, that the industry might be willing to carry on an Americanization campaign. Today's conference.

Secretary Lane laid his cards upon the table. During the last half of the War the President had a fund upon which his department could draw for money to carry on the educational campaign. The cessation of hostilities put an end to that, and other assistance must be obtained to keep up the fight on illiteracy. The Government is enlisting the assistance of the churches, the schools and patriotic and other organizations. Two years ago it was estimated that there were approximately 8,500,000 people in the United States who could not read or write the English language. Out of the first 1,600,000 men assembled under the draft there were 390,000 who could not write a letter home, who did not understand such signs as "smoking prohibited." "That is mighty humiliating in a country where we had the first public school system," commented the Secretary.

Industry Can Get Quick Action.

Mr. Lane outlined the legislation that is now pending in Congress, but it will take some time to get that through and then additional time to get the plans under way. "You can do much more immediately," he told the film men. "I do not think it is perhaps wise and justifiable to say you can do more in the long run, or better than the people of the United States can do in the development of the right spirit, but we do not want to wait a generation—we cannot afford to. If you will get together and make a determined campaign, under any leadership that you please, for a better America and for a more confident America, there is no influence that can duplicate the good you can do."

One suggestion made by him was that a map be prepared, showing the State divisions and the principal cities, and that this be flashed on every screen in the United States at each performance coupled with the query "Can you find where you live?" That in itself would create an idea of the size of the country, for the cities would be microscopic spots.

Vice President Marshall Talks.

After Secretary Lane had outlined a number of scenarios that could be worked up into good Americanization projects, an adjournment for luncheon was taken. A delightful dinner was served at the Cosmos Club, following which the film men were addressed by Vice President Marshall, Senator Kenyon, of Iowa, chairman of the Senate Committee on Education, and Congressman Simeon Fess, chairman of the House Committee on Education.

"No single industry in America did so much to arouse the zeal, the fervor and the patriotism of the country as did the motion picture industry of America," said the Vice President. "Your loyalty and devotion and your sacrifices to your Government enabled it to come out of the war victorious in its purposes. It came out finding itself and you finding yourselves faced with the problem that is to my mind fully as important as the

Bernarr McFadden Drops in on His Company Like the w.k. Santa.
The producer of the Facts and Follies series, seen in the center, visited his company at Jacksonville, Fla. At the left are Helen Hart and Frank Bates; to the right, Wray Physioc and Louis LaKlade.

winning of the war—that is, the importance of winning America for Americanism.

Must Teach Republic's Principles.

"A man cannot believe without knowledge, and he cannot learn without a teacher—somebody must teach him. A vast number of men in America who have no conception whatever of American institutions must be taught the vital principles of the Republic and must be put to their best judgment and determination on the question whether the Republic in the light of modern life or modern civilization has failed to survive.

"For myself, I am willing—no, not willing, but I shall be reconciled if the Republic goes down at the judgment of educated, intelligent and conscientious American citizens, and I am unwilling to have it go down at the hands of the ignorant, the idle, the shiftless, the vicious, or men who cannot understand that right and duty go hand in hand, and that the old order where men were contending always for their rights must be supplanted for the new order where men are seeking opportunities to do duty toward their fellowmen."

Industry to Have Official Status.

"It is believed that the time has now come when the leading motion picture producing companies can be interested in the Americanization movement, and perhaps induced to get behind it in the same manner which the motion picture industry gave such splendid support to the Government during the war period," said Mayor Pullman to Secretary Lane.

"It also will give you an excellent opportunity as a representative of the Government to express perhaps a little better than has yet been done the Government's appreciation of all that the motion picture people did during the war period.

"Propaganda plays are perhaps necessary, but what is more urgent is the working of thoughts into ordinary plays which will place before our people the best American ideals."

After the dinner the film men returned with Secretary Lane to the Interior Department for an afternoon's session, at which all of the men gave their views on how this work could be accomplished.

Film Men Attend Committee Session.

An adjournment was taken for supper, the film men at 8 o'clock going to the Capitol to confer with the members of the Senate and House Committees on Education. The problem was put before the Senators and Representatives in a general way.

Mr. Brady suggested that the Congress should pass some sort of resolution empowering the industry to act as governmental agents. With such authority all of the companies would be willing to go ahead. Without this, the industry might hold back believing that the men then in that gathering had given over the screen to the Government without consulting all.

It was suggested that, at the request of the Government, trailers would be made carrying such slogans as "Are you a good American?"

To Duplicate Loan Drive.

It was also suggested that films similar to those produced for the Liberty Loan drive could be distributed.

Mr. Flinn outlined some of the pictures made for the Liberty Loan drive. He also told how the films were distributed to the theatres. "The artists are ready and willing to do all they can in this emergency," said Mr. Flinn.

Oscar Price, president of the United Artists, who handled the Liberty Loan drives as an official of the Treasury Department explained how the campaigns were carried on.

Mr. Brady created a great deal of amusement when he told of the competition offered by the motion pictures to the political campaigners. "At French Lick in the last campaign Senator Hoke Smith spoke, but to a very small audience because a movie show was in operation at the same time. Mr. McAdoo tried to speak in another place. He had no audience because Charlie Chaplin was talking to fifteen thousand men at another point and McAdoo had to go on Chaplin's platform in order to reach the people."

Secretary Lane Pays Tribute.

Secretary Lane came to the meeting to explain, as the head of the Interior Department, the purposes of the campaign.

"You have before you as patriotic a group of men and as influential a group of men as can be found in the United States, and our job tonight, yours and mine, is to do nothing more than give them a request and they will do for us what we are unable to do for ourselves and what no other single influence in the United States can do," he told the members of Congress.

Secretary Lane reviewed the events of the morning and afternoon sessions, detailing the Americanization pictures that the movie men can produce and screen. He explained what he means by visualizing and by "Americanization."

Selznick Waives Any Profits.

Lewis J. Selznick, spoke on the financing of the plan. He saw it was not the intention of the producers to make anything out of the films. If anything is made it could be turned over to any purpose the Government might designate.

Pictures have to be made. Fifty-two of them—out of a fund that will be raised for the purpose, this money to be repaid out of the sales or leases.

Senator Hoke Smith, of Georgia, said that a resolution "that it is the sense of the meeting that we ask the co-operation of these gentlemen, should be adopted. It is not often that the Government has an offer of such service so liberally made. I think they can be of a great deal of service to us. I think they can do splendid work. I am glad to be one to thank them for their willingness to give us help."

Crandall Speaks for Exhibitors.

Harry Crandall in a few brief remarks declared that the exhibitors would do their share. "The exhibitors will gladly give twelve minutes of each show to put on an Americanization reel," he declared.

Secretary Lane is some hustler for no sooner had the film men agreed to organize a working committee than he named Louis J. Selznick to represent the producers; Adolph Zukor, to represent the distributors; Harry M. Crandall, to represent the exhibitors and Major Pullman the municipabilities. The secretary will act as chairman and Mr. Brady will assist the committee. It was agreed that all trailers and films to be used for this purpose shall be submitted to this committee.

Committee Calls on Industry.

The following resolution was prepared by the Congressmen:

"Be it resolved that it is the sense of the Joint Committee on Education of the Senate and House that the motion picture industry of the United States be requested to do all that is within its power to upbuild and strengthen the spirit of Americanization within our people."

The resolution was unanimously agreed to.

A second resolution, offered by Representative Dallinger, of Massachusetts, expressing the thanks of the Joint Committee to Secretary Lane and the motion picture men was also adopted.

Announces Neilan's First Through First National

IT is definitely announced that the initial independent production by Marshall Neilan to be released through First National Exhibitors' Circuit will be "The River's End," an adaptation from James Oliver Curwood's latest popular novel of the same name.

Mr. Neilan has withheld information concerning this picture until the details had been thoroughly worked out, and now that the production is nearing completion he discloses a number of interesting features.

The release of the film will come at the time when the story has reached the peak of the national popularity it is now enjoying, according to the announcement.

"The River's End," Curwood's novel of the Canadian Northwest, is conceded by those who have read it to be his most sensational success. It is now being sold in book form throughout the country and is establishing new records for book sales. It first appeared in a popular magazine and as a result of its popularity has just been placed on the stands in book form.

Marion Fairfax, who recently signed a long term contract with Mr. Neilan, adapted Mr. Curwood's story to the screen. During her five years of service with the Famous Players-Lasky Company, Miss Fairfax was responsible for numerous productions of that concern.

The interiors are finished and the entire company is now at Bear Valley, Cal., staging various exteriors. In another week the players will journey to the Saskatchewan River in Canada, which gave Mr. Curwood the material for his story, and there the final scenes of the picture will be completed.

Prizma Pictures Monte Carlo.

Prizma's release for the current week should be one of the most popular so far made by this company. If there is any place under the sun that is of more interest than Monte Carlo it would be hard to find that particular spot. To bring the great gambling mecca in front of your eyes in your home theatre, and show you the marvelous beauties of nature in the way of scenery, together with the architecture of this gambling palace and other points of interest in one of the smallest principalities of the world, is a novelty which the motion picture theatre seldom offers.

Brilliant New Star Is Alice Lake In Metro's "Should a Woman Tell?"

By Edward Weitzel

ALICE LAKE has arrived. The screen has a new star. In the front rank of moving picture actresses whose youth, comeliness and dramatic ability have made them greatly admired by the public the dark-eyed girl who plays the part of Meta Maxon in a recent Metro release "Should a Woman Tell?" has won her place by force of merit alone. Unheralded by any loud blast from the trumpet of an industrious publicity promoter her performance of this one character has taken her out of comparative obscurity and from now on her name will be associated with all that is best in the acting of the silent stage.

If this sounds like extravagant praise, it is the unanimous verdict of a jury of hard-boiled reviewers. Whether their judgment counts for much or little with the exhibitor it still remains a fact that every person in the room was charmed and delighted by the unexpected display of histrionic skill and deep feeling shown by the whisp of a girl who has been selected to head the cast of "Should a Woman Tell?" The work of the author has considerable merit as a story of real life, but the acting of Alice Lake is finer and better than anything in the picture itself.

Started in Slapstick Comedy.

It will readily be recalled that Alice Lake has been best known for her connection with the Roscoe Arbuckle comedies. The distinguishing feature of her acting in those cleverly produced comic pictures was the thoroughness with which she did whatever was assigned her. Dependable seems to be the proper word to explain the director's reason for selecting her for the attractive young girl parts she was called upon to play. One thing is certain, no one suspected the extent of the emotional power hidden behind those expressive eyes of hers or lurking back of her winning smile. But she must have been conscious of it herself. At any rate she announced one day that she had secured an engagement to do a serious part and so, in all likelihood, turned her back on straight comedy roles forever.

Her former management had not been blind to how much Alice Lake's unaffected type of winsome young womanhood added to the tone of the Arbuckle productions, and it was this same personal quality which must have dictated her selection for the part of Norah in "Lombardi, Ltd." As Tito Lombardi's faithful little assistant in his Fifth Avenue dressmaking establishment the new member of the Metro acting force was quietly effective, but betrayed no desire to push herself into undue prominence. Her scenes required mostly a note of real sincerity, and the note was never lacking.

New Role an Emotional One.

Then came the selecting of the cast for "Should a Woman Tell?" The star part is that of a young and unsophisticated girl reared in a New England fishing village who is taken to Boston by a society matron and is made the victim of her new friend's dissolute nephew. The girl yields to him but the once and then goes back home overcome by her sense of shame.

Long before the finish of the story she wins the sympathy and respect of the spectator. When the young artist who has always loved her asks her to be his wife she does not accept him at once but sends him a note telling him of the one black page in her life. Her mother intercepts the note, and the truth does not come out until after Meta and the artist are married. He leaves his wife on their wedding night and becomes an aimless wanderer. Deceived by a false report of her husband's death, and urged on by her mother, Meta marries the man who wronged her and soon learns his utter worthlessness. The couple drift down to Mexico City where a chance meeting with the artist involves the two men in a desperate battle, and Meta's betrayer falls from a balcony and is killed. Separation and reflection have convinced the artist that he has been unjust to his wife and he is overjoyed to heal the breach between them.

An Achievement of the Highest Rank.

Such is a brief outline of the plot of "Should a Woman Tell?" A story of so elemental a nature and one involving its chief character in the situation which gives the picture its title must have as the physical and mental embodiment of that character an actress who can respond instantly to every change of feeling and indicate a nature of inherent frankness and freedom from guile. The "betrayed maiden" type wins sympathy in proportion to her own lack of moral defense and to the extent of her girlish appeal. In the realization of these characteristics Alice Lake's portrayal of Meta Maxon is an achievement of the highest merit.

Makes Meta a Living Personality.

But this is only a part of her equipment for the art of the player. Sitting in a darkened projection room and wholly unprepared for the exhibition of rare talent which was to follow it was a rather indifferent body of spectators that prepared to watch the opening scene of "Should a Woman Tell?" The first flashes of Meta are in the midst of a cleverly contrived shipwreck episode with some arresting effects in tinting, and the girl is seldom in the center of the picture. She seemed always to do the right thing and to blend in quietly with the action of the story.

With the coming of the next day and the passing of somewhat commonplace events it began to dawn on the men and women sitting in front of the screen that they had eyes only for the slim figure of the girl in the simple frock who was becoming more and more a living personality, as she went about her share in the narrow life of a New England fisher village.

Her Lovable Simplicity.

It was always a pleasure to watch her. There never was the slightest difficulty in understanding precisely what she felt inwardly or conveyed to others. Her expressive face, aglow with that brilliancy which is a gift of the patron saint of all good actors, mirrored each thought instantly and distinctly. Without self-consciousness and without any suggestion of pose she moved through the episodes leading up to her parting with her youthful sweetheart and her arrival in Boston. The story was familiar enough, but its heroine fascinated one by reason of her lovable simplicity and sincerity.

To watch Meta's introduction to the ways and manners of cultivated people and to observe how well she acquitted herself was also warming to the heart.

Each Scene Given Stamp of Truth.

Her visit to the summer house across the lake with the unscrupulous Morton Sedgwick followed. Here she gave evidence of emotional power that was as unforced as it was convincing. The entire scene has been discreetly handled by the director, but it is the appealing innocence of the victimized girl and the depth of her self abasement that prevent any feeling of offense. And so on through the incident of her return home in disgrace, her meeting again with her old sweetheart, her effort to reveal everything to him when he asks her to becomes his wife, her mother's concealment of the letter of confession and her husband's rejection of Meta when he learns the truth on their wedding night; each scene is given the stamp of reality, and works the author's will on you by virtue of the personality, sincere feeling and beautiful art of Alice Lake. Nowhere in the entire picture does she fail to measure up to the full artistic statue of her role.

And so a deserving young actress comes into her birthright with nothing to thank but her own honest effort. And it is not often that so quiet a stellar debut has resulted in so great a triumph.

Black Defends Action and Assails Cohen Group; Lustig Enters Fight

THE battle raging between the Motion Picture Exhibitors of America, Inc., and the Motion Picture Theatre Owners of America, over the question of screen advertising waxes hot. President Alfred S. Black of the former organization, in a long statement issued this week, departs from his accustomed mildness of manner and speech. He charges that the delegates to the St. Louis Convention last June from the New York exhibitors were determined either to rule or ruin the league. Mr. Black tells of several conferences held with Messrs. Cohen, Berman and O'Reilly of New York in the hope of solving the differences between the two bodies.

When Harmony Hovered.

For a while it seemed as though harmony would prevail, Mr. Black says, but the insistence of the three upon the elimination of Louis F. Blumenthal, chairman of the League's tax committee, negatived all attempts at conciliation. Screen advertising was under discussion in these conferences, Mr. Black states.

The president of the National Exhibitors denies that his organization has made any exclusive contract with Universal for the showing of industrials for which money will be paid to theatre owners. Mr. Black also asks many questions as to the conduct and the financing of the campaign being conducted by the Cohen-Bullock organization.

Lustig Repudiates League Contract.

H. H. Lustig, president of the Clevelandland Motion Picture Exhibitors League, of which body Sam Bullock is executive secretary, declares the project announced by Mr. Black is not meeting with favorable response throughout the country. He says so far as his knowledge goes the exhibitors would refuse "almost to a man" to be a part of an organization which bound itself to distribute films which were the product of any one producer of films.

Mr. Lustig complains that while he is a member of the League's advertising committee named at St. Louis and appointed by Mr. Black he has not been consulted by the president of the League in the negotiations leading up to the Universal affiliation and declares the step was taken without his approval. The Cleveland official expresses the opinion that any such move would be "business suicide" for the exhibitors. In a letter to Mr. Cohen he is further quoted as saying:

"I can't understand how the Motion Picture Exhibitors' League, if such a thing exists, or its executives, could enter such an agreement in such a high-handed manner. Certainly the men most vitally interested, the exhibitors who are to deliver, were not consulted."

Olive Tell Signed by Jans; B. A. Rolfe to Be Director

JANS PICTURES, INC., announces the name of the first star to be featured in the photodramas it will begin producing at once. Olive Tell, who is scoring a decided success on the speaking stage in Morosco's "Civilian Clothes," is the young woman signed.

Miss Tell is well known to film fans for her work in "To Hell with the Kaiser," "Secret Strings," and many others. She began her screen career as a member of the Empire Mutual All Star Company and previously had enjoyed an exacting training on the stage, having been graduated from stock work to that of a Broadway star.

Although Miss Tell's first story has been selected it has not as yet been named and probably will not be until production is well under way. It is said, however, that the leading role provides Miss Tell with a part that fits her like the proverbial glove.

B. A. Rolfe will direct Miss Tell.

Theodore Kosloff Becomes Member of De Mille Staff

THEODORE KOSLOFF has affixed his name to a long-term agreement by the terms of which he will appear in and assist in the production work of future Paramount-Artcraft pictures, according to an announcement just made by Cecil B. De Mille, director-general of the Famous Players-Lasky Corporation.

The Russian dancer joined Cecil B. De Mille's company several months ago, playing an important role in the special production of "Why Change Your Wife?" which was recently completed at the Lasky studio. According to the original arrangement existing between Mr. De Mille and Mr. Kosloff, the latter was to appear in two De Mille productions and then terminate his connection with the company.

Under the new arrangement, Kosloff becomes a permanent member of the De Mille staff. Whenever possible, he will portray roles suited to his personality and it is understood that these screen appearances will not be limited to De Mille productions alone.

In addition to his work before the camera, Theodore Kosloff will assist Mr. De Mille in a technical capacity. As an authority upon the art of the dance and of Oriental stage settings, he will be invaluable assistance to the director.

Chicago Exhibitors and Public Greet Miss Binney

BECAUSE of the interest evinced by Illinois exhibitors in Constance Binney and her first Realart picture, "Erstwhile Susan," Manager W. H. Willard, of the Chicago office, held a private showing of the picture on December 12 before one of the largest gathering of showmen ever assembled in that city for similar purposes.

"Erstwhile Susan" was already announced for its first Chicago presentation at the Playhouse on December 14, but such was the result of country-wide reports on this picture that the Chicago office deemed it inadvisable to wait even the two days that intervened.

The trade showing held at the Universal exhibition rooms was packed to the doors and many were obliged to stand in the doorway during the screening. It is said to have been the greatest gathering of exhibitors ever assembled in Chicago for the reviewing of a photoplay. Miss Binney was unable to appear in person, although in the city with her stage company, because of a sprained ankle. Manager Willard remained in his office afterwards and attended to the signing of contracts with showmen who were unable to stay over in Chicago. The bookings are reported to be gratifying as the result of the screening.

Two days later, at the Playhouse Theatre, Miss Binney's first Realart picture played to a record house on the same stage where the young actress made her first theatrical appearance several years ago.

Fox News Cameras "Shot" Carlisle, Notorious Bandit

PICTURES of events in the capture of "Bill" Carlisle, the lone train robber, were shown in a recent release of Fox News. These remarkable pictures were obtained by two Fox News cameramen, P. V. Hurd, of Denver, and F. J. Hiscock, of Cody, Wyo., who were notified to "cover" the story by the home office, when news of the apprehension of the bandit was received. The two cameramen traveled hundreds of miles—Hurd to Douglas, Wyo., and Hiscock to Wheatland, Wyo., where Carlisle was imprisoned.

Scenes were taken at William Hill's ranch at Rock River, where Carlisle spent Thanksgiving Day after having escaped from prison and robbed the Los Angeles Limited. The following day he went to Bray's ranch, where he leaped through a window to escape the posse and was trailed through the woods to the cabin of Ed Williams.

Members of the posse that captured the bandit re-enacted the scenes for the cameramen, showing how the cabin was surrounded and how Carlisle was shot when he resisted arrest; also showing Sheriff Alonzo S. Roach with Carlisle's weapons and stolen money pierced with bullets found on the bandit.

Adanac Alone Financed Its Production of "The Shadow"

THE published report that "The Shadow," a propaganda picture made at Trenton, Ontario, was financed by the Canadian Pacific Railway, is denied by the Adanac Producing Company, Ltd., of Montreal, in the following statement:

"For the information of yourselves and the public you reach, it is only fair to the shareholders of the Adanac Producing Company to state that the picture was wholly and solely financed by the Adanac Producing Company, and, furthermore, the Adanac Producing Company has never sought nor canvassed nor received the financial support of the Canadian Pacific Railway or any other railway in carrying out its program.

"As you are interested in Canadian matters, and we are a Canadian producing organization, we invite your best attention to accuracy in the interest of the industry we are interested in."

E. M. Porter Negotiates Contract For Simplexes Worth $1,000,000

WHAT is undoubtedly the largest motion picture machine order that has ever been entered upon the books of any manufacturer and which is a part of a gigantic contract that has been successfully negotiated between Mme. Schuepbach of the Mundusfilm Company, of Paris, and E. M. Porter, general manager of the Precision Machine Company, builders of the famous Simplex, is one of the big news features of the year in the motion picture industry.

While in other branches of the motion picture industry contracts involving $1,000,000 have been entered into with both parties thereto posing before a battery of screen and still cameras, yet the one by which the Mundusfilm Company agreed to purchase $1,000,000 worth of Simplex projectors was negotiated without a blare of trumpets and with the characteristically modest and quiet general manager of the large projector plant as one of the participants, and the brisk, sharp-eyed young and attractive representative of Europe's chief film distributors as the other.

Three Years As Manager.

E. M. Porter, whose activities in the film world are well known to the captains of the industry, has worked unceasingly for the establishment of an ideal machine distributing system since his acceptance of the managerial position with the Simplex Company something over three years ago. At the time of E. M. Porter's active entrance in the machine manufacturing line the distributing of projectors was left to many hands in as many quarters.

E. M. Porter, bringing to the Simplex Company a wealth of knowledge gained in film field surveys and fresh from a pioneering survey of the South American market for the Famous Players-Lasky Company, set about to devise a method of distribution of Simplex machines that would enable the distributor to maintain a high-grade establishment and also assure the manufacturer of a yearly number of machine sales to justify the constant improving of the machines themselves. Today, as a tribute to his foresight and perseverance, there are twenty-six Simplex distributing offices in this country, each of which is also carrying with it a high-grade theatre equipment supply house.

Madame Schuepbach
Negotiated $1,000,000 purchase of Simplexes for Mundusfilm, Paris.

Predicted Foreign Trade.

Mr. Porter has repeatedly asserted during the war that a cessation of hostilities would find Europe a splendid field for a repetition of his wonderful program in this country. The sole distributors of the Simplex Projector in Continental Europe for the past several years have been the Mundusfilm Company, of Paris, while J. Frank Brockliss, Ltd., has handled Simplex in Great Britain, and in the Scandinavian countries J. L. Nerlien, Akt., handled this popular projector exclusively.

Several weeks ago, Mme. Schuepbach arrived in New York and made her official headquarters with Sidney Garrett, her American representative, the well-known film exporter in the Godfrey Building, where she received all those interested in forming business alliances. Mme. Schuepbach brought with her glowing reports of Simplex business in Europe and was highly optimistic concerning the future machine business in that section of the world, and steps were at once taken to renew the Simplex contract for Continental Europe.

Mundusfilm Officials.

It can well be said that the Mundusfilm Company numbers among its directors and officials the biggest film and financial men of France. The president of this organization is Edwarde Mennier, the chocolate king of Europe. Charles Schuepbach is general manager, while Mme. Schuepbach takes care of all details pertaining to foreign business and its varied alliances.

Mme. Schuepbach reports that at the present time the Mundusfilm Company has offices located in six cities in France. The main office is located at 12 Chaussee O'Antin, Paris.

Other European offices are located and established as follows: Geneva, Italy, 11 Rue Levrier; Rome, Italy, 3 Via Bugamo; Amsterdam, Holland, 530 Prinsengracht; Barcelone, Spain, 91 Calle Da La Universitat. Arrangements are also pending for the establishment of offices in Strassburg, Bukarest, Vienna and Berlin. Connected with each of these offices is a fully equipped theatrical supply house and Simplex agency, each in charge of a well versed projection engineer and each of them equipped to give practical demonstrations of Simplex efficiency.

Extensive Advertising Planned.

The various conferences engaged in between Mme. Schuepbach and Mr. Porter finally resulted in the signing up with Simplex for fully $1,000,000 worth of Simplex machines that are to be distributed throughout Europe within a prescribed period. Mme. Schuepbach was highly gratified with the arrangements made and an active campaign was planned which will carry the name of Simplex throughout Europe by means of trade paper and other mediums. He is a firm believer in the use of printer's ink and the advertising which she has already carried on in Europe and which has resulted in the installation of hundreds of Simplex projectors throughout her territory, have often been marveled at in Europe's theatrical circles.

Mme. Schuepbach was banqueted by many of the leading film executives during her stay in New York and before sailing for Europe a feast was given in her honor by Richard Rowland, of Metro, at which were gathered many leaders in the film industry. One of the most prominent floral pieces among those that filled her steamer cabin was the one sent her by the Precision Machine Company, symbolizing "Good Luck." One of the last to bid her "God Speed" was E. M. Porter, who plans to spend several months in Europe in the spring and is already at work on a plan of distribution which will bring to the European theatres the well-known Simplex projector, and incidentally assure the American film men that their product will be absolutely safe while being shown in this machine.

Big "U" Serial Nearing Completion.

The fifteenth episode of the Universal serial, "The Radium Mystery," is rapidly nearing completion under the direction of Robert F. Hill. Eileen Sedgwick, Cleo Madison, Robert Reeves and Robert Kortman, who portrays the heavy, are the feature players.

E. M. Porter
General Manager of Precision Machine Company. "Other half" in big Simplex sale.

Taking a Peek at an Infant Industry

Giving the "Once Over" to Moving Picture World of Ten Years Ago

THE meal of victuals that was presented to Thomas A. Edison on the anniversary of the foundation of the Motion Picture Patents Company, December 20, ten years ago, was an event remarkable for its "fewer and better" speeches. Mr. Edison ducked the responsibility of personally orating and his thanks for the loving cup then presented to him were expressed by Frank L. Dyer, while *Thomas Alva Edison sat mute.*

Phonographs were vogue then. *The mechanical kind me mean.* And Edison invented them! *Wonder what the great inventor thought of the human "improvement," on his brain-child?*

J. J. Kennedy made the presentation speech. The loving cup was 21 inches high and weighed 1,000 ounces of solid silver. Mr. Kennedy's speech was 4 and 3/4 inches high in Moving Picture World 10 point type and *was weighed well before being spoken.* "The Licensed Manufacturers and Importers of Moving Pictures" contributed to the 1,000 ounces and heavy expense for furnishing the beautiful work of art.

Roster of the "Inner Circle."

The Plaza Hotel was the scene. Those who shoved their knees under the "groaning board" were: Thomas Armat, Washington; Frank L. Dyer, George F. Scull, J. J. Kennedy, H. N. Marvin, George K. Spoor, Frank J. Marion, Samuel Long, George Kleine, Siegmund Lubin, F. W. Shingi, Gaston Melies, Jacques A. Berst, William N. Selig, William T. Rock, J. Stuart Blackton and Albert E. Smith. *Read the list again and see how many names are familiar to you now.*

Ten years ago there were two speeches at the *creme de la creme gathering of the industry.* The last banquet we attended was in honor of Samuel L. Rothapfel's Unit Program. *After the seventeenth speech we lost track.*

Of those listed above it may be well to identify (for the benefit of us young fellows) Thomas Armat, as an inventor of a projection machine; George F. Scull, as an attorney and Secretary of the Patents Company; Frank L. Dyer, as a lawyer and general manager of Thomas A. Edison, Inc., the main, principal, and original Edison corporation; J. J. Kennedy and H. N. Marvin as the "big guns" of Biograph. With the exception of those that have died the others in the list are known in pictures—or because of their association with pictures—to this day.

Three fine men of the original group have since died—William T. Rock, Samuel Long and Gaston Melies.

The "Consumptive Lady" Featured.

"Camille," staged and photographed by Pathe, was the feature offering of that Franco-American organization. "For those who have read 'Camile' this picture will be of especial interest—after seeing it," said the advertisement writer. *Nothing said about incidental sensations while the picture was being screened.*

New York Motion Picture Company, publishers of Bison Films, offered "The Red Cross Heroine." This came at a date when Charles O. Baumann was announcing, in page "copy," a discussion then prevalent between his firm and the Film Import and Trading Company as to who owned, for America, the agency for Ambrosio and Italia films. *In these times when a fellow wants to know anything about Italian films he asks Harry Raver.*

Getting back to "The Red Cross Heroine" the "still" that illustrated the advert showed the nurse sitting on the edge of a soldier's cot. *Music suggestion: "I Don't Want to Get Well."*

Making Bids for "Family Trade."

With the commencement of 1910 the Kalem Company declared to release two reels a week. "One of them will be devoted to suitable subjects for women and children." *What an amazing innovation!*

The editor of Moving Picture World was "taking a rap" at Keith & Proctor because that firm was mixing vaudeville into their pictures. Seemed to have overlooked the fact that vaudeville was first and it was pictures that were "mixed in." *But he was putting up a good fight, was Friend Editor!*

Incidentally it might not be amiss to state that the editors then were the late J. P. Chalmers and Thomas Bedding. Any fine afternoon you will see Mr. Bedding, until this more advanced age, promenading Fifth Avenue with spats and cane and form erect—carrying a lot of brains under his "topper." *From the theoretical side of pictures, he has vacated the editorial chair to take active part in rearing an Infant Industry.*

Small Exhibitor Finds World of Great Benefit

PRINCESS THEATRE.
H. Schlomer, Proprietor.

Traer, Ia., December 15, 1919.
Moving Picture World:

Please find inclosed my remittance for Moving Picture World for the year 1920.

I am pleased to say that while I am running only a small show house I find the World of exceeding benefit in my work, and will take this opportunity of expressing my appreciation of your efforts during the recent strike.

H. Schlomer.

Greetings to Old Friend "Open Market."

"He's in again!" Mr. Open Market, most talked about member of the craft.

The International Projecting and Producing Company had "gone up like a rocket and come down stick." Said the editor: "J. J. Murdock, with all his ability, . . . is out of the game." Mr. Murdock's fight for an open market had created no end of comment and engendered strife and discord at many commercial firesides. It was an exciting story—his struggle to "open" the market—and others continued it.

Mr. Murdock, since then, has become a vaudeville magnate but he still shies an occasional nickle into the picture game *from the exhibition angle.*

The publication in the pictorial supplement of the New York Times of "reproductions of scenes in noted moving pictures" was hailed as a great acknowledgement of the infant industry. In those days the newspapers were ignoring or openly fighting the screen. *It's different now—thanks to the "national advertising campaigns" in which the dailies are sharing.*

Flirtations with "Wall Street."

The Central Park West Amusement Corporation was formed to erect the Parkway Theatre at 36-38 Cathedral Parkway. A $10,000 proposition—"with slanted floor, a special 20-inch opera chair, Power's No. 6 machine, with double dissolving attachments and Power's inductors." *Get this:*

"The company feels that *the motion picture industry is still an infant* and with the strides that are being made to bring it to perfection will prove a lucrative investment for such capital as will invest itself under proper lines."

And in 1919 it is still an infant—*but "lordy, lordy how it has growed."*

"Dominating the Field."

More "slide" firms were advertising their wares ten years ago than during these modern days—and "lecturers" helped with the torture of their stereopticon projection. The "mirror screen" was coming in just then. As they subsequently retired, the "lectures" possibly got a flash at themselves in the mirror.

"The new mirror screen just placed in the Blue Mouse Theatre, Baltimore, is the sensation of the year" said one writer. "If I was to tell you that the screen improves the picture 100 per cent would you believe me."

That's where "One Hundred Per Cent Pictures" originated. Eh! Wot?

Fort Leavenworth was photographed by Essanay. "U. S. Army Manouvers, Fort Leavenworth, Kan." was the title. *Bet a button some of the Kaiser's emissaries copped a print and sent it to the Old Boy. ("O. B." meaning the Devil Himself.)*

Chicago News: "Maurice Fleckles, of Laemmle Film Service, is building a magnificent theatre at Waukeagan, Ill. Approximately $20,000. For vaudeville and pictures."

List to "A Picture Crank."

Torrington, Conn., Dec. 8, 1909. Editor Moving Picture World:

"..... Why don't we see better pictures in this country? ..... Why do the film censors pass such pictures as Biograph's 'Nursing a Viper' and the Vitagraph's 'From Cabin Boy to King.' I saw ladies turn from the brutal scenes in both these pictures. .... This town was picture crazy but business is dropping off. 'There's a Reason.'" *How about the family trade?*

"The Union Film Exchange, of Harrisrisburg, Pa., are building up a good business by taking pains to please all customers." *The infant was a sensible weanling, anyhow.*

Howdy, Mr. Williams! Discovered!

The Australian correspondent of the World spoke thus, under signature of W. H. H. Lane:

"The Colonial is the Old Oxford Theatre, on George Street, which has just changed hands and has been taken over by J. D. Williams, of Seattle, Wash. Has been beautifully fitted up with an American arched entrance and well illuminated with lots of incandescent lights, tastefully arranged in the arch and front of the theatre, done in pure white in imitation of marble and he has introduced an innovation into this part of the world of continuous performances from 11 A. M. to 11 P. M.

For further details ask Mr. Williams, manager of First National, or Mr. Yearsley, same address, who helped Mr. Williams put the Colonial on the map.

Next week: Moving Picture World of January 7, 1910. —W. K. H.

Ralph Ruffner Makes Vigorous Plea for Good Newspaper Stills

Ralph R. Ruffner
Of the Rialto Theatre, San Francisco.

(Editorial Note: Although this came in the form of a personal letter and was not intended for publication, Ralph Ruffner, of the Rialto Theatre, San Francisco, tells so many truths in his communication that the letter is passed along to the various publicity departments. Accompanying the letter were several copies of San Francisco papers carrying the "Mannister" display referred to. The original of the design is reproduced herewith. The reproductions were so poor in the coarser newspaper screen that after the second day the display was thrown out and a reverse cut of the title substituted. The letter was written just after the strike of the printers and has been held awaiting publication.)

THE Mannister copy came out so darned dark, you can use it as a warning—so here's the original to work from. A much better result is that of "Wives of Men"—and by the way—considering the picture, I wish you could see the press sheet on this Florence Reed subject. Here's the sum total of suggestions for lobby:

TRY THESE IN YOUR LOBBY.

In the lobby nothing would be better than large and small photographs of the star, with several of the one-sheet posters framed and possibly a three-sheet framed at each side of the main entrance.

A large wedding ring would be made up by covering a wooden hoop with gilt paper. In this mount a photograph enlargement of the star, or a cut-out made from part of the poster, showing the star and Frank Mills in a scene together.

I agree with them that nothing *would* be better—it would attract more attention. And do you think their exchange had any star photos—any which would do the Reed lady justice? Their representative had to go outside to other exchangemen and borrow what they happened to have from old pictures.

Same exchange was held on an advertisement from New York on a current feature—"Mannister"—and when the package finally did arrive, we were all on our toes to get some of the line ad cuts shown in their very excellent press book, only to find that every cut we wanted was not there, and every blamed cut we *didn't* want *was* there.

And so it goes from year to year, with the same old yowls about the same old grief. In my files are a half dozen different wires to New York people trying to get star stills and the proper scene stills on various subjects booked to this theatre in the past six weeks—*stuff which the exchanges should have had but which they claimed they could not get*—and my wires were nothing more than auxiliary efforts to pry loose advertising material which I knew was in existence.

A Constant Expense.

How much money in telegraph tolls alone do you imagine is thrown away by exchanges throughout the United States in a year's time in efforts to obtain the advertising meat necessary for an exhibitor to have to work each picture to the fullest possible earning power?

Every now and then I get a letter from some reader of the department giving vent to their feelings over their inability to get the kind of cut copy which will *work* for them. It isn't just that one should see only the faults and never the virtues.

There has been a great change for the better in the conduct of advertising and publicity departments—in the preparation of usable material for exhibitors, and in recent months we have seen several of the most splendid, complete and comprehensive exploitation books and accessories that brains and ability could make possible—and, unfortunately, in the same space of time we have been confronted with over-ripe examples of bed-ridden enthusiasm.

Starts in the Studios.

Some of this trouble dates from the studios. Oftentime a picture will contain some individual who, though not the advertised star, will still be worth money at the box office, if the house has any way of playing him up. For example, in "When Bearcat Went Dry," Lon Chaney has a prominent part—enough to justify a separate still of him in character, but what few unusable newspaper stills the exchange possesses fail to show him so we could make an enlargement for the lobby or for newspaper copy. Connecting his name up with The Frog in "The Miracle Man" is too good an opportunity to pass up, and I venture the guess that all those appearing in that wonderful picture will be so cited in advertising for a long time to come.

Picture All the Players.

Granting that "Bearcat" was made before these possibilities were recognized, it is my opinion someone failed to avail themselves of the opportunity to get

The Long Arm of Mannister
WITH
HENRY B. WALTHALL
Based on the famous novel of romance, revenge and forgiveness
Mutt & Jeff
Ted's Indoor Sports
Hearst News Pic. Pro
RIALTO
MARKET AT SEVENTH CONTINUOUS 11 TO 11

A Reproduction from the Original Drawing.
The detail is entirely lost in the newspaper printing.

separate and well posed stills of each prominent player in the cast. If a player was anywhere near prominent, I think I'd "shoot" him on suspicion. Furthermore, no stars are mentioned in the exploitation of "Bearcat" which is all the more reason why the characters should have been played up. The characters make the story and the story makes the book and good advertising will make the grade with all of them.

Another thing I find myself strong for, and that is good newspaper stills of the two reel comedies. Some of the comedies, sometimes, have copy which, when played up—like a pretty girl in a fetching costume, and most all comedies now have 'em—will be worth several hundred dollars on the week, but there is not enough attention paid to this essential by the comedy producers. A little more speed in this direction and exhibitors will cash in on fillers, if the so-called feature just doesn't happen to hit.

Stills Help Sales.

Am holding up three two-reel comedies at this writing, just waiting until New York can supply the 8 by 10 newspaper stills from which we can make some 30 by 40 enlargements for the lobby, for I found all three replete with dandy advertising possibilities, but nothing in the exchanges with which to advertise them as they deserved.

To summarize:

Here Are the Rules.

An intelligent selection of the newspaper stills would be:

1. The star in good poses, half, three-quarter and full lengths—especially the latter if handsomely gowned.

2. Individual poses, full length, of those prominent in the cast—whether the star hollers or not. (If it's in his or her contract I guess we don't get 'em.)

3. Scenes which come nearest telling some important bit of the story. If of but two people, pose them as close together as consistent with the narrative. Oftentimes in the preparation of half-tone newspaper adv. cuts they will be too far apart to balance nicely with a four-column display. If a unique costume or exceptional characterization will furnish the atmosphere desired for a particular scene, let's "get" this for the trade paper and newspaper display with the still camera. (To you Mr. Director.) Manufacture a scene for this if you have to. There is too much money shot away for meaningless stills and not enough for the "come-ons"—and you know a "come-on" as well as the sharpshooter, though sometimes the distributor is completely at fault in failing to get to us those stills you painstakingly supplied him with.

4. Comedies. Pretty girls, en-group or single poses—full lengths invariably. Larry Semon's "Between the Acts"—shame on you, Larry! On your toes with some good 8 by 10s hereafter. Every last man handling your comedies wants just that, and though they might appear on the lithos, a lot of lobbies don't carry paper. Most every photographer in most every town can turn out enlargements, and the right kind of a scene or pose enlarged from an 8x10 newspaper still, planted in the lobby will **pull** and nowadays an exhibitor **must sell every foot of his show** to make the grade. In other words, what's worth presenting is **worth** advertising.

Advertising is well worth while.

Circuit Salesman Shows Pictures in Ice-Bound Peninsula of Michigan

FIRST reports from A. G. Decker, who is opening up a pioneer Michigan winter motion picture field, indicate that the new territory in which he is working is one of the greatest business fields that has been unexploited. It is the upper peninsular of Michigan which, from early October until late in April, is snow and ice-bound, and most of the time during these months is cut off from all train service.

The upper peninsular has never been regarded as much of a territory for motion pictures. In the summer most of the men folks living in the hamlet are away in lumber camps or at other employment, and in the ice winter dog sledges are practically the only sure means of transportation. This last summer, however, a free lance gave a showing of "The Auction of Souls" in one of the larger towns and within two or three weeks after Harry Scott, manager of the First National Exchange in Detroit had received more than thirty requests for a shipment of the print to various other places on the peninsula.

Letter Three Weeks in Mails.

Mr. Scott wanted to comply with the demands yet he did not feel like trusting the prints to the precarious express service that are maintained in the territory during the winter months. So he decided to send Decker into the territory with two prints, with instructions to fill as many dates as possible. Mr. Decker has just reported to Mr. Scott by means of a letter which was more than three weeks getting out from the snow bound territory.

"It is a peculiar situation," writes Mr. Decker. "The people are crazy for entertainment throughout the winter months. The exhibitors have hitherto been confined to badly tattered prints of the cheapest sort, the kind that exchanges never expect to get back and don't want on their shelves. Despite the hardship of travel, the news has spread rapidly that there is a big feature attraction in the territory and every day I get new applications. It isn't necessary to set a date for the showing. When I arrived the news spreads from mouth to mouth that "Auction of Souls" will be shown in town that night, and capacity business results.

Prices Run to $1.00.

"The prices which the people will pay are extraordinary. They want good pictures and are willing to pay for them. Most of the theatres lack any reserved section but this is gotten around by charging $1.00 for first admissions. So many tickets are sold at this price and after the holders of these are admitted a limited number go for seventy-five cents, and then another limited number for fifty cents. These three classes of admissions usually take up all the seating room. Then "two bits" is taken from every one else who can crowd into the theatre."

The Line Forms to the Right—
For exhibitors who are after the recipe for "the dough" with "Hearts and Diamonds." Supreme comedy, distributed by Robertson-Cole.

Developing Paper Publicity.

A special newspaper service department, which will provide publicity matter direct to newspapers in all parts of the United States and Canada, has been added to the department of advertising of First National Exhibitors Circuit, under the direction of C. L. Yearsley.

Its purpose is to supply newspapers with pre-release news of the studio activities of the various producing units affiliated with the circuit by releasing contracts. This work will supplement the efforts of the publicity departments of the franchise owners, which have the responsibility for directing local advertising and publicity campaign.

Bailey Has Role in "Forbidden."

William N. Bailey, long time screen player, appeared in a strong role in "Forbidden," which opened at the Manhattan Opera House, New York, December 29.

Metro Looks With Pride on the Past and Confidently Faces the New Year

A REVIEW of the activities of the year by Metro Pictures Corporation shows as an outstanding feature the abandonment of the program picture and the inauguration of the "fewer and better" pictures policy with the most auspicious success. With this marked departure in policy, other important developments came which included the acquisition of an imposing array of stage and book successes, the signing of new stars, the final touches to the facilities of the $1,000,000 Hollywood studios and the arrangement to resume production in the East soon.

Thirty-three program pictures were produced by Metro during the first half of 1919 until August. In addition, five Screen Classics, Inc., special productions were presented. In the list of stars are Bert Lytell, Viola Dana and May Allison, who are still the stars of the present Screen Classics, Inc., productions. In addition, the stars during this period included Ethel Barrymore, Edith Storey, Hale Hamilton, Anna Q. Nilsson and Emmy Wehlen. John H. Collins, now dead, Charles Swickard, E. Mason Hopper, Harry Franklin, George D. Baker and Edwin Carewe were on the staff of directors at that time, in addition to those now with Screen Classics, Inc., John Ince, Herbert Blache, Rex Ingram, Henry Otto, Ray C. Smallwood, A. D. Ripley and Jack Dillon.

Screen Classics Released Three.

Since the inauguration of the "fewer and better" policy three productions have been made by Screen Classics, Inc., and released through Metro. These were: Lombardi, Ltd.," starring Bert Lytell; "Please Get Married," starring Viola Dana, and "Fair and Warmer," starring May Allison.

Despite the fact that only three Screen Classics, Inc., specials were finished in time to be designated as 1919 work, six other big specials barely missed becoming December releases. They usher in Metro's program for the year 1920. Among these are "Should a Woman Tell?" featuring Alice Lake, and "The Best of Luck," a picturization of the Drury Lane melodrama with an all-star cast, including Kathryn Adams, Jack Holt, Lilie Leslie and Fred Malatesta.

About the middle of January the following productions will be released: "The Willow Tree," starring Viola Dana; "The Right of Way," starring Bert Lytell, and "The Walk-Offs," starring May Allison. Metro will also at this time release Taylor Holmes in "Nothing But the Truth," from the successful William Collier stage comedy by James Montgomery and the original novel by Frederic Isham. This is the first of a series of comedies to be made by Taylor Holmes Productions, Inc., and to be distributed by Metro.

Crook Play for Lytell.

Under way at the present time at Hollywood are six big special productions. The first to start was "Old Lady 31," an adaptation by June Mathis of Rachel Crothers' stage play, starring Emma Dunn. Viola Dana's new play is "Eliza Comes to Stay," a picturization of the comedy by H. V. Esmond, the English dramatist. May Allison has started work on "Judah," from Henry Arthur Jones' play.

Bert Lytell will have as his new vehicle, "Alias Jimmy Valentine," possibly the most successful of all crook plays. Work is well along on "The Hope," second of the big Drury Lane melodramas purchased by Metro. Mitchell Lewis will start work on "Burning Daylight," the first of the Jack London stories to be produced by Screen Classics, Inc., under an arrangement with C. E. Shurtleff, Inc.

Ina Claire Secured.

Following the release of the second round of Screen Classics, Inc., specials in January, "Old Lady 31" is scheduled to be ready early in February and the others will follow that month and in March with the addition of a second Taylor Holmes production, "The Very Idea," from the stage success by William Le Baron.

The resumption of production activities at the Eastern studios in New York will enable Metro to produce many plays with Broadway stars. Metro has acquired the rights to "Polly With a Past," by Guy Bolton and George Middleton, and has obtained the services of Ina Claire, who was originally starred in the play by David Belasco, for the screen presentation.

New Rolin Comedy a Red-Hot One.

Pathé offers for release January 4 a new Rolin Comedy, "Red Hot Hottentots," which is described as a high temperature frivolity served with a kettle of fun. "Snub" Pollard is the featured member of the cast, Mildred Davis is his leading woman and Eddie Boland is the deep-dyed villain. "Sunshine Sammy" leads his talents and a band of hilarious "hottentots" complete the large cast.

Fanatics and Capitalists Clash in "Even As Eve"

EVEN AS EVE," an unusual story of the clash between an exclusive club of society millionaires and a league of anti-marriage fanatics, starring Grace Darling, will be released by First National Exhibitors Circuit about the middle of January. The story is an adaptation by Charles A. Logue of Robert W. Chamber's novel, "The Shining Band."

Grace Darling as the star is said to have executed the most pleasing work in her screen career. As the mountain girl deprived of an inherent love for culture by her hermit father and his crafty associates, and later as a miss of fortune she plays a most difficult role with charming versatility.

Others in the cast are Ramsaye Wallace, E. J. Ratcliffe, Sally Crute, Marc McDermott, G. V. Seyffertitz, John Goldsworthy, John L. Shine and Robert Gibbs. The story was produced by the A. R. Fischer Feature, Inc. It was directed by B. A. Rolife and Chester DeVonde and photographed by A. A. Cadwell and A. Fried.

There is a saving of $4.80 to those who pay the annual subscription rate of $3 to Moving Picture World. The newsstand price is 15 cents.

Wherein School Training Is Its Own Reward.
Constance Binney does the rewarding here in this scene from her Realart, "Erstwhile Susan."

Two First National Organizations Begin Active Work on January 19

COMPLETING the nationalization of the new plan for exhibitor defense and co-operation sponsored by members of First National Exhibitors Circuit, J. D. Williams, manager, and H. O. Schwalbe, secretary-treasurer of the company, with N. H. Gordon, chairman of the Exhibitors Defense Committee, have returned to New York and announced that Associated First National Pictures, Inc., and Associated First National Theatres, Inc., will commence their active existence on January 19.

That is the date when the policies involved in the new plan of expansion will become operative. These include the standardization of film rentals through sub-franchises which will determine service costs by established percentages of the valuation of each negative purchased by the releasing company, exclusive of exhibition rights to theatres owning sub-franchises, protection from price opposition and the support of the entire co-operative membership whenever unfair competition threatens.

To Announce Membership List.

Organization of the new plan by territories has been started by the individual members, and this, it is said, will lead to an announcement early in the New Year of the identities of the great numbers of exhibitors who are now affiliating with it. The enlarged membership will, it is declared, include practically every representative independent theatre in the country. The recent association of Harry Crandall, of Washington, and Charles E. Whitehurst, of Baltimore, with Tom Moore, original franchise owner for that territory, is pointed to as an indication of the calibre of the affiliations that are being made in other sections.

Additional details of the plan of the Associated First National Pictures reveals that the franchise method should effect a great saving in distributing and sales costs. This, it is explained, will react to the mutual benefit of the producers and the exhibitor members by making available for the financial encouragement of bigger pictures money that now is absorbed by non-productive factors.

This reduction in the cost of distribution will result from the fact that the market for the releases of the Associated First National Pictures will be permanently established through sub-franchises, so that the functions of the exchanges will be largely administrative in carrying out the mechanical work of clearing houses for film.

Is It Only a Promise?

A unanimous sentiment exists among exhibitors for an organized effort to maintain theatre independence, according to First National officials. This, they say, is equally true of owners of large and small houses, and seeks, for its answer, the practical possibilities of co-operative buying and co-operative exhibiting.

"Theatre owners have become weary in their efforts to determine what the future has in store for them," declares Mr. Williams. "We talked to great numbers of them on our trip and I did not meet one exhibitor who failed to ask: 'Is this new proposition one that will mean something more than a promise today and a regret tomorrow?' They want a semblance of stability in a national way. They are keenly aware of the almost hopeless position they hold as separate units, without the strength that is possible in a unity of purpose and action.

"No exhibitor who deserves the name is not fully aware that the one certain road to success in the future must be toward a condition or a plan that will provide the same measure of all-round encouragement to stars and producers that it does to the theatre owners."

Randall M. White Resigns to Join Selznick Forces

IN accepting an offer from Lewis J. Selznick to become editor of the Motion Picture Times, an exhibitor's service publication to be issued in the interest of the Selznick attractions, Randall M. White leaves the employ of Moving Picture World after seven years of loyal and faithful service. The opportunity at Selznick's offers immediate reward and a promising future and Mr. White has no more sincere well wisher than the publisher of Moving Picture World.

During his service to this magazine Mr. White has served in both editorial and business capacities. To Mr. Selznick he takes valuable experience which will unquestionably serve his new employer in good stead.

Mr. White is a native of Johnstown, Pa., where he received his early newspaper training and in the show business on the Johnstown Tribune and as assistant manager and press agent for Scherer & Kelly, who now control the Cambria and Park theatres in that city. Determined to "see the country" Mr. White, after his marriage, went to Seattle, where he was for a time employed on the staff of the Seattle Times.

He started east to take a position on the North Yakima Daily Republic and next jumped to Chicago, where for a season he was treasurer of the Chicago Opera House. Then he became editor of the Show World, where he remained during the time the paper was published.

The Player, then published as the official organ of the White Rats vaudeville organization, here in New York, was the next location for Mr. White and for two years he edited that paper. Then he joined the staff of Moving Picture World.

Norbert Wicki.
Clever artist on stage and screen. Just finished role in feature for Films, Incorporated, starring Catherine Calvert.

Says Secretary Lane

Before a 100 per cent. attendance of the Committee on Education of the Senate and House, and referring to film men:

YOU have before you as patriotic a group of men and as influential a group of men as can be found in the United States, and our job tonight—yours and mine—is to do nothing more than give them a request and they will do for us what we are unable to do ourselves and what no other single influence in the United States can do.

New "Master Mind" Serial Has Unique Mystic Villain

A SERIAL is known by its villains—in fact, a serial is made by its villains," said Arthur B. Reeve, author of the "Craig Kennedy" stories and vice-president of Supreme Pictures, who is directing the Robert Pauline serial, "The Master Mind."

"I may say in connection with the eight successful serials I have written, that in 'The Master Mind' Mr. Grey and I have the most unique mystical villain we have yet conceived.

"For example, the first serial I wrote, 'The Exploits of Elaine,' had the famous Clutching Hand.

"In the 'House of Hate' there was the 'Hooded Terror.' One of the weirdest conceptions, I think, was our Automat in the Houdini serial.

"Here in the 'Master Mind,' the great serial dealing with Hypnotism and the science of mind, we have two villains. One is the weird 'Phantom Face.' portrayed by Edward Rogers. He's not a masked villain, but is a mystery around whom centers reels of thrills.

"But out great bet on a villain in this serial is Paul Panzer, who appeared in 'The Perils of Pauline.'

"I consider Paul Panzer the most finished serial villain I have ever worked with. He is cast as the 'heavy' lover of the vamp, Peggy Shanor. "I take more pains with my villians than I do with my heroes. The psychology of this is simple. You build up a fascinating and clever villain, then your hero is ten times more clever and fascinating when he overcomes him.

"In the 'Master Mind' great care has been taken to make the Phantom Face a weird character. For, today there is a vast interest in the psychic.

Begin Work on "Blind Youth."

The scenario of "Blind Youth," the second production of National Theatres, Inc., which will be released through Select, was completed last week by Katherine Reed and turned over to the West Coast Studios, where work on production has been started by Al Green, who is directing it.

Mr. Green has just completed Monte Katterjohn's "Silks and Petticoats," an all-star production, featuring House Peters, and came direct from the Garson studios to direct for Harry Rapf. Beatrice Joy has been engaged by Mr. Rapf to play one of the stellar roles.

Wistaria to Film Big Broadway Stage Plays

BURTON KING, director-general of Wistaria Productions, announces that the policy of the company for the coming year will embrace the filming of a number of famous books and Broadway successes.

The first vehicle will be "Why Women Win," a play by Will Murphy. Lloyd Lonergan has prepared the continuity.

Anne Luther, who recently completed "The Lurking Peril" for Wistaria is featured and the following cast assembled: Claire Whitney, Ethel Hallor, Baby Ivy Ward, Charles Gerard, E. J. Radcliffe, Albert Hart and J. W. Johnston.

The Wistaria Company recently held its annual election, and Mr. Frank F. Gallagher was elected President of the company, Burton King, vice-president and director-general, and Thomas de Vassey, secretary and treasurer.

Fox Gets Flood Pictures.

To James B. Buchanan, Fox News cameraman, is due credit for having added an interesting chapter to the romance of news gathering for the motion picture screen. Those who view records of news events on the screen, like those who read the stories in the daily newspapers, rarely comprehend the perseverance, pluck and energy displayed by the cameraman or reporter in getting the pictures or news for his organization.

When Chattachoochee River rose to the height of thirty-one feet six inches, the greatest in its history, and flooded West Point, Ga., Mr. Buchanan was in Atlanta. Naturally train service to West Point was abandoned, but Buchanan found that one train was to be sent as close to the stricken city as possible—the Red Cross train carrying doctors, nurses, food, blankets and other supplies needed by a stricken people.

Movical Comedy Makes Its Bow.

The new "Wizard of Oz" and Movie Girls' Review, Hopp Hadley's new-idea combination of pretty girls, music and pictures which he calls movical comedy, has completed rehearsals and will open at Keith's Lincoln Theatre in New York during the Holidays.

The whole performance occupies the time of a seven reel feature and is arranged to play motion picture theatres. The picture is a short five reel subject, complete in itself, but when used in the movical comedy it fades from the screen at intervals and the action is taken up on the stage by means of musical numbers.

"Everywoman" Included in List of Artcraft Releases for December 28

GEORGE H. MELFORD'S super-special "Everywoman," which has already been accorded an enthusiastic reception in pre-release showings in several cities; Billie Burke in "Wanted—a Husband," and Charles Ray in "Red Hot Dollars" form the trio of releases on the Paramount-Artcraft schedule for December 28.

Walter Browne's modern morality play, "Everywoman," has been transferred to the screen under the direction of Mr. Melford in such a skillful manner as to elicit the highest praise from newspaper critics not only in New York where it was shown at the Rivoli Theatre, but in Boston, Columbus, Chicago and other cities. Will M. Ritchey wrote the scenario.

Violet Heming plays the title role and is featured in the production along with Theordore Roberts and Wanda Hawley.

Crane is Leading Man.

"Wanted—a Husband," the Billie Burke picture, is based upon Samuel Hopkins Adams' story, "Enter D'Arcy," which, when published in serial form in Collier's Weekly, attracted much attention. Clara Beranger prepared the scenario and Lawrence Window directed. Miss Burke's leading man is James L. Crane.

The latest Thomas H. Ince production starring Charles Ray, "Red Hot Dollars," is another of those delightful country boy stories. Julien Josephson is the author and Jerome Storm directed. Gladys George is Ray's leading woman and Charles Hill Mailes, William Conklin and Mollie McConnell are in the cast.

Many Wish To Be Joan in Goldwyn's "Branding Iron"

THEY certainly started something over at the Goldwyn offices when they announced a contest, open to all, for a girl to play the part of Joan in Katherine Newlin Burt's "The Branding Iron." Photographs have been pouring in from applicants for the part and a number of young women have called in person. The committee to select the successful candidate comprises Samuel Goldwyn, Rex Beach and George Mooser. If the avalanche of photographs keeps up they may have to lay off their usual work for a few days and devote themselves to passing on them.

It has been decided to set a time limit to the contest and the last day of the year has been chosen as the closing day. In order to insure fairness to applicants wherever they may live, this means that the photograph must be mailed before midnight of December 31. Just when the decision will be made is not promised, but as everything is in readiness to put the picture into production, except an actress to play the leading role, it can be said that the committee will make its choice as soon as possible. Reginald Barker is to direct the production of the play, which will be one of the most elaborate ever made by the Goldwyn company.

"Beckoning Roads" Will Please Women

"Beckoning Roads," the Robertson-Cole Superior picture, which is a holiday release, will please especially woman patrons as it gives Bessie Barriscale opportunity to run the whole gamut of the modistes art from the sort of gown which is worn by the girl on a farm in the Canadian Northwest to the most filmly and delicate creation seen in a New York ballroom.

Advanced reports of the picture carried the statement that in "Beckoning Roads," Miss Barriscale wears five evening gowns, four afternoon frocks, three street dresses, three suits and four evening wraps.

Historical Films a Necessity.

A recent statement of the National Board of Review decrying the lack of film dramas based on American history, calls on leading producers to fill the demand which it says is heavy throughout the country for this kind of picture.

A conclusive proof of this fact is the success with which "The Lost Battalion" is meeting in every territory where it is being shown. Although based on one of the most heroic episodes of the great war, "The Lost Battalion" is not merely a war picture but is romance, adventure, real American humor and a living historical record.

W. H. Productions Company, which is distributing this feature on the state rights market, asserts that it is daily receiving reports from every section of the country showing record-breaking performances and successful box office returns.

"A Gamble in Souls" Scheduled.

"A Gamble in Souls," a Thomas H. Ince production featuring Dorothy Dalton and William Desmond, will be released by Triangle January 25. This is the fourth issue released by Triangle under the new system. The first, "The Flame of the Yukon" starring Dorothy Dalton was released November 23. "Betty of Greystone" with Dorothy Gish was available December 14. "The Clodhopper" with Charles Ray will be released January 4.

"A Gamble in Souls" was written by Lanier Barlett. Walter Edwards directed the production which was supervised by Thomas H. Ince. The play is the story of a girl from the Barbary Coast and a minister who couldn't understand each other until fate tossed them together on a deserted island.

Sends Film of Peace Delegates.

A fine bit of news enterprise was displayed by the Paris representative of Fox News when he took motion pictures of the American peace delegates leaving France and despatched his film on the same ship on which the delegates sailed. The peace commissioners, Frank L. Polk, asistant secretary of state; General Tasker H. Bliss and Henry White, formerly Ambassador to France, left Paris on December 10 and sailed from Brest on the transport America the following day.

In its release No. 23, shown December 24, Fox News gave not only views of the departure of the diplomats, but also pictures of their arrival in New York on December 20.

Rambles Round Filmtown

With Walter K. Hill

RETURNING THANKS TO A SMALL COLLECTION OF WELL WISHERS AS WE VAMP PAST THE FINISH LINE INTO UNKNOWN OPPORTUNITY FOR GREATER USEFULNESS IN THE GLAD NEW YEAR.

Incidentally declaring that it is our personal opinion that the films produced and released by Carl Laemmle, of Universal, and Paul Brunet, of Pathe, are the best photoplays presented on the screen today.

While we have always been inclined to the above belief the conviction became secure on December 24 when two boxes of fine cigars clinched matters in our mind.

—o—

Whadd'ya mean: "Widely advertised?" "Wildly advertised?"

—o—

There should be a good chance to make a divorce court hook-up with Republic's "Where Bonds Are Loosed."

—o—

Mark Sullivan, editor of Collier's, is wearing clothes that are from three to five years old.

He has had his tailor turn 'em and has got several Senators doing it.

Can this be Bill Rudolph's secret?

—o—

The best writer of press agent's telegrams we know of is David Wark Griffith.

—o—

Gladys Leslie, in "The Golden Shower." Linen, China, Kitchen or bath?

—o—

The bitter-enders in every town will follow "The Moonshine Trail" (Pathe).

—o—

By This Handy Method Every "Exhibitor" Is His Own Sexton

"Each dollar spent on 'Trust' pictures is another spadefull of earth out of the exhibitor's grave."—Julius Singer.

—o—

Paramount is getting reckless in money matters.

In one month they issue "Counterfeit" and "Red Hot Dollars."

—o—

Introducing a Christie Comedy:
"Home Brew" (One Reel.)
Just about.

—o—

We have had educationals and industrials.

Now we have agriculturals:
"The Desert of Wheat" (Hodkinson).

—o—

"Marriage Wilts the Flowers of Friendship" is an advertising phrase that will sell a lot of tickets—to florists.

—o—

There was no strike among the Broadway gold diggers while the coal diggers rested. New Yorkers are not so prodigal.

—o—

Most successful showmen could fill their theatre with "Poor Relations" to see the Robertson-Cole feature.

Lem Stewart, editor of the Enterprise Square Dealer, adopts the suggestion of Manager Gallagher, of the Alamo Theatre, Gainesville, Ga., who always advertises two female stars with the prefix "Miss"—for Billie Rhodes and Billie Burke.

Overheard in the Alamo lobby, a woman patron speaking:

"Those men stars make me sick."

—o—

The pufflicist is the cymbals in the exploitation band.

—o—

Joining a "Chinese" Circuit.

Nat Bregstein, back from another subscription-copping tour of the middle west for Empy World, calls the numerous theatre alliances out that way "Chinese Circuits."

"They're like Chink laundries," say Nat. "Nobody knows who owns 'em."

And those who join them have a Chinaman's chance.

—o—

"I'd rather" says Gale Henry, "be me than be pretty." For all we know the lady has her wish.

—o—

Perhaps you have missed the Bijou Dreams that used to greet you here and there in all large cities?

Even so. They are all there, but disguised as Strands, Rialtos, Rivolis and Capitols.

—o—

Pufflicists, Share Among You This Oh-Be-Joyful for New Year!

"As the craze for slogans in the film business seems to persist," says Raymond C. Hill, "I beg leave to list several precepts for press agents in the hope that observance of one or all of them may make trade papers less indigestible and our declining years more comfortable:

Whoa!	Silence!
Stop!	Lay off!
Quit!	Be quiet!
Cease!	Soft pedal!
Cut it!	Less noise!
Can it!	Have a heart!

—o—

Exploitation for $1,000,000 Reward": Decorate the lobby with that many dollar bills.

—o—

We should be glad if there were more California Theatres.

The one in San Francisco copies "Rambles" and likes 'em so well takes full credit for them.

"Rambles" are of handy size to "fill holes" and the more they are copied the more secure our job.

—o—

George G. Shor mimeographs in behalf of Hugo Riesenfeld:

"He is especially interested in the presentation of motion pictures made especially for children and of good music."

He should enjoy Fox's "Sound Your A."

—o—

Fate has ruined another good news-paper man.

Lee Ferguson leaves Empy News to join Lee Kugel's forces pufflicizing Selznick photoplays.

It's A Wise Film Peddler That Knows the New Exchange Man

(By H. T. Snowden.)

Although prohibition has been in effect for some time, practically every exchange has a few "stills."

—

What's become of the old time "exhibitor" that always runs the "Passion Play" on Christmas?

—

Music suggestions for "The Red Lantern:"

"Casey Jones" and "On the 5:15."

—

'Twas the night before Christmas, and all through the house, the only thing stirring was a wee little mouse.

The reason for this is the show didn't get in; so he had to close up.

Now wasn't that a sin?

—o—

"Oil in the Can."

As exploitation for Guy Empey's "Oil" import a dozen "gushers" from the oil belt and let them spout in the lobby.

—o—

The "Annual Shooting Match and Dance," advertised for Francis Creek, Wis., might provide scenarists with an idea and gunmen with an education.

—o—

The "Parisian short vamp" is a device for shoes and not a diminutive Theda Bara.

—o—

Keep 'em apart on Double-Comedy Day:

"The Life of Reilly" (Triangle).

"From Hand to Mouth" (Pathe).

—o—

Our greatest enjoyment witnessing "The Crimson Alibi" was to hear the heavy scenes being shifted and to know the stage hands were actually doing something for their wages.

They have it soft in cinemas.

—o—

"Women Men Forget" (Amer. Cinema). Waitresses. Chambermaids. Elevator Girls. Summer Flappers. Conductorettes. Subway Guards.

—o—

"Water, Water Everywhere" (Goldwyn).

"And not a drop to drink." (Little's "World").

—o—

Exploitation for cock-eyed audiences: Have a spot-light singer work up and down the aisles while the feature picture is being screened.

—o—

"The Fatal Sign" (Stuart Payton Serial).

Sequel to "The Dotted Line."

—o—

Exploitation for "Mind the Paint Girl."

Keep the lobby freshly painted and see how many dresses of women patrons you can ruin.

This will give you a great deal of "mouth to mouth" advertising—especially if you stand in the lobby and argue.

—o—

Mid-Winter Circus Season.

"Her Elephant Man" (Fox).

"Jinx" (Goldwyn).

"Hoopla" (Robertson-Cole).

Happy New Year!
This Means YOU!

Keeping in Personal Touch

By Sam Spedon

STANLEY ADAMS, president of the Apex Pictures Corporation of Indianapolis, is stopping at the Hotel Astor. He will remain in New York over the holidays.

* * *

M. Schlenger, of the Putnam Building, New York, exporter of the South Africa, Ltd., has absorbed the Oriental Trading Company throughout Dutch East Indies.

* * *

Ernest Horstman, president of the Exhibitors' League of Massachusetts, has gone to Petersburgh, Fla., for the Holidays, where Mrs. Horstman is spending the winter. Mr. Horstman will return home on January 5.

* * *

William Brandt, proprietor of the Marcy and Carleton theatres of Brooklyn, N. Y., introduced a novel screen decoration at both theatres for the holiday season. On both sides of the proscenium he had a large Christmas tree, beautifully lighted with vari-colored electric bulbs. Above the proscenium arch he had a large face of Santa Claus, made of compo. The eyes were of amber glass brilliantly lighted. While the houses were in darkness the lights on the trees were extinguished, allowing only the amber eyes of the mask to glare over the auditorium. Just the moment the orchestra started, the bulbs on the trees were turned and the audience were filled with surprise and wonderment. The Marcy, located at Marcy avenue and Broadway, is a new house of 1,000 capacity, only recently opened; it is said to be one of the finest theatres in Brooklyn.

* * *

Alvin Gilstrom, who has been directing for Famous Players-Lasky at Hollywood, returned to New York on Monday, December 22.

* * *

Colvin Brown, publicity director of Exhibitors' Mutual, left for the coast on Tuesday, December 23. He will stop at Elgin, Ill., to spend Christmas with his mother. Mr. Brown went on business for Clarke-Cornelius and will be gone for two months.

* * *

George Irving, president of the Motion Picture Directors' Association, left this week for California, where he will start directing "Children of Destiny," the Lawrence Weber picture starring Edith Hallor. Miss Hallor and Mr. Irving's family accompanied him.

* * *

Tom Carrigan, after finishing the Capanelli production, "Mother Hubbard," under the direction of George Archanbaud, left for Detroit to spend the holidays with his immediate relatives. It is reported that the negative of "Mother Hubbard" was consumed in the recent burning of the Solax studio at Fort Lee.

* * *

John Wittman has purchased the Art Theatre at 1077 Southern Boulevard, Bronx, from A. B. Samuelson. Mr. Wittman was recently re-elected president of the Cinema Exhibitors' Association of the Bronx, making the eighth consecutive year he has held the office. The Art Theatre has been remodeled to 1,400 seats.

* * *

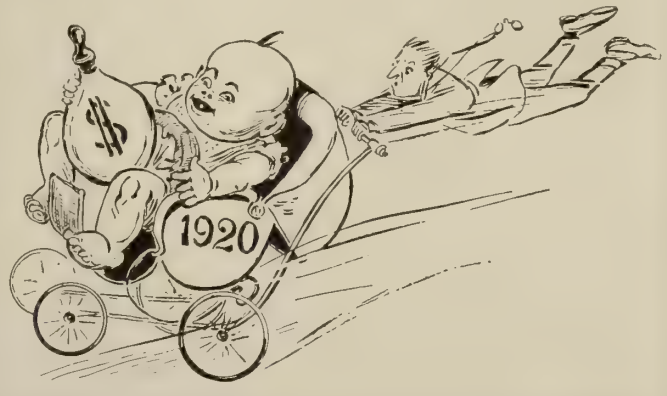
John P. Droney, purchasing agent for Exhibitors' Mutual, spent Christmas at Chicago.

* * *

William Dunn, a former Vitagraph player, is studio manager of J. Stuart Blackton's studio in Brooklyn, N. Y.

* * *

E. O. Eltonhead, former publicity director of the National Association of the Motion Picture Industry, is acting as private secretary and assistant to Lady Makenzie, the South African explorer. Lady Makenzie recently returned from the wilds of Africa with 3,000 feet of film, depicting wild animal life in the jungles.



Wishing You and the Rest of th e Kids in the Infant Industry a Happy and Prosperous New Year Year—Sam Spedon.

She has just published a children's book, illustrated with pictures taken from the films, to be issued the beginning of the new year.

* * *

C. A. Meade, representative of C. B. Price Company, Inc., has been in Washington all this week giving private showings of "U-35" to the officials of the United States Navy.

* * *

Cortlandt J. Van Dusen, supervising director of the Apex Pictures Corporation of Indianapolis, was in New York last week. He returned to Indianapolis on Tuesday, December 17. Mr. Van Dusen brought two of his recent productions, two-reel comedy features, for inspection of the trade.

* * *

Owen McKivitt, of the Bijou Theatre, Racine, Wis., reports a record-breaking season's business, including a big week with "Broken Blossoms." There is a rumor that he will build another house in Racine, patterned after the Capitol of New York.

* * *

Hop Hadley's Musical Comedy had its first public presentation in Keith's Lincoln Theatre at Union Hill, Jersey City, on Christmas day.

* * *

Sam Harding, of the Liberty, called the Theatre Beautiful, of Kansas City, was in New York this past week. Just a little holiday trip.

* * *

E. A. McManus has been on the sick list, worn out getting the Thomas Osboune prison picture, "The Grey Brother," ready for the new year release. Mr. McManus will rest until after the holidays before starting another big feature in course of preparation.

* * *

Victor Schertzinger has arrived in New York from the Coast to direct Mabel Normand in her next Goldwyn feature, entitled "Maggie."

* * *

C. W. Barrell, director of the motion picture bureau of the Western Electric Company, formerly with Triangle, Universal and First National, was married to Mrs. Marie Orenstein, manager for Carlyle Ellis, of the Autographed Films. Mrs. Orenstein was formerly the wife of Colonel Alexander Orenstein, of the British Medical forces.

* * *

F. G. Spencer, of St. John, N. B., who controls sixteen theatres in the Maritime Provinces of Canada, has been in the hospital for some time. He underwent a serious operation, but is convalescing rapidly and hopes to be sufficiently recovered soon after the New Year to devote a little time each day to his business. Mr. Spencer's many friends in the industry wish him a speedy return to health and extend to him the compliments of the season.

* * *

C. L. Yearsley, director of publicity and advertising for the First National, and his assistant, E. J. Hudson, will spend the holdays in the quietude of New York City.

* * *

Leon Netter and George P. Jacobs, of the Masterpiece Film Attractions of ber 22 and 23.

* * *

Ernest Shipman, producer of "Back to God's Country," says: "We have done $200,000 worth of business up to date, which is just one-third of the distance we have set out to go."

* * *

Louis Burston, president of the Burston Films, Inc., is anticipating the arrival of Mrs. Burston and the children at Hollywood in time for the holidays.

This Is "Marked Men"; the Chap at the Left Is "Marked" for a Ripping Reception.
Here is a fine trio of shots from Harry Carey's newest Universal, "Marked Men."

Selznick Schedules Four January Productions of Unusual Merit

FOUR big productions are listed on the Selznick schedule for release during the first month of the new year. The productions star four of America's most popular screen actresses and each production was made with the utmost care to be released as examples of the fine quality of pictures the Selznick organization has on its 1920 program.

The titles and stars of the four January productions are "Greater Than Fame," starring Elaine Hammerstein; "She Loves and Lies," a Norma Talmadge Special; "The Imp," featuring Elsie Janis, and "Footlights and Shadows," starring Olive Thomas.

"Greater Than Fame" was written by S. Jay Kaufman, author and New York newspaper writer. The screen version abounds with heart thrills, bits of melodrama, and deft touches of humor. The big drawing power of the production is the portrayal of the leading role by the fascinating star, Elaine Hammerstein. The picture was directed by Alan Crosland, and the supporting cast includes Walter McGrail, W. H. Tooke, Julia Swayne Gordon, Albert Roccardi, Cora Williams, John Walker, Arthur Donaldson, Flora Kingsley, Eugene Woodward, and J. Furey.

Norma Talmadge Release.

Admirers of Norma Talmadge are due for a surprise in her new special production, which is titled "She Loves and Lies," and is a screen version of the famous novel by Wilkies Collins. Conway Tearle, who plays opposite Miss Talmadge, does some excellent work in the picture, as does the entire supporting cast. The production is one that interests at the start, holds it and in the climax gives an agreeable surprise.

King Heads Supporting Cast.

Elsie Janis is co-author of "The Imp," her newest Selznick drama. In this production Miss Janis will probably score her greatest screen triumph. The story itself is admirably suited to her type and her delightful personality is given free run in this production. The story is extremely interesting.

Joe King heads the supporting cast which is composed of Ethel Stewart, E. J. Ratcliffe, Duncan Penwarden, John Southerland, William Fredericks, Arthur Marton, Jack Ridgeway and Joseph Granby. Edmund Goulding, who wrote the scenario for the production, was the co-author with Miss Janis. Robert Ellis directed.

Olive Thomas has the leading role in another of the January releases of Selznick. It is titled "Footlights and Shadows" and was written by Bradley King. The story is such that Miss Thomas has a chance to display all of her charming personality and versatility.

The supporting cast includes Alexander Cuslow, Ivo Dawson, Van Bauser, May Hicks and Miss M. Gray.

Vitagraph Engages Alice Calhoun.

Alice Calhoun, who is now playing with Corinne Griffith in "Deadline at Eleven," has been engaged by Albert E. Smith, president of Vitagraph, as a member of Vitagraph's stock company at the Brooklyn studio. She is the first of six young women, beginning their stage careers with promise, who will be so engaged.

Realart's "Soldiers of Fortune" Secures Second Broadway Booking

WHEN Broadway asks to see a picture the second time, that picture is the goods!" So says John S. Woody, general manager of Realart Pictures Corporation, in comenting on the second Broadway showing of "Soldiers of Fortune," the Allan Dwan production which was the feature picture at the big Capitol Theatre several weeks ago. This adventure story also was shown last week at B. S. Moss' Broadway Theatre.

At the same time Mary Miles Minter in "Anne of Green Gables" was the feature photoplay at the Rivoli Theatre. The simultaneous occupation by Realart films of two Broadway houses sets a significant record for a new producing company, declare Realart officials for with its double tie-up, Realart brings its total of showings in the theatrical center to seven weeks.

"We are esecially enthusiastic about our second Broadway run for 'Soldiers of Forune,'" said Mr. Woody. "We regard it as a triumph. It probably would be inaccurate to say that this situation is unprecedented, but certainly it has not developed many times. Many concerns consider one engagement occasionally in Broadway theatres an achievement, and it is at least unusual to see a picture billed twice within a month along the great white way.

Broadway Booking for Each Realart.

"There is no getting away from the fact," said Mr. Woody, "that a lot of credit is due a concern which shows every production it ever has released to a Broadway audience. That is exactly what Realart has done. Of course, we are young and have not released many productions but when we get into houses like the Rivoli, Rialto, Capitol and Broadway, the pictures which we do offer must be the right sort. Most of these houses, moreover, were booked pretty solidly for months in advance when Realart came into existence. Realart broke in only by offering productions that sold themselves."

Realart had the first New York showing of any of its pictures at B. S. Moss' Broadway two months with the "Mystery of the Yellow Room."

"Best All Around Guide" Says Jones of the World

Tuckerton, N. J., Dec. 22, 1919.
Moving Picture World, New York.
Dear Sirs: Inclosed find 50 cents in stamps for your lens charts.
I think a whole lot of Moving Picture World. It is the best all around guide for a theatre manager or owner that he could get.
Yours truly,
W. C. JONES,
Manager Palace Theatre

'Dreaming' of Broadway
Wealth -- Power and Fame
HARRY GARSON presents
The Star of a Thousand
Emotions
HOUSE
PETERS
in
SILK HUSBANDS
and
CALICO WIVES
A dynamic drama of
domestic differences
and the first of EQUITY'S
SPECIAL PRODUCTIONS
Something New
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A house packer with
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Harry Garson *presents*

CLARA KIMBALL YOUNG

in "The

Forbidden Woman"

from the famous book
by Lenore J. Coffee

A dazzling photo
drama exposing the
secrets of a beautiful
Parisian Actress

A Kaleidescopic love
story of two continents

Sumptuously staged
Elaborately produced

The second of Equity's
Clara Kimball Young Pictures

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AEOLIAN HALL ··· NEW YORK

FROM every part of the country comes a stream of Exhibitors' letters and telegrams congratulating Equity on
Clara Kimball Young
IN
"EYES of YOUTH"
Presented by HARRY GARSON
Directed by ALBERT PARKER
Read What They Say
From Tom Norman, Racine, Wis.
We showed Clara Kimball Young in "Eyes Of Youth" against biggest production our opposition ever had, yet we turned thousands away. . . . Without question one of the three big picture successes of the year . . . congratulations and success to you—you deserve it.
From Colonel Fred Levy, Louisville, Ky.
Had wonderful opening Strand theatre yesterday . . . continuous crowds eager to jam into the house . . . prominent exhibitors from Kentucky and Tennessee join with me in congratulating you on this magnificent production. . . .
From the Waldorf Theatre, Boston.
Owing to the great demand for seats the management of the Waldorf Theatre has decided to hold over Clara Kimball Young's first big special production, "Eyes Of Youth" for a second week at this house. "Eyes Of Youth" is the first picture ever held over at this house for a second week. It has created a sensation in Boston, and despite the thirty-three hundred seats at the Waldorf Theatre it has been impossible to accommodate the thousands of admirers of Miss Young.
Bookings now being arranged through Equity Franchise Holders in all the principal cities in the U. S.
EQUITY PICTURES
CORPORATION
H. K. Somborn
J. J. Schnitzer
AEOLIAN HALL ··· NEW YORK

Brunet Outlines Progress Made by Pathe's Feature Department in 1920

THE growth of the Pathé feature business during 1919, is reviewed by Paul Brunet, vice-president and general manager of Pathé Exchange, Inc., in a statement just issued. From the beginning in January of 1919, the Pathé feature department has grown with marked rapidity, and, with the New Year about to be ushered in, Mr. Brunet asserts the last twelfth month has been the greatest in the annals of Pathé's feature business.

In outlining Pathé's feature progress from last January, Mr. Brunet calls attention to the fact that during that month, only one feature picture was released by the great distributing organization.

"'The Midnight Stage' starring Frank Keenan, was Pathé's first release of the year," said Mr. Brunet. "In February we followed this with another Keenan production, 'Todd of the Times' and Baby Marie Osborne in 'The Old Maid's Baby.'

Big Features Released.

"Since February we have issued such big box office winners as 'Common Clay' and 'The Cry of the Weak' with Fannie Ward; 'Oh Boy' with June Caprice and Creighton Hale, a Capellani special; 'The Profiteers' with Fannie Ward; 'The World Aflame,' Frank Keenan's great special; 'The Thirteenth Chair' a visualization of Bayard Veiller's master stage drama; 'The Virtuous Model,' with Dolores Cassinelli; 'A Damsel in Distress,' a screen version of P. G. Wodehouse's Saturday Evening Post serial story; 'The Gay Old Dog,' Hobart Henley's first production for Pathé; 'A Woman of Pleasure,' Jesse D. Hampton's inaugural Pathé special; 'Dawn,' one of J. Stuart Blackton's most artistic offerings; and 'The Prince and Betty' with William Desmond as star, also a Hampton attraction.

"During the last year there became allied with Pathé some of the foremost producers of feature motion pictures in the industry—Edgar Lewis, J. Stuart Blackton, Jesse D. Hampton, Hobart Henley and Edwin Carewe. Added to this aggregation there is Albert Capellani, whose work is also well known; Leonce Perret, creator of 'The Thirteeth Chair' and other big Pathé features; Hal E. Roach, who is producing the Harold Lloyd series of $100,000 two reel comedies, and the one reel Rolin comedies in which 'Snub' Pollard has the star role. Mrs. Sidney Drew has been signed to produce a series of comedies based on Julian Street's stories 'After Thirty' in which John Cumberland, star of 'The Gay Old Dog' will be featured.

Lewis and Carewe to Make Debut.

"Edgar Lewis and Edwin Carewe will not be introduced to Pathé patrons until 1920. Mr. Lewis has completed 'Other Men's Shoe's, a film version of Andrew Soutar's popular novel, which will be released February 1.

"Edwin Carewe will make his debut on the Pathé schedule, with 'The Web of Deceit,' starring Dolores Cassinelli which is booked for release on January 18.

"Pathé enters the new year with some of the brightest stars of the screen, including June Caprice, Dolores Cassinelli, Marjorie Rambeau, Blanche Sweet, John Cumberland, Robert Gordon, Sylvia Breamer, 'Snub' Pollard, and Frank Keenan. Then there will be Harold Lloyd, whose two reel comedies are being cordially received.

"Large plans have been made for each of these stars. What Pathé has done in 1919 is a matter of record. Its feature business has many times exceeded that of other years, due to the high class product, the expert salesmanship employed in its distribution and the unusually competent exploitation material furnished with each feature."

"Adventure Scenics" Booking Fast.

Exhibitors throughout the United States are following the example of Edward Bowes, managing director of the Capitol Theatre, New York, in booking the "Adventure Scenics" from Robertson-Cole. Several weeks ago, Mr. Bowes received the first of the Adventure Scenics and immediately booked the entire series. No sooner had this move been made than first run houses throughout the country signed Robertson-Cole contracts for the entire series.

Guy Empey Selects Cast for New Special, "Oil"

GUY EMPEY, whose next photoplay, "Oil," has been in work at the Paragon studio, Fort Lee, since December 15, has gathered around him a group of film folk notable in all departments. The direction of the picture is in the hands of Wilfrid North, who became well known as supervising director for Vitagraph. It was Mr. North who directed "The Undercurrent," the present Empey Special Attraction which is now being distributed by Select Pictures Corporation. Associated with Mr. North in the filming of "Oil" are Phil Quinn, assistant director; Harry Lee, studio manager, and Herbert Messmore, technical director. The camera work is in charge of Thomas F. Molloy, another recruit from Vitagraph. James Fleming is Molloy's assistant, and Eugene Morin is in charge of still photography

Florence Evelyn Martin is again playing the leading female role and is practically co-starring with Guy Empey. Portraying some of the more important roles in "Oil" are Templar Saxe, William Eville and Harry Burkhardt. In "Oil" Guy Empey will present a photoplay distinctly different from anything he has done before. Although the piece is a true drama, it is so interlarded with comedy that the laughter and thrills intermingle as the picture unfolds on the screen.

The length of the picture will not be less than six reels.

We Have With Us for a Prosperous Year: "The Amazing Woman," "The Blue Pearl," and "12:10."
Ruth Clifford, Edythe Hallor and Earle D'Oro are the stars in these three Republic attractions pictured from left to right.

Eddie Lyons and Lee Moran

Who have signed a contract to produce five-reel comedies for Universal.

Celebrated Stars, Stories and Plays Make Realart Popular and Prosperous

THREE weeks after Realart Pictures Corporation had appeared on the horizon with its promise of nationally known stars whose box-office value is everywhere recognized, books and plays of literary value and popular appeal and direction and photography of the best, the organization had signed up three popular stars, had bought a long list of famous plays and stories and had begun arrangements for the contracting of two of the best known directors in the country.

The trinity of stars who have contracted to appear in Realart pictures are nationally famous for their work on the stage, but they have won equal fame on the screen. The sponsors of the new corporation in signing up these actresses were proceeding on the idea that the combined popularity is a genuine box-office asset. Realart officials also knew that benefits would accrue to theatre owners from capitalizing in pictures the fame of books and plays that are fine gems of literature and have proved their universal appeal to all classes of people.

First Released Davis Story.

To prove that their program was more than a theory, Realart gave the industry as its first release "Soldiers of Fortune," a picturization of the most famous novel of Richard Harding Davis. This photoplay in its world premiere at Washington, D. C., broke all existing records at Tom Moore's Garden Theatre.

The second special production released by Realart is also a well known story of a type especially adapted to the peculiar psychology of the restless times. "The Mystery of the Yellow Room," an Emile Chautard production, adapted from the French novel by Gaston Leroux. It followed the success of "Soldiers of Fortune" by shattering the box-office record of Moore's Rialto Theatre upon its first Washington presentation, after having drawn record crowds when it had a pre-release showing at the Broadway Theatre in New York.

The first three vehicles for Realart stars, adapted from well-known stories and plays, had the fame and popularity of their original form to back them before a single reel of film was made. "Anne of Green Gables," "Erstwhile Susan" and "The Fear Market" were famous long before Realart singled them out as unusual material for photoplays.

Four Classics in One.

In "Anne of Green Gables" the producing company has filmed the essence of four books that are classics in the American home. Particularly appealing to girls and young women, "Anne of Green Gables" is also well known because of its long use in the school systems of the nation as home reading. Throughout the land, wherever it has been shown, "Anne of Green Gables" has proved a winner, and in many instances it has shattered box-office records of long standing.

"Erstwhile Susan" is based upon the novel, "Barnabetta," by Helen R. Martin, and has not only the fame and prestige of the original book to launch it, but, in addition, it follows upon the wake of the successful stage run of the play with Mrs. Fiske in the leading role. At the Rialto Theatre, New York, "Erstwhile Susan," played a solid week to capacity houses and drew uniformly favorable criticism from newspaper reviewers.

"Fear Market" Popular.

Another star production to be released by Realart is "The Fear Market" adapted from the stage play of the same name by Princess Troubetzky. This play had a run on Broadway four years ago and is a dramatization of an actual situation which was then engrossing the public mind.

Are Light Stories of Young People or "Hokum and Gags" Most Popular?

By AL CHRISTIE

DOES the public want to be entertained with a diverting little story about human people, or does it want to laugh hilarously at a lot of hokum and gags? That's the question which directors of moving picture comedies have asked themselves a thousand times. That's what I have asked myself for the entire three years that we have been making Christie Comedies and I am frank to admit that I do not know yet.

Nine years ago when I began directing pictures, I started out making the type of comedy which we are still producing, light stories of young people, leaving out the so-called funny disguises, the rougher forms for alleged humor, the "hokum" and the "gags."

When we started Christie Comedies as an independent brand, we still followed this idea. We gave them stories first and laughs second. When the comedies were first shown by exhibitors, most exhibitors were skeptical. They sat back in their theatres and failed to hear any bursts of hilarity. There were no "stomach laughs" and the exhibitor failed to be impressed. I always maintained that "the loud laughs betokens the empty head."

"We'll See If They Want It.

It was different with the public. They appreciated being given diverting little stories which left them with something in addition to the remembrance of laughs. Once the exhibitor was sold on the proposition, it was much easier to please the public. All of which leads me to believe that what the exhibitor likes is not always a criterion of public taste.

Another comedy director asked me the other day, "Are you going to make the same kind of comedies this year?" I said I really didn't know, because we continually hear the same thing ringing in our ears. 'The public wants to laugh." So, as an experiment we have given them laughs. We have just finished a two-reel comedy which is a bubble of laughs all the way through. It is true it lacks in plot. If you start out by telling a story you can't stop to inject a lot of hokum. But we tried it and now we'll see whether they really want it or not.

Then the other director said, "Well, this must be the answer to your scheme of comedymaking. You established your own type of comedy alone and now you've got five other directors working under you, all making comedies in your own school of methods."

Perhaps, so. We'll see in 1920. Unconsciously, while building comedies around plots we have found ourselves making a star system for comedy, something which was entirely unlooked for and unsought.

Prerelease Showing on Blackton Film.

A prerelease showing of "My Husband's Other Wife," third of the Blackton-Pathé series of productions, has been booked by the State-Lake Theatre, one of Chicago's finest motion picture houses, for the week of December 22-28. Sylvia Breamer and Robert Gordon are co-starred in this attraction, with Warren Chandler, and May McAvoy prominent in the supporting cast. The regular release date of the third Blackton picture has been set for January 4.

Announces Next Carewe Picture.

Dolores Cassinelli will make her next appearance in "The Web of Deceit," Edwin Carewe's initial production for Pathé distribution.

The newest Cassinelli attraction is in six parts, and has been set for release by Pathé on January 18. The supporting cast includes Letty Ford, Hugh Cameron, Franklyn Hanna and Mitchell Harris.

To Run "Flying A" Week.

P. K. Anton of Newcastle, Ind., will run an "American Week" of "Flying A" Specials at the Royal Theatre, starting February 16. "Eve in Exile," "The Hellion" and "Six Feet Four" make up the series.

While all three pictures are recent American productions there is the widest imaginable variation in the plots, settings and players.

The Hundred Per Cent Salesman or Exhibitor Is No Genius or Marvel

By "Smiling Jimmy," Universal Joy Bug

THE Hundred Percent salesman or exhibitor is not a genius, a wonder, marvel or a great anything else. He is just a real, human being, willing to smile at the smiling time—always cheerful—conserving his strength and health—recognizing no obstacles—laughing at hard work—believing in himself—believing his theatre is the greatest one in town, or, if he is a salesman, believing his firm to be "The Best."

If he wants to be a Hundred Percent salesman he first has really to believe that his firm is the best firm in the business. Anytime a salesman recognizes in a competitive house a better one than the one he is working for it's time for him to quit, as his value to his company is fast diminishng. He must believe that the policies of his firm are the best, that they are sound and that the management is honest and its workers are "all for one and one for all." The hundred percent man is he who is always glad to see Monday morning come around and sorry to see the curtain ring down on Saturday night. He spends all day Sunday "pulling at the bit" like a horse who is anxious to get into the race.

Pep and Perseverance.

Did you ever notice a horse that is hard to start, one that you have to use the whip on in order to make it move, and then on the other hand did you ever notice a bunch of thoroughbred "bang tails" at the wire, awaiting the starter's signal? Did you notice how restless they are, how the jockeys have to spend all the energy in making them stand still they are so anxious to get into the race? Therefore in order to be a Hundred Percent salesman you must be a "thoroughbred."

The Hundred Percenter has patience, he knows that "Rome was not built in a day," he has perseverance. He has future, because he builds character, personality and reputation each day of the week. The hundred percenter must be honest, because lying, trickery, insincerity, misrepresentation and other sins of "the get-by days" are all minus in the percentage columns. He is thrifty because, through hard knocks in the past, he realizes and knows the warmth in the friendship of "Good Old Dollar Bill" and because an empty pocketbook will never keep the thermometer of the percentage table at 100 centigrade.

Knows His Weaknesses.

The Hundred Percenter has his weaknesses, but he knows them, and strives to overcome them. All have their weaknesses, but the fellow who doesn't know his weaknesses and won't acknowledge them will never reach the 100 Percent mark. The Hundred Percenter is an analyzer—first of himself, then of conditions.

The Hundred Percenter when he does something fine lets others call him a Hundred Percenter, but still sticks to his No. 7 hat, tightens up his belt and uses his head to scheme out some way of how he can beat his own best record.

"The know it all" is a 100 per cent. man, with one of the naughts left off.

The Hundred Percenter remembers the story of "Little Red Riding Hood." He knows what his eyes, ears and brains are for—to see, hear and learn, and that a real education never ends. That is where he has it all over the much touted "college graduate" or educated man, as that fellow leaves his books behind when he graduates, whereas friend hundred percenter is studying books all the time.

The Plugger Versus the Whirlwind.

To be a Hundred Percent salesman you don't have to be a whirlwind, you are not infallible; therefore your company does not expect impossibilities from you, but you must "plug,'" man, and then "plug" some more. Don't skip a town because you think it is too small. In fact, don't "think" at all. Make every burg in the territory, and always stop off with the intention of selling the exhibitor something. Always do a man's work in an upright, honest and manly way and you have "arrived." You are a Hundred Percenter.

The foregoing applies to an exhibitor as well as to a traveling man, for to be a Hundred Percent Exhibitor, you have to be honest, upright in your dealings with your fellow-man—always wear a smile, even if thing do go wrong—never become angry or "peeved" at anything. (If your show doesn't get in, call up the film exchange and ask the reason in a cheerful tone of voice, and it will find some way of getting you a show. Remember it is not the exchange's faults, as no film exchange ever "blows up" an exhibitor on purpose. It needs the rentals too well to do this.)

The Hundred Percent exhibitor is the one who is willing to divide profits with the film exchange, and not try to beat down the price of film service when he is making money. Some of you boys have got in the habit of beating down the price so much that you do it when you are making money just the same as when you are losing.

Be Fair to Your Exchange.

Now I realize, Mr. Exhibitor, (as I have been an exhibitor myself), that the life of the industry possibly depends on the number of theatres that use film, but do you realize that the men who made this industry what it is are the men who are making the film? The men who have lost fortunes, sweated blood, grown bald-headed and gray trying to put this industry on a sound basis, trying to make A No. 1 100 per cent films, they are the fellows who should get most of the credit, for bear in mind that when they were "burning the midnight oil" you were possibly in some other line of business. Therefore why should you drop in on the industry and think that you can make it "all" at once.

To be a Hundred Percent exhibitor you have got to be fair with your exchange, your patrons and yourself. Exchange men as a general rule are fair-minded and broad individuals, and are always ready to listen to reason. Also bear in mind that the salesman is the man for you to do business with. He is the man who should act as agent between you and the exchange, he is the one in whom you will have to place your confidence if you want to qualify as a Hundred Percent Exhibitor.

Wise Guys Kid Themselves.

There are quite a few "wise guys" in the exhibiting end of this game who are continually running into the exchange everytime they want anything, or have a complaint to make. They kid themselves that they can get a better deal off the manager, assistant manager or booker than they can from the salesman, but if they ever worked around an exchange and discovered the "cute" remarks that were said about them when they left they would never go near another film exchange again. You can always secure at least a 10 per cent. better deal from a salesman than you can from the exchange, and when you give an order to the regular salesman in your territory he takes an interest in you and will "fight" for you if necessary.

When I first entered into the exhibiting game I used to think that I could always get a better deal by going into the exchange, but one day I overhead some remarks about exhibitors coming into the exchanges all the time, and I began to analyze the matter. From that time on I always did all of my business, settled all of my complaints and made all of my kicks to the "roadman."

"We'll Do It This Way."

Harry Revier and Frank M. Merrick, director, supervising the production of "The Return of Tarzan" for Numa Pictures.

Famous Players Takes Long Lease on Indianapolis Property; to Build Exclusive Motion Picture Theatre

WITH the signing the week of December 18 of a ninety-nine year lease by the Famous Players-Lasky Corporation for a part of what is known as the English Block, on the northwest segment of Monument Circle, Indianapolis, plans were announced for the construction, beginning about January 1, 1921, of what will be one of the largest motion picture theatres in the United States.

The lease comprises all that part of the building owned by William E. English, running from Market street to a point within ten feet of the English Theatre, used exclusively for stage productions. The ground floor property now is occupied principally by storerooms, including also the United States railroad administration ticket office. That part of the English hotel which is included in the lease is to be vacated and changed to make way for the new theatre. The present English's theatre remains untouched in the new deal.

To Complete Theatre in Two Years.

Two of the stipulations in the lease are that the property shall be vacated by tenants by January 1, 1921, and that the theatre shall be completed within two years after that date. According to one of the attorneys who negotiated the lease, the motion picture corporation proposes to build on the site an exclusive motion picture theatre that will rank with any in New York City. The entrance will be in Monument Circle and will be almost directly opposite the Circle Theatre.

Although the lease was not signed until this week it was prepared in September. Announcement of it was held up until all the stipulations, such as taxes, and time of possession, had been agreed upon. The Famous Players-Lasky Corporation has deposited a guarantee of $100,000 in Liberty bonds with an Indianapolis Trust Company and will deposit $150,000 additional when actual construction begins, both deposits being good faith bonds and returnable upon the completion of the theatre.

Terms of Lease.

According to the terms of the lease the Famous Players-Lasky Corporation is to pay to William E. English rentals as follows: For the first seven months, $29,820; for the next year, $33,000; for the succeeding eighteen months, $34,000 a year; for the succeeding seven and one-half years, $35,000 a year; for the next twenty years, $38,000 a year, and for the remainder of the time, $40,000 a year.

The name of the proposed theatre has not been chosen, nor has its seating capacity been determined, according to the attorneys representing the corporation. Plans are now being drawn by architects in New York City.

Irwin Selected Site.

Walter W. Irwin, vice-president of the motion picture concern, selected the site last September after a visit to Indianapolis. Complete plans for the theatre are to be announced at a later date.

Another big theatre is to be erected in Indianapolis for what is known as the Marcus Loew-Indianapolis Realty Company and plans for the structure are now being drawn. The theatre will be situated in Pennsylvania street, a half block north of Washington street, and will have a seating capacity of approximately 3,000. It will cost about $600,000. A number of Indianapolis men are interested in the project.

Alice Joyce Finishes "Slaves of Pride."

Although it will be well into the new year before Vitagraph presents "The Sporting Duchess," the Drury Lane melodrama with Alice Joyce in the title role, there is another Joyce special production. This is "Slaves of Pride," an adaptation by William B. Courtney, written especially for Miss Joyce. It is in six reels and will be released next month.

In the supporting cast are Percy Marmont, Templer Saxe, Charles A. Stevenson, G. V. Seyffertitz and Louise Beaudet. The picture was directed by George Terwilliger.

British Have Capital Without Limit and Are Going Ahead With Production

THE Evolution of the Future of the Film Industry" was the title of a recent adress delivered by Edward Godal, president of the British and Colonial Film Corporation of London, before forty members of the Associated Motion Picture Advertisers in New York.

Mr. Godal, whose mission in this country is to foster interest in British films abroad, held the interest of his hearers while he described producing conditions in Europe and in England in particular. He admitted that hitherto British productions had been inferior to those made in this country, one reason for this being the very limited market British films had hitherto been afforded. With only about 3,800 theatres as source of revenue as compared with the vastly larger number of picture housese in this country, Mr. Godal pointed out that a British producer had been in the habit of spending only about $10,000 to $15,000 for each production, the revenues from which was quoted as about $100,000. Since the outbreak of the war, he said, there had been so little production in England that American films had been bought on the "block system"—the good with the bad, and some time must still elapse before the contracts ran out. This had proved a further deterrent to improved production at home.

(Copyright by Bachrach)
Edward Godal
Prominent English film man releasing pictures through Republic.

Much Capital Available.

The situation now, however, is entirely changed, production is going ahead, capital is available almost without limit, and Mr. Godal expressed unbounded optimism, almost amounting to prophecy, that the future—say within ten years—would see London the recognized centre of the motion picture production field, basing his prediction on British activity, on the history of finance and on the claim that Europe surpasses any other area in diversity of "locations" and of local atmosphere.

In evidence of the trend toward production in Europe the speaker pointed to the growing tendency of American producers to send field forces to the Continent. While deprecating what he called "bombing methods" alleged to have been adopted by one American firm in its determination to break into the English field, Mr. Godal invited and pleaded for mutual co-operation between this country and his own, advocating for America the method of "peaceful penetration" and assuring those who employed that method the willing and helpful co-operation of British producers.

Paul Gulick, president of the association, was in the chair and on behalf of the gathering tendered to Mr. Godal the thanks and appreciation of the members for his address.

De Havens Have New Comedy.

The troubles of Mr. and Mrs. Carter De Haven, as newlyweds on the screen, are continued in their newest Capitol Comedy, "The Sure Cure," which was released by Goldwyn on December 28. In this picture, Mr. De Haven has the role of a hypochondriac who delights only in visits from his doctors and the consumption of gallons of medicine. However, his wife, who has analyzed his sickness as imaginary only, devises a plan by which he is cured. But before our hero becomes normal again the story gives both Mr. and Mrs. Carter De Haven many chances to show their ability as original and clever comedians.

"The Sure Cure" offers many opportunities for exploitation. It was written by Robert McGown and directed by William A. Seiter.

Chronology of the Departed Year Points Out Industry's Chief Events

Compiled from Moving Picture World Files

NINETEEN-EIGHTEEN will be considered in motion picture history as a year of great events. Post-war conditions had a beneficial effect upon threatre admissions and the picture showman shared in the prosperity. Production was great and the volume was embellished by some of the most conspicuously beautiful presentations ever prepared for the screen.

In the latter months of the year a new financial element found its way to an influence on the moving picture industry that only the future can measure. "Wall Street" is the general name for this new force and "heavy money" began pouring into the production, distribution and exhibition of pictures during the final quarter of 1919.

The events of the year are chronicled in the following paragraphs under the date of Moving Picture World in which they were recorded. By this method the approximate date suffices for those who have no greater interest than a passing glance. Reference to the issue indicated will give the details to those who desire complete information.

JANUARY 4.

Frank J. Howard was elected president of the Massachusetts and Rhode Island exhibitors at the annual meeting held in Boston.

Joseph Brandt assumes new duties with Universal, taking charge of serial production.

Felix Feist elected vice-president of Goldwyn.

An influenza epidemic in its final effects still brings disaster to exhibitors throughout the country.

Samuel Goldfish by court decree changes his name to Samuel Goldwyn and becomes chief of Goldwyn producing and distributing corporations.

J. Stuart Blackton reaches his majority as a film magnate. He began twenty-one years previously to produce films on the roof of a New York office building.

"The Heart of Humanity," one of the really great money-makers of the year 1919, opened at Broadway theatre.

James J. Corbett signs as Universal star.

Walter W. Irwin elected a vice-president of Famous Players-Lasky.

JANUARY 11.

Arthur S. Kane elected president of the New York City Kansas Society.

Official notification that Charles Manfer was killed in action in France, October 26, 1918. He is believed to be the only American film exchange manager to be killed in the world war. He was manager for Fox in Omaha.

California Theatre, Los Angeles, accredited to be the most beautiful of west coast cinemas, opened by Douglas Fairbanks in "Arizona."

Sydney S. Cohen resigns from Affiliated Distributors' Corporation.

General offices of Exhibitors' Mutual moved from Chicago to New York.

JANUARY 18.

Hugo Riesenfeld becomes director of Rivoli and Rialto.

First National's Board of Directors convene in Los Angeles.

Myron Selznick, son of Louis J. Selznick, becomes producer of pictures.

Stage Women's War Relief has completed a series of pictures, going through Universal channels.

Vitagraph chiefs hold convention in New York.

JANUARY 25.

Death of Mrs. Carl Laemmle, following attack of pneumonia.

United Artists' Association formed; Griffith, Chaplin, Pickford and Fairbanks organize producing and distributing company.

Peter J. Stockey and C. F. Michaels, film men, die as result of disastrous fire in the Sauer Building, a Pittsburg film center.

Legislation affecting moving pictures taken up in Albany.

New York Exhibitors' League, Local No. 1, elects Lee Ochs president.

Oklahoma Exhibitors' Association elects Ralph Talbot, of Tulsa, president.

Cinema Exhibitors' Association of the Bronx elected John J. Wittman, president.

George Irving elected president of Motion Picture Directors Association.

Nathan Hirsh resigns as president of Pioneer Film Corporation.

FEBRUARY 1.

Merger of interest formed, in Los Angeles, between United Picture Theatres of America and World Film Corporation.

Henry Lehrman and William Fox severed their interests in Sunshine Comedies, production being continued by Fox.

Dr. E. A. Golden made general manager of Metro Film Company of New England.

Frank Cannock, official of Precision Machine Company, dies.

Dispute between Allied Amusement Association and Chicago picture machine operators gets into court.

Fire destroyed exchanges of Metro and First National in New Orleans.

Richard A. Rowland is re-elected president of Metro.

Mrs. Charlotte Pickford, mother of "Little Mary," Jack and Lottie, organizes the Jack Pickford Company to star her son.

FEBRUARY 8.

Philip Lang, conspicuous for years as a scenario editor, dies.

Eberhard Schneider, for years concerned in the supply business and as inventor of moving picture accessories, dies.

Theatregoers of San Francisco required to wear masks, to guard against influenza in its recurring epidemic.

First record we have of films delivered by airplane; transfer of Pathe news reel from Rochester to Buffalo.

George Randolph Chester becomes Vitagraph's scenario chief.

FEBRUARY 15.

William Gibbs McAdoo becomes adviser to United Artists' Association.

Formation of Iowa Theatre Men's Association.

D. W. Griffith announces future relations with First National.

Kinograms, news weekly, introduced.

W. R. Rothacker again heads Rothaker Films Corporation.

Major Funkhouser sues city of Chicago for reinstatement as official film censor. He subsequently loses out.

Outing-Chester travel series to be distributed by First National.

M. H. Hoffman becomes general manager of Pioneer Film Corporation.

FEBRUARY 22.

Alfred J. Chalmers, of Chalmers Publishing Company, returns from service with A. E. F.

Samuel Rothapfel becomes producer of "Rothapfel Unit Program."

William Brandt again elected head of the Exhibitors' Association of Brooklyn.

Division of Films, Committee on Public Information, dissolved.

MARCH 1.

Whitman Bennett promoted to position of production manager for Famous Players-Lasky.

MARCH 8.

Convention of New York State Exhibitors at Syracuse.

Charles A. Briggs' cartoons contracted for the screen by Famous Players-Lasky.

MARCH 15.

Dinner to William A. Brady, president National Association.

Irene Castle engaged to star by Famous Players-Lasky.

Bill to permit Sunday shows fails in Indiana legislature.

Los Angeles deputy collects over $3,000,000 income tax from film colonists.

Queen Mary of England plays in film, "Women Who Win," London.

MARCH 22.

Hearing of motion pictures interest on Sunday shows, at Albany.

Mrs. K. I. Nixon, of the Majestic Theatre, Reno, gave a great party to San Francisco's film trade; taking them to Reno and back by special train.

Canadian exhibitors form organization to distribute films.

F. C. Quimby made director of Pathe exchanges.

MARCH 29.

Mr. and Mrs. Martin Johnson going back to film cannibals.

George Eastman plans erection of palatial picture house in Rochester.

Katherine MacDonald Picture Corporation begins operations.

Max Levey, Chicago; fourteen years in films.

APRIL 5.

New York City Fire Bureau chiefs indicted in graft case.

Fred Warren resigns from Goldwyn to join Hodkinson as vice-president.

M. P. World's symposium on proper number of trade papers continues, with twelve contributors.

Sol Lesser begins his famous "Bathing Beauty Tour."

Pennsylvania, Nebraska, Arizona and New York active on censorship.

APRIL 12.

Six more showmen add to Trade Paper Symposium.

Robertson-Cole affects distribution affiliation with Jurys.

APRIL 19.

Sidney Drew, well loved comedian, dies.

Lewis J. Selznick purchased Adolph Zukor's interests in Select, thereby gaining control of company.

New York lesislature passes bill permitting Sunday pictures by local option.

M. P. World's forum on trade papers brings communications from all parts of country for fourth consecutive week.

W. W. Hodkinson cuts out program system of distribution.

Motion Picture Exhibitors of America, Inc., is born.

APRIL 26.

Loew makes big combine in Cleveland.

F. Marshall Sanderson tell of showman's problems in China.

Last of Forty-six exhibitors writes on M. P. W.'s trade paper forum.

Harry Garson's "Unpardonable Sin" hits San Francisco on its whirlwind record-breaking tour.

MAY 3.

Constance Talmadge goes to First National.

Governor Smith signs New York State Sunday bill.

First National holds convention.

Select Pictures convenes.

Society of Motion Picture Engineers meets in Philadelphia.

Famous Players signs up Clare Briggs, New York Tribune cartoonist.

Universal establishes Mexico office.

Rialto celebrates third and Strand their fifth anniversary.

MAY 10.

"Rainbow Number" of Moving Picture World. First issue with new cover in colors. Metro the cover advertiser.

Receiver appointed for General Film.

"The Unpardonable Sin" reaches New York and opens at Broadway.

Famous Players-Lasky puts forth plans for $2,000,000 studio in Long Island City.

Nazimova's "Red Lantern" breaks Rivoli's box office record. First picture to play house for two weeks.

MAY 17.

Universal observes seventh birthday.

Marshall Neilan signs for eight productions with First National.

Goldwyn signs up Lou Tellegen to play opposite Geraldine Farrar.

"Mexico a Virgin Gold Mine for Films," a big story from the World's Dallas correspondent, written after a 3,000-mile trip through stormy republic.

MAY 24.

National Association goes after "Fit to Win," army health film being exploited publicly.

Percy Waters becomes president and general manager of Triangle.

Rothapfel Unit Program has premier at Rialto.

United Artists announces open booking as its selling method.

Mary Pickford's "Daddy Long Legs" released. Is big picture.

Griffith's "Broken Blossoms," most artistic triumph of photoplay, starts Griffith's repertory season at Cohan Theatre.

Rothacker celebrates ninth anniversary of his organization.

MAY 31.

Continental Pictures' ad announces Jess Willard as three-in-one star for "The Challenge of Chance."

Famous Players-Lasky British Producers Ltd. formed in London as $3,000,000 corporation.

Syd Chaplin signs to make five-reel comedies for Famous Players.

Universal announces "see-before-you-buy" policy for distribution.

John D. Tippett starts big discussion by declaring that London will be center of film trade.

JUNE 7.

Ralph Ruffner goes from Jensen and Von Herberg to management of San Francisco Rialto.

Goldwyn forms Eminent Authors Corporation for co-operation between his producing units and writers.

Fox starts erection of big new headquarters at Tenth avenue and Fifty-fifth street, New York.

Goldwyn purchases Triangle studios at Culver City.

JUNE 14.

Pennsylvania Board of Censor overruled on "Auction of Souls."

Metro changes from program system to open booking.

Fire destroys Philadelphia branch of World Films.

MacManus films incident of "Lost Battalion" in Argonne for picture of that name.

JUNE 21.

Arthur James resigns from Metro to direct Fox advertising.

Charles Pathe honored by banquet on eve of return to France.

Fox lays cornerstone of new studio-headquarters.

J. Stuart Blackton forms company bearing his name.

JUNE 28.

Cohen, Berman and O'Reilly banqueted as heroes of New York Sunday opening campaign at Waldorf.

Selznick signs up Elsie Janis.

Famous Players-Lasky in big spread announces plans for forthcoming year. Selective booking to take effect September 1.

B. S. Moss consolidates with Famous Players.

Louis B. Mayer signs Mildred Harris Chaplin.

Famous Players to make educational and industrial pictures on large scale.

Pearl White signs with Fox to star in five-reel dramas.

JULY 5.

St. Louis convention of exhibitors assembles with large number of showmen and producers on hand. Mayor Kiel praises St. Louis exhibitors.

Tom North becomes sales manager of Fox Sunshine Comedies and Mutt and Jeff Animated Cartoons.

Minneapolis exhibitors opposing combine of music publishers are cheered by resolution of musicians' unions favoring their fight.

United Artists opens Canadian office for simultaneous release of productions in Canada and the United States.

Exhibitors' Distributing Corporation, of Toronto, buys distributing rights for Canada of entre Robertson-Cole product.

Canadian Aero Film Company organizes in Toronto to make novelty pictures.

JULY 12.

Famous Players acquires Frohman interests.

Exhibitors at St. Louis convention elect Albert S. Black, of Maine, president, and re-elect Ernest H. Horstmann, of Massachusetts, treasurer, and Frank J. Rembusch, of Indiana, secretary. New Yorkers withdraw from convention upon failure of body to accept plan of district representation.

Deitrich-Beck, Inc., organizes to produce novels of Louis Joseph Vance for release through W. W. Hodkinson.

Washington, Oregon, Montana and Idaho exhibitors meet in Seattle convention and form Northwest Exhibitors' Circuit for the booking and purchase of big features.

A. E. Smith becomes manager of United Artists' Chicago office.

J. S. Grauman becomes Metro's Chicago manager.

George J. Hacket
Manager Medford Theatre, Medford, Mass.

Bebe Daniels, ingenue, is engaged by Cecil B. De Mille.

Joe Brandt resigns from Universal, to take effect July 15.

Alice Brady signs with Realart.

William Fox signs William Russell.

JULY 19.

Equity Pictures Corporation, recently formed, will release C. K. Y. films.

Universal announces Special Attraction series, to be released on open booking plan, three a month.

Famous Players announces intention of building its own exchange building in Buffalo.

JULY 26.

Film exporters may now trade with German states.

Ohio censors reject pictures of Willard-Dempsey fight.

New York State exhibitors take steps to form second national organization, saying St. Louis convention did not represent exhibitors.

Universal co-operates with Smithsonian Institute to explore Africa.

Octavus Roy Cohen becomes a Goldwyn author.

The commissioner of licenses is virtually a public censor of films in Greater New York under decision of United States Circuit Court of Appeals.

Famous Players announces "The Miracle Man" as a September Paramount-Artcraft release.

Bray Pictures, Inc., files articles of incorporation.

Fox opens sixteen foreign offices.

Herbert Miles heads moving picture expedition to Labrador.

Mitchell Lewis, Anna Q. Nilsson, Seena Owen and Niles Welch incorporate to form company with individual directors.

AUGUST 2.

President Albert S. Black, of Motion Picture Exhibitors of America, announces he will carry fight into the New York State Exhibitors' League and questions good faith of Sydney Cohen and his associates.

Allen Theatre Enterprises enter United States exhibiting field.

Congressman Walsh, of Massachusetts, introduces in House of Representatives a bill which would deny mailing privileges to undesirable aliens.

Waldorf Photoplays, of which David G. Fischer is director-general, enters state rights producing field.

AUGUST 9.

Henry Alvah Strong, vice-president of the Eastman Kodak Company, dies, age 81 years.

Goldwyn announces inclusion of Lee Shubert and A. H. Woods as directors and increase in capital to $20,000,000.

First annual convention of the Allied Motion Picture Interests of Pacific Northwest convenes in Seattle.

Les Films Albert Dulac, of Paris, will release in this country pictures made in France.

Exhibitors' League of America fights for repeal of war-time tax.

Harry Raver resigns as president of Artco Productions, Inc., disposing of his controlling interest to Arthur F. Beck.

Selznick plans to build big Long Island City studio.

Famous Players forms non-theatrical and educational picture departments.

Carlyle Blackwell forms own producing company.

Adolph Zukor is named a director of the Stanley Company of America.

American Educational Motion Picture Association organizes to offer film entertainment to schools, churches and like institutions.

AUGUST 16.

Alignment of Northwestern exhibitors controlling 125 theatres into the Northwestern Exhibitors' Circuit, Inc., is announced.

George Eastman entertains National Association at Rochester at third annual convention.

Exchange Managers' Association, of Washington, D. C., abolishes c. o. d.

The Arthur F. Beck Serial Productions, Inc., is formed.
The Serico Producing Company, Inc., is formed.
Katherine MacDonald signs two-year contract with First National.

AUGUST 23.

Olympia Theatre, Inc., acquires the interests of the Maine and New Hampshire Theatre Company.
Kansas State Exhibitors' Association convenes at Wichita.
E. B. McCurdy succeeds Louis Schlichter, resigned, as president of Exhibitors' League of Maryland.
New England Film Exchange Managers' Association meets in Boston.
Universal and General Giuseppi Garibaldi organize Rome-New York Pictures Corporation.
Famous Players is enjoined from releasing "Peg o' My Heart" until screen rights ownership is determined.
Wistaria Productions, Inc., begins work.
Denver exhibitors bar advertising on screen.

AUGUST 30.

William Fox invests $1,000,000 in four Denver picture theatres.
James E. MacBride, chairman of the executive committee of Fox Film Corporation, is buried.
B. B. Hampton's interests consolidate into Federal Photoplays of California, Inc.
Jack Pickford signs long-term contract with Goldwyn.
J. Stuart Blackton signs contract with Pathe whereby latter distributes ten of his productions.

SEPTEMBER 6.

Harold Lloyd injured by explosion of comedy bomb.
Select Pictures, Ltd., office in London is ready for opening.
Milton E. Hoffman announced as general manager of studios of Famous Players-Lasky British Producers' Ltd.
Hallmark merges Hall's interests.
Exhibitors' League of Maryland elects William E. Stumpf its secretary and J. Louis Rome its treasurer, to fill vacancies.

SEPTEMBER 13.

Brooklyn Strand Theatre opens.
Street car strike hurts business of all but downtown theatres in Los Angeles.
Reported boycott of distributors in Northwest declared false.
Houdini signs long-term contract with Famous Players.

SEPTEMBER 20.

Cleveland musicians end strike for $46.30 weekly.
Griffith buys studio site near New Rochelle, N. Y.
Jensen & Von Herberg buy four Tacoma and three Portland theatres.
Hulsey, Levy, Lytle and Boland declare war on Lynch interests in Southwest.
Exhibitors' organization of Atlanta appeals to independent managers.
Moving Picture Players organize in New York to demand closed shop and more pay.
House passes bill making possible reshipment of film without waiting for postage.
Robertson-Cole announces Adventure Scenics.
Famous Players buys site for home offices and theatres.
Metro signs Bertini, Italian actress.
Waldorf Company engages Otis Skinner to star in "Kismet."
Ontario Exhibitors' Association has annual meeting in Toronto.

SEPTEMBER 27.

Film exports hit high monthly mark.
Lively fight continues in Southwest between Lynch and "Big Four."
Frank G. Hall closes contract with British-American Picture Finance Corporation.
Syd Chaplin returns from France.
New Buffalo exchange will house Metro, World and Vitagraph.

OCTOBER 4.

Milton C. Work becomes president of World Film Corporation, vice Ricord Gradwell, who resigns. Briton N. Busch becomes general manager.
Southern Texas exhibitors form the Texas Exhibitors' Circuit to combat high prices.
Herman Robbins made general sales manager for Fox.

OCTOBER 11-18 (BULLETIN).

Hallmark absorbs Exhibitors-Mutual exchanges.
Edgar Lewis forms his own producing company.
"Smiling Bill" Parsons, comedian and president of National Film Corporation, dies.
King Vidor forms his own producing company.

OCTOBER 25 (BULLETIN).

C. C. Pettijohn becomes personal representative and assistant to L. J. Selznick.
Robertson-Cole establishes a distributing organization.
Chaplin-Essanay suit discontinued.
Technical directors organize an association.
Federal Trade Commission decided that camouflaging old films under new titles is in violation of the law.
Rodman Law, dare-devil actor, dies.

NOVEMBER 1 (BULLETIN).

Selznick's Republic organization arranges to distribute World Film Corporation's pictures.

NOVEMBER 8.

The Capitol, New York, world's largest moving picture theatre, opens.
L. J. Selznick organizes national picture theatres.
Whitehurst interests secure control of largest theatres in Baltimore.
C. L. Chester announces a new series, "Screenics."
Booth Tarkington signs to write twelve two-reel comedies for Goldwyn.
Arrow Film Corporation expands and opens office in Paris.

NOVEMBER 15.

Northwest exhibitors organize a league.
Maritime exhibitors hold convention.
F. I. L. M. clubs hold convention in New York.
Nathan Ascher elected vice-president and a director of National Theatres, Inc.
Famous Players-Lasky closes contract disposing of certain foreign rights to Danish-American Film Company for $2,000,000.
Mae Marsh signs as star for L. J. Gasnier.

Robert Northey
Loew's manager in Hamilton, Ontario; formerly of Atlanta, Ga.

Mrs. Sydney Drew sues V. B. K. Film Corporation.
Goldwyn leases California theatre.
Canadian Government undertakes manufacture and distribution of motion pictures.
George Kleine announces new organization, Syndicate Superfeatures, Inc.
Loew, Inc., formed, taking over Loew theatrical enterprises.

NOVEMBER 22.

Pathe forms Associated Exhibitors, Inc.
Walter E. Greene resigns as vice-president and managing director of distribution for Famous Players-Lasky.
Jack Dempsey signs to play in moving pictures.

NOVEMBER 29.

Metro announces contract to distribute Taylor Holmes productions.
Prince of Wales is guest of William Fox at Academy of Music, New York.
Ibanez sells film rights to "The Four Horsemen of the Apocalypse" to Metro.
Thomas H. Ince, Marshall Neilan, Maurice Tourneur, Allen Dwan and Mack Sennett form association to produce motion pictures.

DECEMBER 6.

Minneapolis adopts an abnormal seat tax.
National Association, Famous Players-Lasky and World Film sued for $6,000,000, account of film raids.
Larry Semon renews contract with Vitagraph.
David P. Howells opens branch in Stockholm.
Ricord Gradwell forms corporation to distribute producer's output.
Appellate Division decides in favor of Universal in Humiston suit.

DECEMBER 13.

Thomas H. Ince chosen president of "Big Five" directors' alliance, and George Loane Tucker joins.
Mary Pickford again sued by Mrs. Wilkenning.
William Stowell killed in South Africa.
Coal shortage account of strike hits Western houses.
Influential financial interests identify themselves with Goldwyn.
Selznick wins second point in "Eyes of Youth" suit.
Texas Guinan signs as star for Bull's-Eye.

DECEMBER 20.

Albert E. Smith signs long contract with William Duncan, serial star.
Supreme Court decision prevents P. A. Powers from retaining services of Harry A. Warren, a former employee of Eastman.
Coal strike endangers the theatrical situation in Middle West, causing many houses to close during stated periods.
Floyd Hughes signed as Thomas H. Ince star.
First National schedules "The Greatest Question," its first D. W. Griffith production.
Harold Lloyd signs long-term contract with Pathe.
General Film Company bankruptcy case heard in court.
Charles Urban announces plans to devote himself to educationals.
Ruben & Finkelstein affiliate with Marcus Loew, Inc.

DECEMBER 27.

Federal Court enjoins Bausch & Lomb Optical Company, charged with being a combination in restraint of trade.
First National announces details of Exhibitor co-operation plans.
Dorothy Dalton signs with Famous Players-Lasky.
Samuelson Productions, Ltd., of England, announces plans to produce on Pacific Coast.
Exhibitors' organization intensifies drive to curtail advertising on screen.
Leo Wharton announces plans to make productions starring Macklyn Arbuckle.
William Fox leases studio at College Point, L. I.

Eternal Youth Is Theme of Wilson's Second Serial, "Screaming Shadow"

WHEN Ben Wilson's second Hallmark serial, "The Screaming Shadow," to be presented by Frank G. Hall, president of Hallmark Pictures Corporation following the final release of "The Trail of the Octopus" now booking with Ben Wilson starred, opens following Christmas holidays, the public will be given their first glimpse of the result of a theory to the effect that human life can be prolonged and eternal youth inculcated by the means of grafting onto the human body what are known to the medical profession as monkey glands. Mr. Wilson's late serial, now under production is founded upon this theory and during the course of the story written by J. Grubb Alexander and Harvey Gates, the theory of this monkey gland process and it effect, is brought out in a series of strongly dramatic episodes.

According to the authors and Mr. Wilson, who has now completed the sixth episode, the story offers great dramatic possibilities.

More in the Cast.

Surrounding Mr. Wilson and Neva Gerber, who is co-starred with him in this serial, Mr. Wilson has coupled practically the same cast of players that appeared with him in his serial "The Trail of the Octopus"—William Deyer, Howard Crampton, and William Carroll. In addition to these will be seen Fred Gamble and Joseph Girard, one of the best known character actors of the serial drama; Frances Terry, Pancy Porter, Claire Mille, and Joseph Manning.

Ben Wilson is seen in the role of John Rand, noted scientist and archaeologist. Miss Gerber is playing in the role of a newspaper woman who is heiress to millions but prefers the work on account of its adventure and romance. Mr. Crampton has the role of the millionaire head of the Eternal Life Syndicate. Joseph Girard, character man, has the part of Baron Velska, Prime Minister of Burgonia, Frances Terry has the part of Nadia, high priestess of the virgins of eternal youth.

William Farnum Picture Returns for Christmas

"WOLVES OF THE NIGHT," the dramatic Fox screen production of E. Lloyd Sheldon's original story, in which "Smiling Bill" Farnum recently won added fame, has come back with Christmas and the holidays.

Since his completion of "Wolves of the Night" Mr. Farnum has done "Wings of the Morning," "The Last of the Duanes" and "Heart Strings," but for a very good reason the exhibitors with an eye to business have brought back the "Wolves" picture for the holidays. This reason lies in the fact that the picture closes its final scenes on Christmas Eve, a point which carries a singular appeal at this time.

Because of this feature of "Wolves of the Night" all Fox exchanges throughout the United States report the greatest number of return dates ever recorded even on a Farnum picture. All classes of theatres have awakened to the timeliness of the picture and the sudden influx of requests for it has caused many of the twenty-five Fox branches to hustle in lively fashion in order to meet the demands of the exhibitors.

Warner Is Well Supported in His "Haunting Shadows"

H. B. WARNER, who stars in "Haunting Shadows," a Robertson-Cole Superior production, has enlisted a notable cast with him in this absorbing mystery drama.

Marguerite Livingston, who plays opposite Warner, is a most charming screen actress, and has come to the front rapidly in support of some of the leading lights of filmdom. Edward Peil, who plays the crooked lawyer, appeared with Sessue Hayakawa in "The Dragon Painter." He came to the screen after a successful stage career in "Brewster's Millions," "The Witching Hour" and other successes.

Frank Lanning, the heavy, will be remembered for his work with Lasky, Fox, Bluebird and Jesse D. Hampton. One of his stage successes was with Blanche Bates in "The Girl of the Golden West." Charles Mailes has played with Mary Pickford in many of her productions. He was a Shakespearian actor before coming to the screen.

Another noted actor in "Haunting Shadows" is Charles French, who for thirty years played in the legitimate. His screen career comprises some distinct successes with Ince, Paramount, Biograph, Pathe and Triangle.

Blumenthal on Heels of Dupers of American Film

BEN BLUMENTHAL, president of the Export and Import Film Company, who is at the present time and has been for the past number of months in Europe in behalf of his various film activities, advises the Moving Picture World that he is taking steps to suppress the duping of American made films which he alleges is being practiced on a scale that is proving highly detrimental to the American exporter as well as to the legitimate and reputable foreign buyer.

Mr. Blumenthal has carried advertising in Lichtbilde, a local German trade publication, denouncing a Danish concern which he cites as having duped some of the best-known American productions and having smuggled them across the border into Germany. Louis Auerbach, also of the Export and Import Film Company, points out that another well-known European buyer of American-made film has carried a similar campaign of advertising in the same German film journal denouncing this practice and similarly promising prosecution.

Clark Cornelius Secures New Executive Offices

CLARK CORNELIUS CORPORATION, whose activities in the last few months have been largely concerned with winding up the affairs of Exhibitors Mutual Distributing Corporation, has rented the entire third floor of the new Hooven Building at 117 West Forty-sixth street, New York, and will be located in its new quarters shortly after the first of the year.

In addition to the negative rights to the twelve Chaplin Classics which were originally released through Exhibitors Mutual exchanges and switched to Hallmark Pictures Corporation with the sale of the Exhibitors Mutual exchanges to Hallmark, Clark Cornelius has acquired world rights to several productions which will shortly be announced for release.

"Our plan for expansion as distributors of and brokers in motion pictures are being rapidly worked out," announced Mr. Clark, "and we will be ready for operations in full force soon after we get into our new quarters."

The company has maintained temporary headquarters in the Mecca Building at 1600 Broadway.

Will Rogers Wins Fame Overnight as "Jubilo"

WILL ROGERS has more than duplicated his first success. "Jubilo" is regarded by Goldwyn officials as a box-office attraction of the first magnitude. The second production of the erstwhile cowboy played to crowded houses at the Strand Theatre in New York and was praised by every trade paper and newspaper critic viewing it.

"Will Rogers, who has caught the approval of motion picture fans with amazing rapidity, wins renewed popularity in 'Jubilo,'" reported the Evening Telegram. "'Jubilo,' a Goldwyn production, with Will Rogers as the star, is a gem," declared the Evening Sun. "Mr. Rogers' talent in pantomime becomes more forceful with each succeeding picture," said the Evening Mail. "Already he is established as one of the big favorites of the screen, and as he is alone in his class it is not beyond the bounds of reason that he will, should his popularity continue to grow at its present rate, become one of the idols of the film fans."

The captions which he is writing for his productions are joys forever. Many of them drew applause as well as laughter from the Strand audiences. One which won particular favor, was when Rogers, after trying for an entire night to fix a Ford, finally remarks, "No wonder he wasn't elected to the Senate with everyone owning one of these?" The Goldwyn company is congratulating itself on having such an artist and box-office attraction as Will Rogers.

Wistaria Buys "Why Women Sin."

Having completed production of "The Lurking Peril," the fifteen episode serial, featuring Anne Luther and George Larkin, and having disposed of both the American and European rights, the Wistaria Productions, Inc., has purchased for immediate production the play, "Why Women Sin," by Will C. Murphy. Lloyd Lonergan has prepared the continuity.

Anne Luther is the featured player. Claire Whitney, Charles Gerard, Al Hart, Baby Ivy Ward, J. W. Johnston and Edith Hallor support Miss Luther.

The Mirror Studio in Glendale, L. I., acquired by F. F. Gallagher, president of the Wistaria company, will be used for the making of the picture.

Massachusetts Exhibitors Dine and Discuss Threat of State Censorship

THE opening guns in the campaign against a proposed state censorship of motion pictures in Massachusetts were fired at the annual meeting and dinner of the Motion Picture Exhibitors' League of Massachusetts on Wednesday evening, December 17.

Several speakers sounded notes of warning, calling attention to the work to be done and the necessity for organization. Then Alfred S. Black, national president of the Motion Picture Exhibitors' League of America, opened the heavy artillery fire, suggesting that all theatres in the state be taxed 5 to 10 cents a seat to raise a fund to carry on the battle of the showmen for their rights and against censorship. This suggestion met with hearty response.

Horstmann Is Elected.

Officers of the league were elected at the annual meeting, which was held late in the afternoon at the league's headquarters, 106 Broadway, Boston. Ernest H. Horstmann, of Boston, was elected president, succeeding Frank J. Howard, veteran showman of Brookline. Mr. Howard was elected to the board of directors.

These officers were re-elected: First vice-president, J. B. Sproule, Central Square Theatre, East Boston; second vice-president, Charles Moning, Plymouth Theatre, Plymouth; treasurer, Jacob Laurie, Beacon and Modern theatres, Boston; secretary, Harry I. Wasserman, Eagle Theatre, Roxbury. Directors: Charles Harris, Boston Theatre; Al Somerby, Bowdoin Square Theatre, Boston; P. F. Lydon, Imperial Theatre, South Boston; A. H. Mailey, Brighton Theatre, Brighton; Charles Ross, Lancaster Theatre, Boston; Abe Montague, Day Square Theatre, South Boston, and M. J. Lydon, Winthrop Hall Theatre, Dorchester.

Set Date for Ball.

It was tentatively decided that the annual ball would be held in Mechanics Building on the night of February 7. Word was received from all the large film producers and companies that they stood ready to assist the project in every way. The following ball committee was appointed: Charles Ross, Ernest H. Horstmann, Abe Montague, Frank J. Howard, Jacob Laurie, A. H. Mailey, Stanley Sumner and Harry I. Wasserman.

Accomplishments for the year 1919 were reviewed. Attention was called for the great need of co-operation and organization in the fight against the state censorship bill, which is to be introduced in the 1920 legislature. Benefits of the league to its members were pointed out. Defeat of the Sunday closing bill, defeat of the standing room bill and defeat of the bill of the act which would have raised the age of children allowed to attend a theatre from 14 to 16 years, were pointed out as what the showman can do with organization. Efforts of the Massachusetts showmen in the nation-wide fight to reduce the 5 per cent. film show tax were also fully reviewed.

Adjournment was taken to the Lorraine Hotel, where covers for seventy-five were laid. After an excellent dinner Past President Howard opened the speech-making and festivities as toastmaster. The seriousness of the censorship situation was pointed out by Mr. Howard.

Censor Knocks Censorship.

Ernest H. Horstmann, the incoming president, was given a rousing greeting. Determination to have the organization stronger than ever in its successful history, was voiced by Mr. Horstmann. He said that two-thirds of those sponsoring censorship never attend a moving picture show and have no idea of the real value and enjoyment derived from motion pictures.

Alfred S. Black.
National President, Motion Picture Exhibitors' League of America.

John M. Casey, moving picture censor of Boston, frankly admitted that he could see no reason for state censorship. The motion picture industry, he said, was in a healthier state than at any time in its history. He thanked the league members who have theatres in Boston for co-operating with him

President Black Is Optimistic.

Abolishment of censorship in the few states that have it is coming, declared President Black, the next speaker. Where there has been state censorship it has been a serious setback to all engaged in the industry, he said. He did not minimize the seriousness of the situation regarding censorship, saying he felt that the battle against censorship in Massachusetts would require considerable work and finances. Mr. Black suggested that all theatres be taxed from 5 to 10 cents a seat to raise a fund to carry on the fight. He pledged his two theatres in Lowell to contribute at the rate he proposed.

There was some question in the minds of many exhibitors whether Mr. Black meant that the fund was to be a national one or whether it was to be confined solely to Massachusetts in the fight against censorship just begun. Most of those present said afterwards that they were of the opinion that Mr. Black had in mind a state fund and that the wheels should be set in motion at once through the league to raise it.

Warns Against "Dead Ones."

Harry Campbell, the popular manager of the Fox exchange in Boston, was the next speaker. He paid a tribute to the league's new president, declaring Mr. Horstmann to be a live wire and one that would keep the league to the front in the present crisis of the industry in Massachusetts. Warning was given by Mr. Campbell against some "dead ones" among the showmen when a fight was on for their rights.

Briefly but impressively, Jacob Laurie, the next speaker, reviewed the conduct of the league in the past. He pledged its support in future legislative battles.

Thomas Spye, Boston manager of the Metro exchange, was full of optimism. He stood ready to do his share and put his shoulder to the wheel in any fight the showmen were making, he said.

Secretary Wasserman urged a bigger, better and busier organization and pointed to the vital need of one in the present censorship situation. Mr. Wasserman said he was director of the Roxbury School center and that he had taken the matter of censorship of motion pictures up with various persons in the district. He found sentiment against censorship very strong, he said.

Present Gift to Retiring Head.

Manager Smith, of the Waldorf Theatre, Lynn, the first secretary of the first league in Massachusetts, delivered a sound business speech on the development of the motion picture industry.

The speechmaking was interrupted by the entrance of a little cabaret girl bearing a beautiful silver punch bowl and goblets on a silver platter.

"Who is the grandest old man here?" inquired the little miss.

"Frank J. Howard," shouted the gathering as the members of the league rose from their chairs as a unit.

The gift was brought to Mr. Howard. President-elect Horstmann paid a touching tribute to the retiring president, oldest exhibitor and exchange man in New England. Mr. Horstmann touched on the keen interest taken in the work of the league by Mr. Howard. Cheers and handclapping greeted his words. Mr. Howard could hardly find words to thank the league members for their thoughtful gift, which he said he would treasure very much indeed.

"High Speed" Title of Hallmark's First Release for the New Year

THE first New Year release of Hallmark Pictures Corporation on the Famous Directors' Series is "High Speed," according to an announcement made this week by Frank G. Hall, president of Hallmark. "High Speed" was produced by Hallmark under the direction of Charles Miller and co-stars Gladys Hulette and Edward Earle, with Roger Lytton, Charles Husted, Fay Evelyn, Aida Horto, Jack Edwards and Matthew L. Betts in support.

Hallmark's first release on the New Year's schedule is the screen version of the automobile racing story of Clinton H. Stagg, the plot of which centres around a romance having its inception at America's two greatest automobile racing meets—Santa Monica and Sheepshead Bay.

Throughout the story runs a romance having for its two principal characters, Gladys Hulette and Edward Earle.

"High Speed" is schedule for release the first week of January, to be followed during the month of January and February by "Chains of Evidence," a Hallmark production under the direction of Dallas M. Fitzgerald, co-starring Anna Lehr and Edmund Breese with Wallace Ray and Marie Shotwell in principal support; and "Veiled Marriage," J. L. Burke's original story of the same title produced by Hallmark under the direction of Keanan Buel, starring Anna Lehr.

Following these three releases will come British American Pictures Finance Corporation's production "Carmen of the North," starring Anna Bos. British American Pictures Finance Corporation controls the country-rights and is releasing through Hallmark Pictures Corporation.

Mr. Hall also plans to have the initial episodes of Ben Wilson's new serial, "The Screaming Shadow," ready for release the first of the year.

"The Great Air Robbery" Praised by Flying Men

THE GREAT AIR ROBBERY," Universal's big aerial feature picture, starring Lieut. Ormer Locklear, the flying dare-devil of the United States Army Air Service, had its premier opening at the Superba Theatre, Los Angeles, the week of December 28.

A committee of representative flying men from New York recently viewed a special showing of this picture at the Universal Broadway office. The party included Lawrence Driggs, president of the American Flying Club; Cole Younger of the contest committee of the recent Transcontinental flight; Mr. Richardson, publicity director for the Curtiss Airplane Company, and a host of American, French and British flyers, including many aces. In the gathering were seen "Ted" Parsons, French ace, with thirty-seven planes to his credit; "Scotty" Campbell with a string of boches; Dean Lamb, British ace, and many others.

The flyers unanimously pronounced the "Great Air Robbery" the finest aerial moving picture production they had ever witnessed

The production has a gripping story running throughout, the hold-up of the midnight aerial mail leading to many sensational air exploits, to which Francelia Billington and a strong cast lend excellent support Ormer Locklear performs what is probably the most hazardous feat known to present-day aviation by jumping from one speeding airplane to another.

Ruth Roland Serial to Be Released on December 28

MYSTERY, romance and adventure judiciously mixed with action that sends the story along at top speed for its fifteen episodes are the outstanding features of the new Pathé serial, "The Adventures of Ruth," of which Ruth Roland is producer, author and star and which will be released on December 28.

This being the first production of Miss Roland's own company, Ruth Roland Serials, Inc., the keen exhibitor interest has been aroused. It has been Miss Roland's aim to make "The Adventures of Ruth" along lines which exhibitors have learned from experience meet with public approval.

Miss Roland's intention was accomplished, judging from the reception accorded the first three episodes by more than 200 representative New York exhibitors at a special trade showing at Wurlitzer Hall, New York, on December 10.

Pathé has prepared an extensive advertising campaign on the serial. The principal feature is a series of display advertisements in more than 200 of the leading daily newspapers in the largest cities of the country.

Miss Roland's cast includes as leading man Herbert Heyes. Thomas G. Lingham is the heavy, and the other parts are taken by Charles Bennett, William Human, Helen Case and Helen DeLiane, all well known screen personages.

Variety of Settings Mark "Isle of Jewels" Serial

NEW YORK, the wild and wooly West, the mystery of San Francisco's Chinatown, the blistering sands of a South Pacific isle, the tossing billows of the high seas, the splendor of an Oriental city—these are some of the factors that go to make up the scenic success of the forthcoming Arthur F. Beck serial, "The Isle of Jewels" soon to be released by Pathé.

Work on the serial has been completed and the last of the fifteen episodes are now being cut and assembled under the supervision of Perry Vekroff, who directed it.

The cast is one of the best known ever assembled for a serial. The co-stars are Stuart Holmes and Frances Mann. Their support includes John Webb Dillion, Wilfred Lytell, William Welsh and Ruby Hoffman.

The serial was written by Charles Turner Dazey. His best known stage work is "In Old Kentucky," which ran twenty-six consecutive seasons.

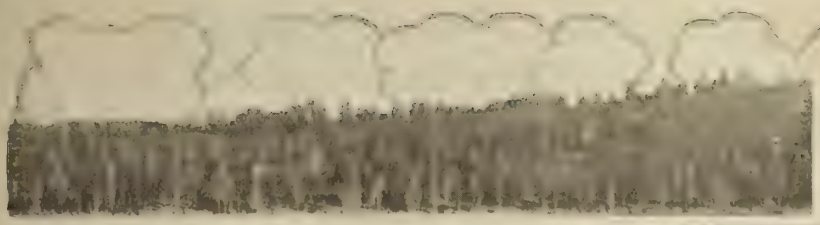
Anita Stewart Goes on Location.

Anita Stewart and her supporting cast in Louis B. Mayer's "The Fighting Shepherdess," have gone into the sheep country of California to film a number of exterior scenes.

The location party will consist of Anita Stewart, Wallace MacDonald, Noah Beery, Walter Long, Gibson Gowland, John Hall, Maude Wayne, Ben Lewis, Director Edward Jose, Manager Rudolph Cameron, Assistant Director Millard Webb and Cameraman Tony Gaudio.

We Present to You "The Little Shepherd of Kingdom Come," "Duds" and "Partners of the Night."

Presentation on behalf of Samuel Goldwyn. Jack Pickford stars as the "Little Shepherd"; Tom Moore in "Duds"; "Partners of the Night" is Leroy Scott's Eminent Authors' story for Goldwyn.



Bert Lytell

In the picturesque, dramatic setting of his fine role in Metro's story of Sir Gilbert Parker's

"The Right of Way"

Big Opera House Scene Staged by Allen Holubar

ALLEN HOLUBAR, Universal director, undertook a big task in directing the Metropolitan Opera House scenes in the Dorothy Phillips production, "Ambition," recently filmed at Universal City. He not only had to direct his principal players, but the 200 persons employed in presenting the Chinese opera on the stage, the sixty five musicians in the orchestra, and the 1,600 persons, extras, who comprised the audience.

Most of the people used on the stage were former players and singers from the legitimate stage, and after a week's rehearsal Holubar felt that they would give a smooth performance. The orchestra, also, was under the leadership of Adolph Tandler, formerly concert master of the Metropolitan Opera House, New York, and was sure to do its part without a hitch. But the audience of untrained persons was the one thing that worried the director. They may appear too self conscious, might not applaud at the proper time or show the necessary enthusiasm for a successful first night of grand opera.

But when the giant battery of lights was turned on and the cameras began to crank, the velvet curtains parted and showed an exquisite Chinese stage setting, 150 well trained choristers sang the score as played by the symphony orchestra, Miss Phillips, an exotic picture as the emperior for the life of her princely lover, dramatically played and sung by Juan de la Cruz, formerly of the Imperial Russian Opera—the extras forgot they were "supers," and applauded and enjoyed the performance to the limit.

Write Song for Roland Serial.

"Romantic Ruth," the song inspired by Ruth Roland and her characterization of the heroine of her forthcoming Pathe serial, "The Adventures of Ruth," will be on sale at all music stores and various chain stores throughout the country within the next week.

Marshall Neilan Promises Special Exploitation Service to Exhibitors

MARSHALL NEILAN is preparing extensive plans for direct exploitation service with exhibitors on his productions. This service will augment the publicity and advertising service of the distributors of Marshall Neilan Productions and will, it is planned, present one of the most thorough producer-exhibitor co-operative arrangements ever attempted.

Special advertising and publicity stunts ,together with an exceptionally large variety of photographs, stills and special material, are now in course of preparation. Particular care was evidenced on the part of Mr. Neilan in the selection of the personnel of his publicity and advertising department, and the present staff includes men who are familiar not only with the needs of the newspapers, magazines and other periodicals, but who have had years of experience in the co-operative exploitation of pictures in conjunction with exhibitors.

The initial Marshall Neilan production, the title of which has not as yet been announced, is said to be particularly well adapted for exploitation. The story itself is well known to the public and the novel is at present receiving a large national advertising campaign.

Has Trained Publicity Staff.

Special advertising and publicity material planned especially for the exhibitor's use and tie-ups of great drawing power are now being arranged. A trained newspaper and advertising man, assisted by an expert photographer and a magazine writer, are now working at the studio and are preparing matter of a novel nature, which, it is expected, will be particularly welcome to exhibitors.

In discussing his views on this matter recently, Mr. Neilan said: "There is room for special co-operation between producer and exhibitor. It is true that the exhibitor today is getting the best exploitation service that has ever been evident in the business. At the same time, I feel there is much work to do in this connection on the part of the producer. It is the personal contact that counts and it is our aim to give the exhibitor not a set of form letters or a printed sheet of instructions, but a direct and individual service that will prove of real help to him in his own locality.

Each Picture a Unit.

"It is a difficult matter to attempt to give every exhibitor the same set of exploitation service matter. There must be a standardization somewhere, it is true, but we hope to go just a step further and give special attention to every individual exhibitor who requests it.

"Marshall Neilan Productions will be sold by themselves, with no strings attached. Each picture will be handled as an individual unit. This will be a fact and not a theory, as has proved to be the case in many instances recently. It therefore behooves every exhibitor to in turn present each Neilan production as an individual institution and we aim to give him every assistance."

Many Popular Players in "$1,000,000 Reward" Serial

MANY popular favorites make up the large cast of "$1,000,000 Reward," one of the latest serial productions, presented by Harry Grossman as the first release of Grossman Pictures, Inc., and prepared for the screen by Arthur B. Reeve and John W. Grey. The star part of Betty Thorndyke is filled by Lillian Walker, with Coit Albertson and William Pike playing strong supporting roles.

Miss Walker is seen in one of the best roles of her career, combining her natural talent for the sometimes dangerous work of serial making and her engaging, romantic personality. Coit Albertson typifies the popular conception of handsome manhood and the athlete's virility, while his strong acting quickens the character of Morgan Spencer to instant, humanly appealing reality.

William Pike, admirably cast for the chief villain of the piece in the personality of a rich heir to a portion of a diamond mine, who assumes the disguise of a Kaffir to carry out his plots, is to be credited with a fine characterization, which is one of the striking features of the picture. Particular credit is due Charles Middleton for his subtle delineation of the suave, scheming crook and to the assistant in his crimes, Bernard Randall.

Especially fortunate is the choice of Joseph Marba, who makes himself look every inch the shrewd Kaffir assistant to the band of crooks. He plays the part of Kenwah, the servant, with sober repression and perfect detail, which stamp him an artist of sterling ability. Leora Spellman cleverly enacts a difficult part as one of the band of criminals, giving a lifelike portrayal of incredible ruthlessness.

—"And the Dark Rock Pines, Like Tossing Plumes."
A beautiful shot from Sunset-Burrud's "Legends of the Widlerness," released by Bull's-Eye.

$howman to $howman

$ee The$e Page$ of Ticket $elling $tunts

Van Croix, of Jamestown, Awakens Interest in "Soldiers of Fortune" by American Legion and Boy Scout Hook-Ups

A. E. VAN CROIX, owner of the Bijou Theatre, Jamestown, N. Y., faced the usual pre-holiday slack with thought instead of resignation. He faced it with "Soldiers of Fortune," the Allan Dwan production and an effective campaign for exploiting the picture.

"Do your Christmas shopping early," said Mr. Van Croix to his home city, "but don't miss the best picture that's come to town this year!"

He told this to the Boy Scouts and to the American Legion, and to all the education institutions of the city, and although unable to tie up with the public and high schools, because of iron-clad rules, he instituted a patriotic competition in the Jamestown Business College and made arrangements for showing the film to the whole student body at reduced rates for a group attendance of 200 or more students.

Gave Scouts Special Show.

The day before the opening of his picture Mr. Van Croix gave a special showing of "Soldiers of Fortune" for all the Boy Scouts of the town and other invited guests. The special showing was linked up with a proposed drive for members which the Scouts had in view. Patriotic addresses featured the ceremony, the Boy Scouts "ate up" the photoplay and much enthusiasm was aroused, the echo of which was heard in the Jamestown press.

Commander Peterson, of the local chapter of the American Legion attended, and following the picture gave a written endorsement for such uses as Manager Van Croix saw fit to make of it. This was used in a lobby display and was sent to local newspapers. Commander Peterson was also requested to announce to Legion members that upon presentation of their membership cards or Legion buttons they would be admitted to the theatre at half price.

Linking Up the Legion.

Advertisements emphasizing the American character of the photoplay were featured in the newspapers, and the fact that this is Richard Harding Davis' most famous and most thrilling novel was prominently played up. A special offer to Boy Scouts and accredited Legion members was likewise printed. On the main street of the city, enlarged stills from the adventure picture were attractively arranged with the theatre notices in the shop windows for the benefit of the crowds of shoppers.

Although Mr. Van Croix had in mind an elaborate tie-up with the public schools in an essay competition, it developed that iron-clad rules prevented any connection for advertising purposes with the school system. Undaunted by this setback, Mr. Van Croix lined up the Jamestown Business College with the contest and with special rates for large groups of students who came to the show.

Mr. Van Croix is particularly enthusiastic about this idea, and suggests its use in conjunction with business colleges and other educational institutions. At the same time, as in the case of Jamestown, a special arrangement can be made for a slight reduction in prices if the students attend in sufficiently large numbers.

Because of restrictions placed on the publication of contests of this, or any sort, we are unable to print the details. It is, however, to be presumed that interested readers may get complete details by addressing Manager Van Croix, inclosing return postage sufficiently to cover.

Mr. Van Croix in his handling of the exploitation of "Soldiers of Fortune," proved himself not only a capable showman, but has again shown how extensive are the exploitation possibilities of "Soldires of Fortune." Realart is stressing the point that not only in large cities, but equally in the smaller cities, this picture has capacity for tie-ups of an effective and dignified sort.

"Exploitation" Marks the Difference Between an "Exhibitor" and a Showman.

Will M. Elliott

Former manager Toronto Regent. Now manager New Allen Theatre, Winnipeg. An expert at theatre management and picture exploitation.

Arrest of "Miracle Man" Brings Coin to Manager

SOME press agent stunts are planned with utmost care—and then go wrong. Some publicity isn't planned at all; drops from the clouds—and works wonders.

A bit of publicity of the latter sort fell from the no-fuel darkened skies to the joy of Manager Harry Kiene of the Keystone Theatre, Indianapolis. Mr. Kiene was preparing his exploitation campaign for "The Miracle Man," which he was playing for a week, second run, following the engagement at the Circle Theatre.

He knew that for a second run, the ordinary "stunts" would be out of place. While worrying over the campaign this news item "broke" into the Indianapolis papers, front pages:

"In a little Indiana town a man was arrested and held for obtaining money under false pretences. It was charged that he had represented himself as the original of the famous screen character "The Miracle Man" and that he had the powers to heal attributed to the shadow man of George Loane Tucker's production. The re-incarnated "miracle man" was so convincing that he gathered money in large doses from wealthy persons in the small town, before he was arrested."

Manager Kiene made the most of this story and followed it up to see that the newspapers carried all the news there was in it.

Buffalo Showman Arranges "Country Cousin" Stunts

THE Strand Theatre, Buffalo, recently put over an excellent exploitation campaign on "The Country Cousin," which included an arrangement with the Truth Publishing Company whereby a photo of Elaine Hammerstein was used on the cover page of the publication and special displays made on the newsstands of the city. Two hundred large one sheet cards were also distributed advertising the Truth-Strand feature.

The Strand also arranged with the McNutt Riding Academy to have a girl steer a "Webster Driver," through the city. The girl was dressed like the country cousin and the carriage was similar to the one used in the play.

A large white blanket covered the horse announcing the fact that "The Country Cousin," was being shown at the Strand. A large sign also covered the back of the carriage.

A "Country Cousin," sleigh ride party was arranged for the orphans of the Remington Mission and a large kite was launched over the theatre from which was suspended a streamer announcing the feature at the Strand. Manager E. O. Weinberg had the assistance of Andy Sharick, Select's exploitation man.

Merchants of Billings, Mont., Advertise With Full-Page Display Lay-Outs to Link Their Wares With "Please Get Married"

THE cash value of active co-operation by local merchants in the exploitation of a picture was strikingly demonstrated recently by the Strand Theatre of Billings, Mont., in connection with the showing of "Please Get Married," starring Viola Dana. As the result of an advertising campaign in which Billings tradesmen "tied up" with the Strand Theatre, Manager Rankin filled his house for two days. On the third day of the booking all theatres in Billings were closed temporarily by the coal-conservation order.

The advertising campaign was the result of a suggestion by B. F. Rosenberg, manager of Metro's Salt Lake City exchange, and the vigorous manner in which Manager Rankin carried out Mr. Rosenberg's suggestion. The theatre management decided to conduct an advertising campaign that would yield the best results.

Exchange Manager In Charge.

Mr. Rankin wired Mr. Rosenberg for his advice. Mr. Rosenberg immediately took train for Billings, and volunteered to give the exploitation of the picture his personal supervision.

Mr. Rosenberg conferred with Manager Rankin and outlined his plans. The catchy nature of the title, he pointed out, offered unusual opportunities for publicity, and it was decided to take advantage of this.

Mr. Rosenberg and Manager Rankin got in touch with Joseph Markham, the advertising man of the Billings Gazette. They suggested that he interview the leading merchants of the city, and induce them to run "Please Get Married" ads in the paper.

As a result of the scheme, the Gazette appeared the day following with a full page devoted to "Please Get Married" in which the leading merchants of Billings were represented. A furniture company carried an ad with "Please Get Married" at the top in large type, and below, "But, before doing so, come in and give us the pleasure of showing you the proper way to furnish a home." Following which was shown a cut of model furnished rooms, and beneath in bold face, "Special—'Please Get Married' prices for Tuesday, Wednesday, Thursday."

Many other firms adapted the idea similarly.

Kids Become Hunters of Black, Mangey Cats to Boost Goldwyn's "Jinx" as Result of Clever Woman's Exploitation

IN Omaha, where Mabel Normand in "Jinx" played an engagement at the Moon Theatre, Miss Unda Hamren, Goldwyn press and service representative, worked in conjunction with the house manager and the Omaha Daily News. They put over an exploitation stunt which resulted in making "Jinx" a most talked of picture.

Three days prior to the opening of "Jinx" the Daily News carried a front-page story announcing that the first 100 children to present a live back cat at the News office would be given a free ticket of admission to a special "Jinx" matinee. This story, supplemented by a side on the screen of the Moon and a special herald, succeeded in making a "big game" hunter out of every able-bodied youngster in Omaha.

From the moment the announcement appeared, to the time set for the showing, ebony-hued felines were at a premium in Omaha. Every youngster wanted one. For the duration of the contest they talked of nothing but "Jinx" and black cats.

As a result the stunt invoked a great volume of word-of-mouth advertising for the picture and gained a substantial amount of publicity in the News' columns. Coupled to the aggressive newspaper and billboard campaign conducted by the Moon the aggregate gave "Jinx" the impetus that sent it over the top.

Kids Become Circusmen.

The engagement of "Jinx" at the Lyric Theatre, Belleville, Ill., was also marked by a display of live exploitation methods. The outstanding feature of the campaign put over in Belleville was the fact that although it included a large street parade, co-operative advertising with a number of local merchants, an attractive stage setting, and a variety of other mediums, its cost was represented mainly by a few free tickets to the show and the use of the screen for advertisements of the merchants whose co-operation was enlisted.

One week prior to the opening of "Jinx" at the Lyric, the management distributed a thousand black cat heads prepared by the Goldwyn service department as a novelty herald. This was followed by a co-operative drive with the local music stores, which resulted in two windows of the store being devoted to a display of the "Jinx" song appropriately tied up with the picture by announcement cards and scene stills.

Juvenile Circus Parade.

A notable feature of the Lyric's campaign was a circus competition open to children in which tickets were given to youngsters who presented themselves at the box office arrayed in circus costumes and bringing with them wagon floats decorated in circus style. The affair was heavily publicized and large numbers of youngsters responded.

The children and their floats were assembled in front of the theatre at noon of the opening day. Led by a band, the parade, equipped with "Jinx" banners was sent through the streets.

Transformed Theatre Lobby Into Log Cabin for Effect

S. T. LESTER, manager of the Rivoli Theatre, Columbia, S. C., is making a record for himself as one of the live wires in that part of the country. And like all up-to-date showmen he appreciates the wisdom of getting the full sales value out of his lobby.

Mr. Lester devotes as much time and thought to the arrangement of the Rivoli entrance-way as he does to the presentation of his program. He finds that results justify his efforts.

For the showing of the Goldwyn picture, "The Girl From Outside" he gave the front of his theatre the appearance of a log cabin with doors at either side for entrance and exit. Unusual attention was paid to detail in presenting the exterior of the cabin that was "dressed" for the occasion quite as though it had been designed as a setting for a stage performance.

"Come Inside and See The Girl From Outside" made an appropriate line for display on the cards tacked to the cabin wall. Altogether, the display is so arranged that no passer-by could fail to be attracted by the lobby that so successfully catches the spirit of the production.

Creates Sensational Lobby by "Wrecking" Automobile

J. L. MARTIN, manager of the Rialto Theatre, one of the S. A. Lynch houses at Spartanburg, S. C., recently pulled a clever publicity stunt. "The Roaring Road," featuring Wallace Reid, was billed to appear at the Rialto.

To advertise the picture in a realistic manner, Mr. Martin borrowed an ordinary racing car and ran it into the lobby against one of the side walls. He then took off one of the wheels to make it appear that a spindle was broken, and piled glass and other debris about the car to make it appear like a real wreck.

It had the desired effect as many Spartanburg people are still wondering if anyone got hurt or killed in the smashup. A sign Mr. Martin had placed on the car read: "We Can't Keep 'em Out of the Rialto."

The total cost of this advertising venture amounted to a very few cents, and the result was that it packed the Rialto on a second run picture during a time when rainy weather would ordinarily have kept hundreds at home.

Completing Transatlantic Comedies.

The filming of the new series of comedies by the Transatlantic Film Company of America, Inc., which will run under the name of "The Transatlantic Boarding School Girls" is nearing completion at the Epic Studios, Mount Vernon, N. Y.

In this series, Alice Mann plays the feminine lead. Freddie Howard plays opposite.

The series is being directed by Dale Hanshaw under the supervision of Allyn B. Carrick, and will be released on the independent market.

Help Brother $howmen With Your Exploitation Idea$ and Help Your$elf

Advertising for Exhibitors

By Epes Winthrop Sargent

Here's Another Clever Stunt from Doob, the Paramount Hustler

OSCAR A. DOOB, the Paramount's Cincinnati ideas man, seems to be one of those natural born space grabbers. He works with his head instead of a club, and he puts stuff over. Paramount runs a monthly advertisement in the Cincinnati Post. Doob arranged a hook-up with the leading Paramount exhibitors and persuaded the paper to make extra casts of the special border used, to frame the side displays, with the result that it is one advertisement and not

Showing how Oscar A. Doob used a special border to link hook-up displays with the big space.

a display with a lot of appendices. That border is the only thing which marks the difference between this and other hook-ups, but it makes a heap of difference, doesn't it. And exchange managers might note that Doob gave an advertising man a desk in the exchange office where they could land the managers when they came in instead of having to chase all over town several times. That's another point of difference.

—P. T. A.—

English As It Is Sometimes Written

Here is the reader from a recent newspaper advertisement taken from a Middle West paper published in a small town. Probably the advertising man thought he was slinging some rare language, but this is what he said:

Big Dimensions in This Rich Entertainment.

"SECRETE SERVICE" will be one of the most talked of picture of the year. You have not seen the opening chapter before you realize that you are in the presence of a rich subject—a subject which presents a powerful theme, is dramatically told, and one which sweeps forward with a mighty crescendo. If you have been skeptical of Robert Warwick, you can appreciate that his talent is no mere flash.

"Secrete Service is a Special Production in Every Way"

Most persons know that the title is spelled "Secret" and not in the French style with a final e. "Big dimensions" means nothing. Dimension is a measurement of space, not of quality. Crescendo is a musical term and applies to a swelling sound, not to dramatic tempo. Both words are misused. The line commencing "If you have been skeptical——" is worse yet. It means nothing though it probably is trying to say if you have doubted Warwick's ability, this play will prove his worth. The whole announcement is out of true. Possibly the house patronage is ignorant and will accept this, but it is poor stuff.

—P. T. A.—

Hand-Drawn Displays are Seldom Equal to Type Ads for Legibility

THOMAS D. SORIERO, who used to be at the Park, Boston, sends in a display for the Strand, Lowell, Mass., in which he calls attention to the superiority of drawn designs as against type displays. We reproduce a part of the page. Mr. Soriero writes that he is using the drawn displays to overcome the increase in advertsing rates, intimating that he makes up in blackness what he lacks in size. In

A Sunday display from Lowell, Mass.

spite of the fact that this letter suggests that he has had to cut down the size of his displays, Mr. Soriero still has as large a space as any of the page, a single twelve against a double six for the Keith house. This gets him above a line of short single column displays for picture houses which run across the bottom of the page, but we think that while his advertisement is **seen** before the Keith display, more persons **read** the Keith advertisement. In Boston the drawn design is almost a disease.

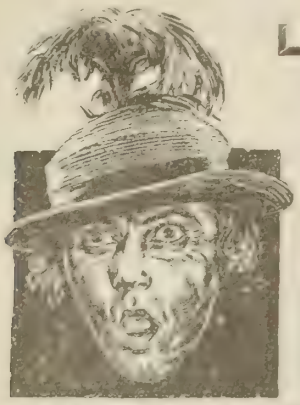
In Lowell Mr. Soriero has this form to himself, but we still believe that it is not as good as the part type in that it is not as easily read. We are accustomed to read regular black lines on white. White on black is more prominent, according to optical law, but it is not as easily read, and an advertisement must be read and not merely seen. A characteristic signature in reverse would be a better plan for gaining individuality. A top and tail piece in reverse would be better still, while a top and tail piece connected with twelve point rule would be the most prominent, but, after all, the text is the real test. It is reading which counts.

—P. T. A.—

"Hoodlum" Advertising Made Plenty of Business, But Had a Reactionary Angle

MANY of the pictures for "The Hoodlum" were real business getters, and the managers were quick to take advantage of the odd stills. Many used the picture of the star with the black rimmed glasses, which she wore only in a single scene of the play, but for getting business for "The Hoodlum," we think that this cut, taken from

the middle of a six fulls from an advertisement of the Province and Gaiety theatres, Winnipeg, was the best business getter of the lot. At the top was a picture of Miss Pickford in pajamas, and below was a line cut of the crap



The centre section of a six fulls from Winnipeg.

game. Apart from the selling talk the only other argument was a "Ten different Mary Pickfords whom you have never seen before" set in three lines. It was a large space and it advertised "The Hoodlum" as few other displays have, yet we think that both the general advertising and the still are going to make it a little harder to get them in for the next picture. It is not the Mary Pickford patrons have learned to love. But apart from this question, which applies to all houses, the display is unusually good, particularly the placement of the selling talk just where it will be most likely to be read and where it will work the hardest.

In this aspect it is a model use of the space. The picture with the name below challenges attention. You do not believe that this can be Miss Pickford, so you read the text to make certain—and the message is gotten over. Just in passing, six full columns make a pretty large display, even for two houses.

—P. I. A.—

Used Stage Money for "Paid in Advance"

Raymond Frankel, of the Lubin, Cincinnati, used for his lobby attraction for "Paid in Advance" sheaves of stage money depending from the ceiling. It was hung so high that the effect was good, and the sight of all that money roused

A Cincinnati Lobby.

attention even across the street. In a busy location some striking lobby display will pull more business than the best newspaper advertising, so all this money brought real instead of stage coin.

Tally Offers Sage Advice on Teaser Campaigns, Advising Longer Periods

TEASER campaigns, wisely used, are valuable where there can be a really strong hook-up to the title or the substance of the story. T. L. Tally, of Los Angeles, lately completed an unusual campaign for "Back to God's Country," using the billboards and newspaper space simultaneously. For the opening day the billboards were covered with white sheets and in the upper left hand corner were four animal tracks leading to the lower right hand corner. The same day the newspapers came out with a blank space with the four tracks. Each day four more tracks were added until the trail across the space was made complete, then the title was added at the rate of one word each day. The day the last word was added the sporting goods stores flashed displays of heavy sport clothing and camping material together with stills, and the lobby blossomed out with a full suit of advertising. The attraction ran at the Kinema for a week and then was removed to the Broadway for a second week equally as good. And the advertising for the second week was merely the announcement of the transfer, the preparatory work had all been done.

Mr. Tally puts the teaser campaign in a small compass when he says: "The trouble is that most teaser campaigns are made too brief. The disclosure is made before curiosity has been roused to the full height and the effect is lost." That is the essence of the teaser idea. It is to tease. It does not rouse full interest if continued only for a day or two. Mr. Tally ran for ten days before the first disclosure. He had everyone guessing and people even telephoned to the bill posting concern for information. A teaser should run not less than five days and can be run for a week or even two weeks. The rule is simple. **The more elaborate the campaign, the longer it should run,** for curiosity will be aroused in precise proportion to the extent of the campaign. Scattered teasers in the newspapers will not hold the interest more than a few days. Larger spaces will arouse greater curiosity.

Both the teaser campaign and the animal tracks are old ideas. The only novelty in the entire idea is in the use of pad tracks instead of footprints, yet this combination of two old principles made two weeks of big business for a good story. The footprint idea was one of the first to be offered in this department, eight years ago. It has been worked off and on ever since, yet the use of the pad print cuts in connection with this subject has been very general and always profitable. Dig into your Picture Theatre Advertising and you will find a lot of good stuff you can make money with.

Another recent Tally idea was to start a controversy as to whether or not Mary Pickford made a personally conducted trip down the coal chute in "The Hoodlum." He merely announced in a big display that he had personally seen her make the dive. The public did the rest, arguing for or against and going to see the picture (often for the second time) to pass personal judgment. This idea was used for a rebook of the picture, some weeks after the first showing. It was a simple trick, yet it made talk, and much of the talk it made expressed itself in the form of a request for tickets, which was the test of the stunt. It is "just once" stuff, but it worked powerfully. It works better on a rebook than for a first run, because it is necessary to establish the incident in the public mind before you begin to talk. Until he began to question the stunt himself no one gave a thought to the matter, but curiosity, once aroused, made a big return business.

Start the New Year Right
Get a Copy of
Picture Theatre Advertising
and know what
BETTER BUSINESS
Really Means

It costs only $2 by mail, postage paid. Order from our nearest office to save delay.

MOVING PICTURE WORLD
516 Fifth Avenue, New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Clemmer Uses Jazz to Play Up His Comedy

JAMES Q. CLEMMER, of Seattle, used a Jazz Band to help get over his first of the new Harold Lloyd comedies, employing the band to play this picture instead of using the regular orchestra, and making the band one of the attractions. And to make sure that everyone knew about it, he took a full page display in the Sunday papers, following this up with smaller spaces through the week, dropping from the full page to four tens and later to a double tens and then to a single.

A Full Page Display from the Clemmer, Seattle.

The full page is well displayed, though the main title is hurt by being run into the reverse cut. These parti-colored letters never get over as strongly as plain type, and in a small compass the title would be almost wholly lost, but on a full page there is more chance that it will be puzzled out, but the trouble is that it must be puzzled out. In plain type the reader would get the title at the first glance and start to read the advertisement already partly sold. He would be reading about the "Thirteenth Chair." Now he comes to it cold. He merely want to see what it is that is being advertised by means of so much space. Then if he is interested, he is sold.

Lloyd gets the better display for "Bumping into Broadway" and while at first glance it might seem that the comedy is merely an adjunct to the orchestra, the impression is created that the comedy must of itself be good if it will suit a jazz band. The smaller space plays up better the fact that there are two orchestras employed. This fact, in itself, is a strong point and should have won a stronger line. We think it is the first instance of a double orchestra being employed in a picture theatre, and the fact is worthy of a fuller exploitation, even if the jazz section is really a part of the regular band.

—*P. T. A.*—

All Caps Hurt a Fine Display.

Except for the all capital lines, this would have been a fine showing for Loot. It has strength, vividness and reads well, but the use of all capitals has enabled the printer to hurt the pulling value of the space, a four tens.

LIBERTY
NEW SHOW TODAY
THURSDAY AND FRIDAY ONLY
THE WELL-KNOWN SATURDAY EVENING POST STORY
"Loot"
AN INTENSE, ABSORBING DRAMA OF NEW YORK'S UNDERWORLD SWEETENED BY THE BEAUTIFUL STORY OF A WOMAN'S LOVE
PATHE REVIEW CARTOON
MURTAGH and Our $50,000 ORGAN
COMING SATURDAY
"FATTY" ARBUCKLE and ANITA STEWART

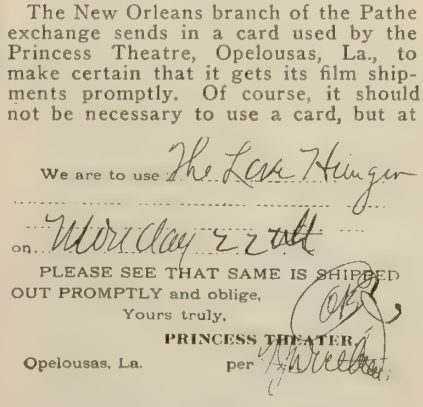
A Good Layout Hurt by All Capitals.

He could kill it, for the general layout is too strong to be ignored, but he made it difficult to read and unattractive to the eye, and all of the persuasion has to come from the placement of the cut and lines. It is from the Liberty, Portland.

—*P. T. A.*—

Use a Tickler to Get Your Features Promptly

The New Orleans branch of the Pathe exchange sends in a card used by the Princess Theatre, Opelousas, La., to make certain that it gets its film shipments promptly. Of course, it should not be necessary to use a card, but at


We are to use The Last Hunger
on Monday 2 inst
PLEASE SEE THAT SAME IS SHIPPED
OUT PROMPTLY and oblige,
Yours truly,
PRINCESS THEATER
Opelousas, La. per

A Tickler Postcard to Ensure the Prompt Shipment of Features.

times the best of the booking clerks are apt to slip up, and this tickler, which is printed on the back of an ordinary postcard, is a scheme worth coyping.

P. T. A.

Advertised Himself to His New Staff

Herschel Stuart was lately appointed District Manager of the Hulsey-Lynch enterprises in Dallas and nearby towns. He was not well known to the Lynch men, so he got out a handsome eight page booklet instead of a circular letter. It was vastly more effective, and it makes the recipients realize that a live man is on the job.

—*P. T. A.*—

Comedy Takes Most Space in Spokane Ad

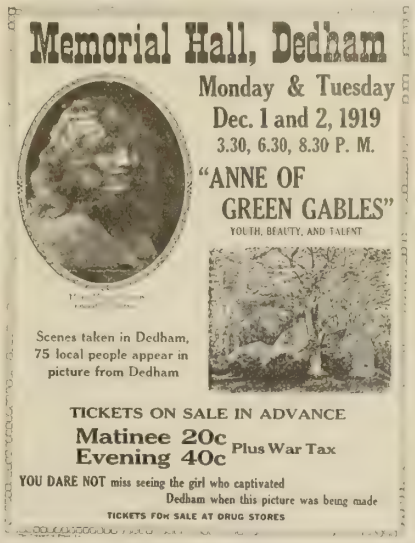
The Liberty, Spokane, takes a four thirteens for a recent bill and gives four-fifths of the space to the Sennett "Uncle Tom Without the Cabin." The feature is given only a single four as a tag to the big drawing used to play up the comedy. Time was when a five reel picture had to be the feature. Times have changed.

The display was drawn by Jack Collier, who sends it in, and it is unusually good. It is not merely a lot of lines forming a picture. It gets under the skin of the subject and means something.

—*P. T. A.*—

Playing up the Local Angle

The Memorial Hall, Dedham, booked in the Realart production of "Anne of Green Gables," which was partly made in and around the town, and got out a throwaway to advertise. A special advance sale was made for the six per-


Memorial Hall, Dedham
Monday & Tuesday
Dec. 1 and 2, 1919
3.30, 6.30, 8.30 P. M.
"ANNE OF GREEN GABLES"
YOUTH, BEAUTY, AND TALENT
Scenes taken in Dedham, 75 local people appear in picture from Dedham
TICKETS ON SALE IN ADVANCE
Matinee 20c
Evening 40c
Plus War Tax
YOU DARE NOT miss seeing the girl who captivated Dedham when this picture was being made
TICKETS FOR SALE AT DRUG STORES

A Special Throwaway for a Locally Produced Picture.

formances given during the two day run. The throwaway is very nicely composed. The line cut of the gabled house "Built 1636 in Dedham" gives character to the announcement and with a little of the top trimmed off it would make a capital press cut, for it is characteristic and unusual; a departure from the usual style of display. From all angles it is decidedly in advance of the usual throwaway.

—*P. T. A.*—

Pages and Scatter Ads for "Male and Female"

The Grand Theatre, Chester, Pa., has been tearing things inside out for "Male and Female." The management did not figure out that the picture was big enough to bring in its own money and let it go at that. They figured out that a picture good enough to pay for itself would bring in more if it were boomed, and so they tore things loose and made a campaign that worked. They took half a page and built it into a page with the heading "Appropriate gifts for Chester's Male and Female." This got them the entire back page, and it also gave several merchants a chance to share the same distinction of space at even less cost.

That is one point we believe has not yet been touched upon in connection with these hook-up pages. The merchant gets what the house does. He

can ride the same space on another page and he will be just part of a page of advertisement which may or may not be read, but riding on the page with a hook-up, all of the spaces are read to see how they hook up. For example, shoe store advertised "All about male and female shoes." People read the stuff.

In addition to the big display a scatter advertisement was run on at least every pair of facing pages except the reserved front page and there they got three inches for a contest, presumably conducted by the paper, for the best essay on the theme of the play. This contest, in order to comply with the postal regulations, is not confined to those who see the production, but essays may be written from the advance stories. Some of the scatters read:

Like to
work for
Servants?

Is your
Servant
Bossy?

Barbaric
Struggling scenes
With Mother Nature

Grass and Skin
Costumes
In Tropic Jungles

All of the scatters conclude with "See 'Male and Female'." These scatters are all single inches, but they make up in number and placement what they lack in size, and with scatters three single inches are better than two single twos. "Male and Female" will advertise itself, but it pays best when it is boomed. This is where many managers fail. They pay big money for some out of the ordinary attraction and then they "save" the extra cost by not advertising as heavily as they should. The more a picture costs, the larger the advertising appropriation it needs. "Good wine needs no bush" was written long before newspapers came into their own or it never would have been written.

—P. T. A.—

Sydney Pollock Does Double Duty

Sydney Pollock, of the Strand, North Tarrytown, who a couple of years ago was the youngest press agent in the business, writes that he is now doing double duty. He is on the night shift at the World Film, but still does the press work for his father's theatre. He has improved in his advertising work. The two jobs keep him too busy to do much special work, but he does his regular routine well.

—P. T. A.—

Hooked Up with Local Angle

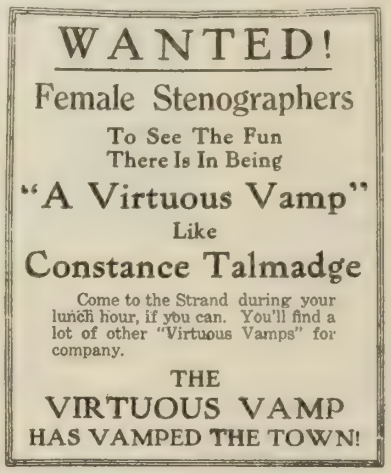
The Garden Theatre, Baltimore, used the local angle for Dorthy Phillips in "Paid in Advance." Miss Phillips hails from Baltimore and her billing ran "Dorothy Phillips, the Baltimore girl, in ——." This appeal to local pride always works, even though few persons may have known the star when she lived there.

There is a certain amount of local pride which can be apealed to for a bigger clean-up than the play angle although the Garden by no means neglected to advertise the play as well; making it secondary to the star. This works so well that it even pays in a small place to boom a supporting player above the star; provided that the I-knew-him-when Club does not have too much material for reminiscence.

—P. T. A.—

Advertised to Typists But Reached Everyone

It seldom pays to advertise to a particular class, but this display from the Strand, Louisville, while directed to "female stenographers" is really intended to reach everyone and will probably be more widely read than had it been


WANTED!
Female Stenographers
To See The Fun
There Is In Being
"A Virtuous Vamp"
Like
Constance Talmadge
Come to the Strand during your lunch hour, if you can. You'll find a lot of other "Virtuous Vamps" for company.
THE
VIRTUOUS VAMP
HAS VAMPED THE TOWN!

An Advertisement to Stenographers Only.

addressed to everyone. People will want to see what the theatre has to say especially to stenographers. The lunch hour matinee is a good idea. We think that Ezra Rhodes, of South Bend, Ind., was the first to work this angle some years ago. He ran his house on the continuous plan and arranged to show the best of his stories during the lunch hour.

Any continuous house can make an appeal with the noon hour show, particularly if they did as Mr. Rhodes did. He gave out rain checks. He figured that if they came in at noon and had to go away without seeing the finish of the story, they would be more likely to drop in after business hours. He also figured that they would not come alone. The noon hour business meant very little up to that time. By giving out a special check good for a return later the same day, he virtually sold his entertainment on sample and made an otherwise idle hour pay a big return. He got a lot of people back to his house who might in ordinary course have gone to some neighborhood. He already had their money, so they came back.

It is a great scheme, but it was sprung so long ago that many have forgotten it. At the same time it is such a valuable stunt, if you are situated in the business district, that it would pay you to open your house from twelve to one, just for the office workers. You can at least try it. If you do please report results for the encouragement of others.

—P. T. A.—

Tricked a Still to Get Detail

Here are two prints from the same plate, made for Constance Talmadge in "Two Weeks." It was a good pose, but when the still cameraman, Frank Puffer, printed it up he found that the foliage masked in Conway Tearle's profile. The still was too effective to be

Two Prints from the Same Still Showing What a Little Retouching Will Do.

thrown out and it was too late for a retake, for the set had been struck. A little retouching took out the foliage and gave a clean-cut profile without suggesting too much of a removal. It is a little thing, but there are hundreds of stills which could be vastly improved with a little intelligent thought and a retoucher's pencil. Mr. Puffer is on the right track, but he is very lonesome in his position. It would pay the larger studios to maintain an art editor to look after just such details.

—P. T. A.—

Play Fair With Your Patrons

IN some states it is a violation of the law to advertise what you cannot deliver. In one of the states where such a law exists those charged with its enforcement recently called the attention of the exchange managers to the habit some houses have of not announcing a change of bill where there is a disappointment.

Nothing is apt to hurt a house more than incorrect advertising, whether or not deception is intended, and where a feature comes in late and something is substituted meanwhile, the fact should be announced and announced prominently. If there is merely a delay this fact should be stated and the audience should not be let in in the hope that the feature promised will turn up in time. It would seem that any management would be moved to this step even where there is no law against such advertising, yet this is not the case in all instances.

Start the New Year Right

Get

P. T. A.

and use it

EVERY

Day

Vivian Forms Corporation.

The Vivian Theatres Corporation, of Seattle, was incorporated last October for $100,000 and took over its first theatre on November 23. This was the Madison Theatre, one of the most beautiful suburban houses near Seattle. President Brian B. Vivian has operated theatres for several years on the West Coast. His brokerage department handles a big percentage of the deals turned in the Northwest. The Rialto Theatre, just constructed at a cost of $15,000, has very recently been opened at Anacortes, Wash.

"Woman and the Puppet" Stars Geraldine Farrar

PIERRE LOUYS, the French author of spectacular and colorful novels, whose "Aphrodite" is one of the dramatic features of the theatrical season in New York, will be represented on the screen in the near future when Goldwyn's production of his "The Woman and the Puppet" is released, with Geraldine Farrar as the woman. The photoplay is completed and is scheduled for early distribution.

Both "Aphrodite" and "The Woman and the Puppet" created sensations when they were published as novels. The latter story deals with the love of a fiery Spanish cigarette girl for an army captain. It is rich in scenes of Spanish life and gives a clear conception of the impetuous freedom of the factory girls and their eternal courtship by the soldiers garrisoned in the town.

Geraldine Farar is said to do some of the finest work of her screen career in this picturization of Pierre Louys' novel. She has the role with which the famous French actress, Regina Badet, electrified Paris when she played it some years ago. Throughout the entire picture, Miss Farrar is the tense, yet sinuous Spanish girl who plays with love, yet never permits herself to become a soldier's toy.

Lloyd's Antics Attract Despite Chilling Weather

RUNNING in opposition to a cold snap, which brought the thermometer down 15 degrees below zero in Denver and surrounding territory, the American Theatre did an unusually big business with Harold Lloyd in "Bumping Into Broadway."

A. G. Talbot, managing director of the American, attests not only to the extremely cold weather but to the value of Lloyd as a drawing card, in the following telegram under date of December 16 to the director of exchanges of Pathe: "Harold Lloyd's 'Bumping Into Broadway' shown all last week as a specially added attraction at the American Theatre, played to very large and enthusiastic audiences notwithstanding below zero weather and partial closing of theatre on account of fuel shortage. All comments on this comedy very flattering and patrons seemed greatly pleased that Lloyd's new special comedies were so superior even to his former efforts. Feel certain they will welcome each new subject when announced."

Sam Harding, managing director of the Liberty Theatre, Kansas City, has similary expressed himself, as has Isaac Guckenheimer, of the Blackstone Theatre, Pittsburgh.

Hallmark to Release Five Revised Minter, Fisher and Russell Features

FIVE feature productions selected from the earlier releases of Mary Miles Minter, William Russell and Margarita Fisher have been revived and will be released as a separate series through exchanges of the Hallmark Pictures Corporation.

The productions were made by the American Film Company Inc., and are controlled by Exhibitors Mutual. Prints are now in the Hallmark branches, with a supply of new paper and other advertising material.

Pictures to be Revived.

The series includes: Mary Miles Minter in "The Ghost of Rosy Taylor," Margarita Fisher in "A Square Deal," William Russell in "Up Romance Road," Mary Miles Minter in "Social Briars," and Margarita Fisher in "Impossible Susan." "The Ghost of Rosy Taylor" is adapted from Josephine Daskam Bacon's story which appeared originally in the Saturday Evening Post. It was directed by Edward Sloman, and in the supporting cast appear George Periolat, Helen Howard and Emma Kluge.

Elizabeth Mahoney wrote "A Square Deal" especially for Margarita Fisher, and Lloyd Ingraham directed the play. Jack Mower, Val Paul, Constance Johnson, Louis Wells and Nanine Wright appear in the cast.

"Up Romance Road" Stars Russell.

"Up Romance Road" was one of the liveliest pictures produced by Russell under his contract with the American Film Company at the Santa Barbara studios and presents the star in a snappy action role. Henry King directed the picture from a Stephen Fox story.

"Social Briars" was one of Miss Minter's prettiest plays. Alan Forrest, Anne Schaeffer, George Periolat and Claire duBrey appear in the cast. The director was Edward Sloman.

"Impossible Susan" is based on the story of how a perfectly natural girl convinced a cynical bachelor that modern woman is not just a clothes rack, and proved one of Miss Fisher's most fascinating pictures.

Select's New York Exchange Moves to Bigger Quarters

PERSONS prominent in picture production and exhibitors from New York and nearby cities were present on Saturday afternoon, December 20, at the opening of the new New York exchange of Select Pictures at 130 West Forty-sixth Street, from two until five o'clock.

With the branching out of the Selznick Enterprises, Select moved its office from 729 Seventh avenue to the Leavitt Building on the first floor, formerly occupied by the World Pictures Corporation, where it occupies an entire floor of about 4,000 square feet.

The offices have been remodeled and done over in a soft grey and buff. Those who viewed the New York exchange congratulated Lewis J. Selznick, president of Select Pictures Corporation, and Henry Siegel, manager of the exchange, upon obtaining such commodious quarters.

Among some of the prominent men present outside of the Selznick officials were T. Connors of Metro; Samuel Reiben, of Reiben Film Company; Abe Bloomenstein of Fox Theatre Circuit; Lester Acker of Realart; I. Chadwick, president of the F. I. L. M. Club; C. R. Hoy, secretary of the F. I. L. M. Club; L. Rosenbluh of the Fox Film Corporation; George Meeker, general manager of Republic; John Mannheimer, Park Theatre, Brooklyn; S. Sonan of the Lincoln theatre, Brooklyn; of the Marey Theatre, Brooklyn; David B. Picker of the Pickers Circuit; Sol Brill of the Strand Theatres, Max Spugel of Strand Theatres chain; Charles Steiner, of Sunshine Theatres Corporation; Charles F. Haring of the Palace Theatre, Washington Heights; Lewis F. Bloomenthal of Jersey City, and Messrs Mayer and Schneider of the M. & S. Circuit.

Pearl White Nears End of Work on "White Moll"

PEARL WHITE, whose work in serials has made her an international favorite, has almost completed work on her first Fox production, E. Lloyd Sheldon's screen version of Frank L. Packard's famous story of the underworld, "The White Moll." The popular actress is being directed in her first Fox picture by Harry Millarde, who has as his assistant Anthony Merlo.

"The White Moll" is not a serial. It is a Fox special production, a big feature presented in a big way. Mr. Packard is the author of "The Miracle Man," "From Now On" and other screen successes, but "The White Moll," which appeared in the Blue Book Magazine, is claimed to be the strongest story that has come from his fluent pen. E. Lloyd Sheldon, who adapted it for the screen, has many scenarios and original stories to his credit.

With such a combination responsible for the work, this photoplay, it is said, will permit Pearl White to demonstrate that the admirers who have been insisting that she appear in something besides serials have had ample justification for their demand. A strong supporting cast has been given to the star. Richard Travers will play opposite Miss White. Walter Lewis, Blanche Davenport, William Harvey, George Puancefort, John Woodford and John P. Wade are the other well known players.

Work has been progressing at the Fox eastern studio for some time. Harry Millarde, the director, and Edward Weinert, the cameraman, are reported to have developed some sets with unusual and attractive lighting effects. The picture will be released in February.

Brunet on Way to Coast.

It is rumored that Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., has left for Los Angeles on business connected with the Associated Exhibitors, Inc.

Talk on the street is to the effect that Pathe has already disposed of twenty franchises, with the early closing of others more than a mere possibility. This is Mr. Brunet's first trip to the West Coast.

William Fox Reviews Company's Work for Past Year; Sees 1920 Bigger

By WILLIAM FOX

THE motion picture industry has every reason for looking forward to its greatest year. The last twelve months have formed an epoch-making period in its history. It is with pardonable pride that Fox Film Corporation looks back on what it has done and looks forward on what it proposes to do. It has specialized in plays for children and produced such successes as "Jack and the Beanstalk," "Treasure Island," "Babes in the Woods," "Aladdin and His Wonderful Lamp" and "Ali Baba, or the Forty Thieves."

"Evangeline" Marks Big Step.

One of its greatest achievements has been the screening of Henry W. Longfellow's immortal poem, "Evangeline." This I consider a milestone in the path of progress for motion pictures. It faithfully follows the poem. Its photography is perfect. It is splendidly told. The National Board of Review gave a showing of "Evangeline" for noted educators and distributed questionaires asking for their unbiased opinion of the production. They were unanimous in pronouncing it one of the most beautiful picture plays ever shown.

One of our best successes has been "Checkers," adapted from the story of Henry M. Blossom, and ably directed by Richard Stanton, with an all-star cast.

To my mind a star who has done a great deal of good to motion pictures is William Farnum. Those who have seen him in such productions as "The Lone Star Ranger," "Wolves of the Night," "The Last of the Duanes" and "Wings of the Morning," have seen clean and strong motion pictures. It is highly gratifying to look forward to forthcoming productions in which William Farnum is to be seen. "Heart Strings" is one of them.

Pearl White is another star in whom the Fox company takes great pride. Her first production as a Fox star is "The White Moll," an adaptation of the story by Frank L. Packard, author of "The Miracle Man." Heretofore Miss White has been seen as a star in serials. Now she will come into her own as a dramatic star of power and charm.

Mix Expects to Do Bigger Things.

Tom Mix expects to do the greatest work of his career during 1920. In "The Feud," a recent release, he is seen not only as a cowboy who rides well, shoots well, and fights well, but as a type of virile American manhood of that critical period in American history that followed the Civil War.

The latter part of the year 1919 has seen a big expansion of our company. There came into existence Fox News. It is a feature that enables the peoples of all countries to see what this world contains.

In line with the policy of expansion being pursued by the Fox company, two new stars recently were signed. They are Shirley Mason, whose first picture will be "Her Elephant Man," based on the story by Pearl Doles Bell and Buck Jones.

An important event in motion pictures was the reception to the Prince of Wales at the Academy of Music on November 19.

During the coming year there will be a great elaboration of the Sunshine Comedies. The Singer Midgets have been engaged to appear in these features, and we also have Clyde Cook, the famous Hippodrome comedian.

Captain Bud Fisher has some splendid ideas in view for the Mutt and Jeff cartoons, which, during 1920, will give motion picture patrons more surprise and merriment.

Our foreign department has made great strides forward and our pictures are in demand all over the world. Such stars as George Walsh, William Russell, Gladys Brockwell and Madlaine Traverse are almost as popular in Europe as in this country.

With all of this progress in mind, it can be seen that motion pictures are going forward by leaps and bounds. Important increases have been made in the Fox theatrical enterprises. Work has been started on a theatre in the Bronx which will have a seating capacity of 4,500. The new Fox Terminal Theatre in Newark, just completed, is the largest of its kind in New Jersey.

"What Ho! There's a Film Statement!"
Going overboard to rescue the precious document in "The Girl of the Sea," a Williamson sub-sea picture released by Republic.

Director William Taylor Saves Mary Minter Party

THROUGH the quick work of Director William Taylor, Mary Minter, her mother and party were saved from what might have been a serious accident when their chauffeur, fatigued by a twenty-four hour grind, lost control of the steering wheel of Miss Minter's automobile.

Miss Minter had spent four days away from Los Angeles making personal appearances in connection with the showing of "Anne of Green Gables," her first Realart production, at the Tivoli Theatre in San Francisco and the Turner and Dahnken house at Oakland. Following a crowded program of luncheons, entertainments and Christmas benefit activities, Miss Minter, her mother, Mrs. Charlotte Shelby, her director and a publicity representative left San Francisco at 4 a. m., December 18, in order to be able to make Los Angeles in time for the opening of Miller's New Theatre where Miss Minter was scheduled to appear in conjunction with her photoplay.

After a day of steady riding in a pouring rain, during which only brief stops were made for meals, the party discovered that in order to reach their destination on time they would have to spend the entire evening traveling. Near midnight, when the driver had lost his way and was proceeding along a narrow road above a precipice, the fatigue of the long, muddy journey told on him and he lost control of the wheel. Had not Mr. Taylor, who was in the next seat, seized the wheel the car would undoubtedly have crashed over the edge of the road.

Miss Minter and company arrived in Los Angeles in the early morning after a day and night journey of 475 miles. The youthful star spent the remainder of the day sleeping in order to make the promised appearance at the Miller Theatre opening in the evening. Miss Minter had an enthusiastic reception.

Stahl Arrives in Los Angeles.

John M. Stahl, director, recently arrived at the Louis B. Mayer studios in Los Angeles and is now going over the script which will be his first production on the Pacific Coast.

Louis B. Mayer has Mr. Stahl under a long-term contract which provides for his directing either Anita Stewart or Mildred Harris Chaplin in pictures for First National Exhibitors Circuit distribution. Mr. Stahl was formerly a dramatic actor of some prominence on the eastern stage. He is a close student of the drama. While in New York he directed Florence Reed in "Woman Under Oath," "Wives of Men," and "Her Code of Honor."

For and Against As Applied to the Location of the Projection Room

By F. H. Richardson

MODERN theatre practice, or, perhaps I would better say the pretty generally accepted practice in modern theatre construction, is to place the projection room in the rear of the auditorium and either at or partly above the ceiling line thereof. This is something more than bad, because it inevitably acts to hamper production and thus injure the final result on the screen. Even the most rabid forget-the-architect or manager hardly will dispute the proposition that the better the screen result the more seats will be sold in a year, or the higher the price that may be charged and still keep the S. O. S. sign free from dust.

Favorable Locations.

Let us then examine into the matter and see exactly what is for and what is against various available projection room locations. First, taking the rear-of-the-auditorium-at-the-ceiling-line-or-above-it location, we find in its favor: (A) little or none of the noise incident to ordinary projection room practice will reach the auditorium. (B) In case of fire the projection room is in the rear of the audience, and the location, being near the roof, offers ready exit to smoke and gasses, hence danger of panic is minimized. (C) No seats are sacrificed, or if any are then they are of the least desirable, hence cheapest sort. (D) The beauty of the auditorium is not in the least marred. (E) Usually there is space available for a more spacious projection room at the rear than would be available in any other place. (F) With the projection room thus located its proper ventilation is easy. All of which makes quite a formidable list of "fors" in favor of the location in question.

Unfavorable Locations.

Against it we find the following: (A) Any drop from horizontal in projection causes double distortion of the picture. It makes all objects taller than they are in proportion to their breadth, and causes all objects to be wider at their base than at their top. This is absolutely inevitable. By manipulation of the projector aperture it is quite possible to eliminate the sloping sides produced by drop in projection, but the distortion in the picture itself it is impossible to control. Fortunately this distortion is not seriously objectionable until the pitch exceeds 12 per cent, which is the maximum allowable percentage in projection pitch set by the Society of Motion Picture Engineers.

Beyond that figure it becomes rapidly and increasingly objectionable. That the picture distortion is not perceived by the audience is no proof that screen results do not suffer, or that the same audience would not find itself better pleased with a normal, undistorted picture, and if it would it then follows that the undistorted picture would sell more seats, or the same number at higher prices. (B) Even diffusion of picture light to all parts of the auditorium is next to impossible where there is heavy pitch in projection. This fault may and most likely will be a grave one unless very careful attention is given to screen surface.

Tilting the Screen.

To entirely overcome it by screen surface construction would probably be impossible, or if possible then very costly. (C) In most cases of heavy projection pitch the attempt is made partially to overcome distortion by tilting the screen. This is objectionable, especially from the viewpoint of those seated in the front half of the auditorium. It operates to injure the general result as viewed from the main floor, even though the tilting be hidden from view by blending a dark screen border in dark surroundings. (D) The rear location usually makes for very long distance of projection, and this, for optical reasons, involves heavy loss of light, which, while to some extent under control, cannot usually be reduced to much less than 25 per cent loss of total input wattage.

Gives Projectionist Poor View.

This loss also is involved in steep projection pitch, since in order to sharpen the entire field under such conditions it is usually necessary to reduce the lens aperture, which makes for large light-waste. (E) The long distance of projection usually involved in this location, especially when combined with small observation ports, gives the projectionist a very poor view of the screen, and makes it practically impossible for him to judge with any degree of accuracy as to sharpness of focus, except an opera glass be used, and this the average projectionist just simply will not do often enough to maintain constant absolute sharpness of definition, and any falling off from sharpness of definition of the picture is a very serious matter, indeed, since it involves additional work for the eyes of the audience.

To Take Up Other Locations.

In proof, try reading an even moderately blurred carbon copy of typewritten matter for ten minutes, and see what happens to your eyes. Absolute sharpness of focus is of literally huge importance, and that man does not live who can correctly judge of sharpness of definition without the aid of a glass if he is more than fifty feet from a picture of ordinary size, though the ordinary eye will serve fairly well up to seventy-five or even eighty-five feet.

As before said this item may be and usually is made still more objectionable in its effects by small observation ports and by a light projection room.

Next week we shall consider the various points for and against the two other available locations, viz: at the rear of the main floor of the auditorium and at the front of the balcony.

(To be Continued)

Ellis to Direct O'Brien.

Special importance is attached to the announcement by Myron Selznick that "A Fool and His Money" by George Barr McCutcheon will be Eugene O'Brien's next picture and that Robert Ellis will be his director.

Mr. O'Brien is taking a much needed rest while Director Ellis is going over the script, making preparations for an elaborate production, and work is scheduled to begin soon.

"Truth" and "Nobody" Make Little Impression on "Everywoman."
Everybody likes "Everywoman"; you'll find it so in this Paramount-Artcraft version of the well-known morality play.

Louise Glaum Has Double Day and Date Premiere for Week in Chicago

J. PARKER READ, JR.'S, second Louise Glaum special production "The Lone Wolf's Daughter," began its career in Chicago with a full week day and date engagement in the Boston and Rose theatres, two of the Harry Moir chain under the general management of W. C. Dineen. Mr. Dineen had booked this production on sight for a two weeks' engagement at the Alcazar Theatre, but so strong was his belief in its power that he cancelled out of one of his other houses one of the biggest of the recognized feminine stars, thereby making two houses available for simultaneous presentation of the picture.

W. W. Hodkinson Corporation, the distributor, announces the immediate success of this Louis Joseph Vance story which has been produced by Mr. Read with all of the distinction and richness that characterized his popular "Sahara."

Illinois Booking.

In the Chicago territory, where the Hodkinson sales organization first had a look at the New York home office sample print, first run bookings have been contracted for by the Palm Theatre, Rockford; Star, Elgin; Mirror, Moline; Majestic, Bloomington; Orpheum, Galesburg; Fox, Aurora, and Majestic, La Salle; and the following Chicago theatres, the Gold, Twentieth Century, Vista, Pickford, Vendome, La Salle, Pine Grove, Bryn Mawr, Karlov, Crown, Paramount, Lakeside, Douglas, Madison Square, Hub, Hamlin, New Apollo and Avon.

St. Louis and the Missouri first run bookings are now in full swing. The new Louise Glaum production has also been booked for early first run showing at the Opera House, Jamestown, N. Y.; the Jefferson, Auburn, N. Y.; and the Signal Amusement Company's big house at Chattanooga, Tenn.

Fortune has taken Louise Glaum in hand as a star of the screen and assumed the full responsibility for both her present and future career. She has received those things prayed and worked for by all stars and seldom, if ever, obtained.

In two J. Parker Read, Jr., productions, "Sahara" and "The Lone Wolf's Daughter," Louise Glaum achieved more than some stars have done through a dozen pictures. In these days, when quality is more than ever the big and almost exclusive requisite in pictures, Louise Glaum finds herself the sole star of an organization whose every effort is shaped and dictated exclusively by the shrewdest approximation of her personal and dramatic requirements.

Wenstrom to Photograph "The Hope"

Harold Wenstrom has been selected to photograph "The Hope," the second of the five Drury Lane melodramas to be filmed by Screen Classics, Inc., with an all-star cast. Mr. Wenstrom photographed the first Drury Lane play, "The Best of Luck," which was completed a few weeks ago.

Franklyn Farnum Stays with Canyon.

Franklyn Farnum, who is being starred by the Canyon Pictures Corporation in western pictures, has been offered a prominent role on the speaking stage in a Broadway production, but owing to his contract with the Canyon Pictures Corporation, and a liking for his studio work, has declined the offer for the present.

Selznick Announces Picturizations of Flynn's Experiences As a Sleuth

ANOTHER milestone in the progress of the Republic Distributing Corporation, of which Lewis J. Selznick is advisory director and Briton M. Busch is president, is marked by the announcement that Republic has acquired a series of eight two-reel features which relate the weird, peculiar and fascinating experiences of William J. Flynn, former chief of the United States Secret Service and now director of investigation of the Department of Justice.

Everyone knows of William J. Flynn. Probably the greatest living detective of the day, his exploits in running down criminals have extended over a long period of years and brought him in contact with the cleverest of criminal minds plotting against the government and the peace of the country. From this interesting career, Carl Harbaugh and J. Godron Cooper, whose records as directors include a long list of successes, have taken the most noted cases and put them into screen form.

Rawlinson to Star.

When it was planned to picturize Chief Flynn's life story, the problem arose as to who should play the leading role. After several names were considered, the producers finally decided upon Herbert Rawlinson, a young actor, who has proven his right to stardom by his brilliant performances with Selig, Bosworth, Universal, Famous Players, Goldwyn, J. Stuart Blackton and other companies. Rawlinson also appeared in a Craig Kennedy serial and the training he derived in this production just fitted him for the part of "Lightning" in the Chief Flynn series, which is completed and will soon be released by Republic.

Each picture is a complete story and the titles all have a box-office drawing power. They include "Chang and the Law," "The Five Dollar Plate," "The Silkless Banknote," "Outlaws of the Deep," "The Faker," "The Poppy Trail," "The Kalda Ruby" and "The Phantom Butler."

Introducing a New Line: "Three's a Crowd!"
Sylvia Breamer, Robert Gordon and Warren Chandler are the principals in "My Husband's Other Wife," a Pathe feature.

Entire Kerrigan Series Sold for West Indies

THE W. W. Hodkinson foreign department announces the sale of the entire series of J. Warren Kerrigan's Robert Brunton productions for the West Indies to Ramirez Torres, head of the Selection Film Service, Inc., of Porto Rico and Havana.

Mr. Torres, who has just returned from a commercial trip that carried him to every large centre in the West Indies, reports that the picture business has attained a high standard throughout the Islands and that many new theatres have been erected in Havana the past year, and that a score of others are in course of construction.

Prints of the first three productions in the Kerrigan series have been sent to the distributors at Havana

Bret Titling "Blind Love."

Tom Bret is now at work in writing the sub-titles for Gerald F. Bacon's production, "Blind Love," starring Lucy Cotton with George Le Guere in principal support. Mr. Bacon's production will be distributed on the state rights market by Nathan Hirsh of Aywon Film Corporation.

Pallette in Armstrong's Play.

Eugene Pallette has been engaged by Maxwell Karger, Metro director general to play "Red" Jocelyn in "Alias Jimmy Valentine," Bert Lytell's next Metro-Screen Classics, Inc., production.

Mr. Lytell plays of course, Lee Randall, the name role of Paul Armstrong's popular crook play. "Alias Jimmy Valentine" was adapted to the screen by Finnis Fox. Arthur D. Ripley will direct.

Past Year Was One of Unexampled Prosperity for Picture Industry

By THOMAS H. INCE.

THE outstanding fact of the closing year is that it has been one of unexampled prosperity in the motion picture industry. More money has been taken in throughout the country, production has been vastly increased and the demand for pictures has been unprecedented.

There are many factors that explain this condition of affairs—relief from the strain of the war, high wages and the partial reopening of the foreign markets. The output of the producers sets a new record and I am convinced that, so far as Paramount-Artcraft is concerned, a high level of excellence has been maintained throughout the year.

To deal particularly with the productions in which I was personally interested, I think I may claim that the pictures made at my new studios, opened in the first month of the year, maintained the established reputation of Dorothy Dalton, Enid Bennett and Charles Ray.

Success of MacLean and May.

One event of the year has afforded me the greatest satisfaction, the immediate success of my two new stars, Douglas MacLean and Doris May, in their first starring vehicle, "Twenty-three and a Half Hours' Leave." The satisfaction was greater as, in a measure, I had staked my reputation for gauging the popular feeling in this new offering. The play had its first showing at the Rialto in New York before a Broadway audience. The next morning I felt like a prophet, somewhat surprised at the accuracy of my forecast.

I have planed a series of pictures for these clever young artists, keeping the light, unstrained comedy motive predominant. I have already completed three pictures on these lines and have never felt the slightest doubt as to their cumulative success. "What's Your Husband Doing?" and "Mary's Ankle" are ready for release and I am busily at work on an original comedy which will carry a ripple of laughter through the film world.

Underseas Scenes.

In strong contrast to these cemedies I have launched Hobart Bosworth in a specially prepared version of Gouverneur Morris' "Behind the Door." In this production I have used the sea and submarines in a series of startling pictures which, I believe, will prove one of the screen sensations of the year.

Doubting Showmen Finally Learned Drawing Power of Hodkinson Release

AN old time exhibitor suspicion throughout the country that if an exhibitor says a good word for a picture he will have to pay more for the next picture he buys, seems to be an exploded superstition and particularly so with regard to Benjamin B. Hampton's powerful Zane Grey production, "Desert Gold," released by Hodkinson. This is a production which from the day of its recent first presentation has been unanimously praised by the exhibitors who have bought it.

The things exhibitors say about "Desert Gold" embrace a wide range. One exhibitor, for example, says, "Everybody told me I was crazy when I paid $500 for this picture in my little town and I ran it and made a clean $1,000 profit. If that is being crazy I want to remain in the same condition and wish to ask you to let me know well in advance when your next Zane Grey picture is coming."

What a Few Showmen Said.

A Texas exhibitor said "I fought with your representative over the price he asked for 'Desert Gold.' I booked it and the playing days happened to fall in the centre of the coldest streak of weather we have had in many years. I had a line outside every day and many shivering people stood for hours in the lobby, tickets in hand, and then asked for and got a refund of their admissions, fearing to stand longer in the cold."

A Colorado exhibitor said, "'Desert Gold' whipped the coal strike and a snow storm when it broke all my house records."

Increases Author's Reputation.

Another big first run theatre, one of the largest in America, held off in deciding to book "Desert Gold" from September to December, then doubtfully booked it for a week in one house only to follow this with a solid booking for a week each in all of the organization's cities. Charles H. Miles and his Detroit general manager, Tom Eland, waited a long time before booking the picture for Michigan's greatest city and confess that they booked it for their big Majestic on the basis of what they have heard it has done for other exhibitors.

After all, there is a marked advantage at times in having a picture make good on a big scale for an exhibitor who hasn't believed that it will make good. It solidifies an author and producer in such houses for future productions. In the case of Zane Grey, in the few instances where there has been exhibitor doubt, it has established Grey firmly for other engagements of the pictures bearing his name that Benjamin B. Hampton will produce.

Cottage Built on Metro Stage.

A two-story cottage has been built upon one of the enclosed stages at the Metro studios in Hollywood, for the Screen Classics, Inc., production of "Old Lady 31."

When picture scenes take place on different floors of the same building it is customary to build sets side by side on the studio stage. Sometimes the lower end of a stairway will be at one side of the studio, and the upper end across the floor.

Right on Top of the African Golf Course.

Warren Kerrigan lays out an artist's studio in his latest production for Hodkinson, "The Lord Loves the Irish."

The Miami Valley Exhibitors League Indorses National Picture Theatres

THE thorough co-operation of the Miami Valley Exhibitors League with the National Picture Theatres, Inc., fathered by Lewis Selznick, was assured after a report by a special committee had been read at a specially called meeting of the body in Dayton, Ohio, recently.

Acting with their customary caution and thoroughness, the league appointed a committee composed of John Seifert, president; A. F. Kinsler, secretary, and Peter Zender, a prominent member, to thoroughly investigate the Selznick proposition and determine whether or not it would assist the independent exhibitor in combating the growing menace of the producer-owned theatre movement.

The committee spent four days in New York city carefully going over every phase of the new proposition and consulted with the officials of the New York exhibitors' league, with which the Dayton organization is very closely allied. The finding of the committee was altogether favorable and the endorsement accorded was unanimous and hearty.

Has Wide Representation.

The Miami Valley Exhibitors League is the largest organization of its kind in the country and numbers over 400 members with the list still growing. Originally intended to take in only the exhibitors of the city of Dayton, the charter has been so amended that the membership now covers four states and every mail brings requests for admission from all over the country, even California exhibitors sending requests for membership.

Plans of the League now well under way will result in a doubling of the membership in the next thirty days and with the effective administration of President John Seifert, some very interesting news may be expected.

In an interview with a representative of the World Mr. Seifert said: "It is high time that the indepndent exhibitor realize that the gradual absorption of theatres all over the country by motion picture producers eventually means that there will be little left for the individually owned theatre. Some kind of a combination must be effected at once in order to combat this aggression, and in my mind the National Picture Theatres, Inc., as planned by Louis Selznick, is just the thing to do it.

"I realize that this means a need for "hot-stuff-full-of-pep co-operation and this is exactly what the Miami Valley Exhibitors League will foster. There are in the picture business as well as in every other business some creatures that need some stiffening material injected into their spines. We have a supply of just that kind of material and are prepared to use it most effectively. Our cooperation is effective now, with our present membership, and when this has been doubled, as it will be in the next thirty days, we shall be prepared to step some."

Wave of Theatre Building Sweeps Over Pacific Coast

A VERITABLE wave of theatre building is sweeping over California and the entire Pacific Coast and more moving picture houses are being built now than ever before in the history of the industry. Large and elaborate houses are the rule, even in the smaller communities, and there is scarcely a city of note where a new theatre is not in course of erection or being planned.

By far the most ambitious building plan is that of Ackerman & Harris, of San Francisco, who are literally building and planning moving picture theatres by the dozen and whose program along this line amounts well up into the millions of dollars. Their vaudeville circuit is to be paralleled by moving picture houses and, as the former includes almost thirty theatres the immensity of the plan is readily realized. Work on the Golden West Theatre, Oakland, has reached a point where it will soon be possible to settle on a definite date for opening.

Another for Los Angeles.

Construction work on the $1,000,000 house in San Francisco will be commenced as quickly as contracts can be let and materials assembled. Plans have been completed for the rebuilding of the Yosemite Theatre, Stockton, and work is under way on the remodeling of the house at Sacramento. A big theatre is being erected for this concern at Long Beach and plans have been consummated for the building of a fine house at Los Angeles.

Plans for the Granada Theatre to be created by Herman Webber and associates at Market and Jones streets, San Francisco, are rapidly assuming form and work on this house will be commenced early in the spring. Contracts have been awarded by S. Mariani for the erection of a moving picture house at 3350 Mission street to supplant the Lyceum Theatre, which has transferred its shows to the Bells Theatre nearby during building operations. The Verdi Theatre on North Beach is to be remodeled and enlarged and a large pipe organ installed at a cost of $10.000.

Turner & Dahnken Busy.

The Golden West Amusement Company has awarded contracts for the erection of a $125,000 theatre at Modesto, a structure planned by Reid Brothers, 105 Montgomery street, San Francisco. Architect A. W. Cornelius, Merchants' National Bank Building, San Francisco, is preparing plans for a $100,000 theatre to be erected at Salinas by Brown Brotherns, who have leased it to Turner & Dahnken. This architect is also preparing plans for Turner & Dahnken for a $125,000 theatre to be erected at Richmond. The Kehrlein interests, who conduct the Kinema theatres at Oakland and Fresno, as well as the Franklin Theatre in the former city, are enlarging the Fresno house and have announced that a new and larger theatre will be erected at once at Oakland. This announcement was made recently at a banquet tendered employes and newspaper men.

Bill Desmond Finds That Being a Prince Has Its Compensations.
Enter compensation at the left in these views from Bill's forthcoming Pathe, "The Prince and Betty."

"Water, Water, Everywhere!" "The Blooming Angel" and "The Paliser Case" Get Goldwyn Off for 1920 on the Right Foot.

Will Rogers, Madge Kennedy and Pauline Frederick are the stars in these productions which are seen from left to right

New Vitagraph Serial Released.

The fifteenth and final chapter of "Smashing Barriers," the Vitagraph serial with William Duncan in the leading role was shown at the first run theatres last week and now will come "The Invisible Hand," with Antonio Moreno. The first episode, which is in three reels, is being released this week.

First Goldwyn-Cohen Play Has Unusually Small Cast

IN the first photoplay from the pen of the prolific Octavus Roy Cohen, "Two Cents Worth of Humanness," now nearing completion at the Goldwyn studios in Culver City, one of the smallest casts ever assembled for a five-reel picture will be presented. But what it lacks in numbers, it supplies in quality.

Madge Kennedy has the stellar role, that of a girl struggling to succeed on the stage. Her leading man is John Bowers, who recently supported Pauline Frederick in "Loves of Letty." Mr. Bowers has played leading roles with Miss Kennedy in several productions, the most recent being "Strictly Confidential." Florence Deshon has an important role. Willard Lewis and Richard Tucker are the other players who complete the quintet of excellence in "Two Cents Worth of Humaneness."

In bare outline, this first Octavus Roy Cohen photoplay tells the vicissitudes of a capable and ambitious young actress in her attempt to succeed on the stage. How she meets adversity and finally triumphs over it, gives Madge Kennedy an excellent opportunity to delight her many screen admirers. The production is being directed by Harry Beaumont and photographed by Norbert Brodin.

Stanley Circuit Books "12.10."

Following the engagement at the Capitol Theatre, New York, of "12.10," the superfeature in which Marie Doro is the star and Herbert Brenon the director, the Republic Distributing Corporation is booking the entire Stanley Circuit in Philadelphia and Pennsylvania for this photoplay. Reports coming into the home office from the different branch exchange indicate that the bookings on "12.10" will even exceed that of "When Bearcat Went Dry," which was the banner feature of the year.

Eagle Grove Joins Anti-Sunday List, Will Stewart Refuses a Membership

EVIDENTLY Miss Dolly Spurr is going to have company in her fight for Sunday shows. With most communities looking more favorably upon a more liberal interpretation of the Sunday law, some few isolated examples are to be found where the blue laws are becoming ever more deeply indigo. One of the towns to start a retrograde advance is Eagle Grove, Iowa, where Will Stewart conducts the Princess and Eagle theatres. The Middle West, almost without exception, has always countenanced the Sunday performance, provided that it was decorously conducted, but the wave of fanatical reform which has come to curse the country along with the other after-effects of the war hit the City Fathers, and a recent issue of the local paper carries what Mr. Stewart denominates "Notice No. 1." This is in the form of an advertisement which reads:

Be it ordained by the City Council of the City of Eagle Grove, Iowa:

Sec. 1. That it shall be unlawful for any person to operate of conduct on the first day of the week, commonly called Sunday, any shooting gallery, skating rink, theatre, moving picture show, side show, or any other show or exhibition of any kind.

Sec. 2. Any person found guilty of violating any of the provisions of this ordinance shall be subject to a fine of not less than Ten ($10.00) Dollars, nor more than Fifty ($50.00) Dollars and the cost of prosecution and shall stand committed until such fine and costs are paid.

Sec. 3. This ordinance shall be in full force and effect from and after the date of publication, as required by law.

Adopted December 1, 1919.

This resolution was passed by a vote of four to two after those in favor of the ordinance refused to submit the question to the voters of the town, though an offer was made to defray all the costs of this referendum and hold the municipality free of expense. The reformers did not want a referendum. They knew that public sentiment was against Sunday closing. They knew that they had a majority in the council and they put it through.

One unusual feature of the fight was the number of mothers who signed a petition in favor of Sunday opening on the grounds that the open theatre would keep their children in town and not drive them to questionable resorts outside of the corporate limits in search of Sunday diversion.

Mr. Stewart's reply to the passage of the ordinance he designates as "Notice No. 2." It is a portion of his regular advertisement for the Princess Theatre, and in 36-point letters it announces

"Sunday—two shows."

Feeling that he has the public with him, he intended to put the matter to an issue, and force a public vote upon the debated question. There has never been any question as to the propriety of his theatres. It is not a measure directed at an objectionable resort. It is simply one of the signs of the times, and he wants to find out how the community stands in the matter.

"Big U" Announces More Changes in Picture Titles

THE much heralded Dorothy Phillips production directed by Allen Holubar, which was entitled "Ambition" has been changed and given the title "The Courageous Canary." This is a Universal-Jewel production.

The next Stroheim Jewel production, which has been known as "The Woman in the Plot," has been given a new title of "The Devil's Pass Key."

"Burnt Wings" is the new title of a Special Attraction which has been announced as "The Primrose Path."

The Marie Walcamp serial which is being made in Japan called "The Petals of Lao Tze," it has been decided to release this chaptered romance as "The Dragon's Net."

Tsuru Aoki's production, the story of which was called "Sayonara," has been given a new title of "A Tokio Siren."

Ralph Hill with Rolfe.

Ralph Hill, formerly art editor of Boy's Life Magazine, and for three and a half years the head of Metro's art title department, is now making the art titles for the B. A. Rolfe productions.

"Soldiers of Fortune" To Be Shown In All of Saenger Circuit Theatres

THIRTY-ONE Southern picture houses will show "Soldiers of Fortune," the Allan Dwan production, following the contract just signed with the Saenger Amusement Company by General Sales Manager J. C. Ragland, of Realart Pictures Corporation. The Saenger circuit has also contracted for "Erstwhile Susan" and "The Fear Market."

This is the biggest tie-up announced in several weeks by Realart, and follows a long series of box-office successes which "Soldiers of Fortune" has achieved in many sections of the country. The Saenger contract follows the announcement that this Mayflower photoplay will have a second showing on Broadway at the B. S. Moss Theatre following its run at the Capitol Theatre. As its very first contribution to the motion picture industry, "Soldiers of Fortunes" is being praised as a production which combines unusual drawing power and rare artistic merit.

This picturization of Richard Harding Davis' famous novel will begin an indefinite engagement at the Strand Theatre, in New Orleans, on January 24, following which the film will be displayed throughout the chain of thirty-one houses in the order of their importance.

Two More to Follow.

"Erstwhile Susan," which has been making a reputation throughout the Middle West, is scheduled for the Saenger circuit in early February. At the same time "The Fear Market," which is rapidly nearing completion, will be shown over the same territory.

Following an indefinite engagement at the New Orleans Strand, "Soldiers of Fortune" will be shown in the following houses in Louisiana: Majestic Theatre, at Shreveport; Lyceum at Monroe; Saenger at Alexandria; Arcade at Lake Charles; Louisiana-Columbia at Baton Rouge; Wilbert at Planquenime; Elks at New Iberia; Grand at Donaldsville; Amusement at Natchitoches; Jefferson at Lafayette; Grand at Thibedeaux; Evangeline at Morgan City; Princess at Jennings, and in houses at Ruston, Franklin and New Roads.

"Soldiers of Fortune" will also be shown in many Mississippi theatres. Scores of other contracts are announced.

Quitting Society Roles, H. B. Warner Turns Adventurer in His Latest Film

AFTER breaking many picture records in his last starring vehicle, "A Fugitive from Matrimony," H. B. Warner steps from high society roles into the shoes of an adventurer in his current Robertson-Cole Superior Picture, "Haunting Shadows," directed by Henry King and produced by Jesse D. Hampton. So wide is the gap bridged by Mr. Warner in his latest role that Mr. Hampton declares it will be many a day before another star will equal the record established by Mr. Warner in the past two months.

From the time motion picture critics saw "A Fugitive from Matrimony" and after it was actually released, the picture has enjoyed greater success than even anticipated by either the producer or by officials of Robertson-Cole. Reports sent to the New York office by exhibitors who have played the last Warner starring vehicle, declare that it is a sure-fire winner and a S. R. O. producer.

Jumped Its Schedule.

So great has been the demand for pictures in which the versatile Warner is seen that Robertson-Cole is jumping its schedule to give exhibitors just what its patrons wish. A nation-wide advertising and publicity campaign will be waged in favor of the next Warner feature, in addition to a twenty-page illustrated campaign advertising and publicity booklet.

Blackest mystery unbroken until the last scene of the picture makes "Haunting Shadows" one of the best melodramatic screen stories of the day in which action is the byword. This superior screen offering is based upon the well-known seller, "The House of a Thousand Candles," penned by Meredith Nicholson.

Producer Hampton and Director King have surrounded Mr. Warner with a notable cast, including Charles Mailes, Edward Peil, Frank Lanning, Florence Oberle, Harry Kendall, Marguerite Livingston, Martin Devereux, Patrica Fox and Charles French.

There are many kinds of exploitation and advertising possibilities in this next Warner picture that should make it a money-getter and a rapid seller.

Exclusive Rights for "U-35" Secured by Price

C. B. PRICE COMPANY, INC., has taken over the exclusive rights to the "U-35," the exploits of a German submarine, by permission of the British Admiralty. It is the photographic records taken on board "U-35, and was made for the exclusive use and entertainment of the kaiser and shows the means he employed to keep himself posted on his pet methods of warfare. It reveals an amazing story and is a pictorial realization of the doings on board a German submarine during the World War. The picture is most absorbing in its narrative and is of extreme educational value.

The W. H. Productions had advertised the distribution of "U-35," but this is explained in the advertisements of C. B. Price Company appearing in this week's trade papers. C. A. Mead, the C. B. Price representative, has just returned from Washington, D. C., where he showed the picture to Commander Foote of the United States Navy, aide to Secretary Lane, and from whom he received his hearty indorsement.

A special showing, by request, was given last Saturday evening, December 20, at the Brooklyn Navy Yard, meeting with instant approval and unstinted commendation. The Capitol, Rialto and Rivoli theatres have made offers for an early Broadway presentation.

Popular Actors in "Big U" Industrials.

With the announcement that exhibitors will receive a fixed sum for the exhibition of each Universal industrial and educational picture, formerly issued to them free of charge, comes word from the Universal Studios at Fort Lee, New Jersey, and Universal City, that only actors and actresses of the first rank, known the country over for their screen drawing powers, will have the lead parts in such Universal pictures.

Michelena Picture in First Run Houses.

Beatriz Michelena, whose latest success, "The Heart of Juanita," released by Robertson-Cole, has added extra laurels to her stardom by the manner in which exhibitors are playing "The Heart of Juanita." This production of outdoor life was made by Beatriz Michelena's own company and was directed by George E. Middleton.

Beatriz Micheleana is supported by Albert Morrison, Andrew Robson, Clarence Arper, Irene Outtrim and William Pike.

Reports received by Robertson-Cole show that first run theatres have taken kindly to reproduction. Contracts have already been received for second runs on this play.

Vola Vale to Play Opposite Lytell.

A matinee girl who in her high school days attended a theatre in Rochester, N. Y., three times in one week to see Bert Lytell play "Alias Jimmy Valentine" has just been engaged as her idol's leading woman in the Metro Screen Classic production of the Paul Armstrong "crook" clasic. The girl is Vola Vale. The picture will be directed by Arthur D. Ripley.

Movies and Life

(From Cincinnati Post, Dec. 7.)

Some folk complain that the movies give exaggerated ideas about some things—the wild, tempestuous life of the cowboy, for instance, or the wiles of the virulent vampire. Perhaps they do. But, all these things aside, the movies have done and are doing immensely more good than they are doing harm.

The movies, we find, do their most good among families. Husbands who never used to take their wives anywhere in the days before screen entertainment now take friend wife regularly once a week or more to the neighborhood playhouse.

Parents who formerly had very little in common with their children now enjoy the pictures as much as their youngsters and frequently take the children to the theatre with them. Grandmothers, who used to think their days were past, vie with their grandchildren in their admiration for the leading stars.

Never has there been anything which gave families such wholesome, pleasant entertainment and which has brought families such a delightful common interest. And if that isn't having a mighty beneficent influence upon American life, what is?

First Class in Journalism.
Joe Reddy, veteran of many blue pencils, shows Sylvia Breamer how to punctuate Pathe publicity.

Geoffrey Nye Represents Goldwyn in the Far East

GEOFFREY NYE, long associated with important motion picture enterprises in Australia and New Zealand, and recognized as one of the most successful of film men in exploiting motion pictures in far eastern countries, has been appointed Goldwyn representative in the Far East. Mr. Nye has left New York for San Francisco and on December 27 sailed for Shanghai, where he will begin a campaign of promotion and exploitation to cover at least nine months, during which he will visit China, the Philippines, Strait Settlements, Dutch East Indies, India and Australia.

Not long ago, Mr. Nye made a trip around the world handling a number of large productions. He circled the globe in exactly six months and one day and returned to New York enthusiastic about the possibilities for increasing the distribution of American products in the Far East. In China and Japan, acording to Mr. Nye, about 75 per cent of the pictures shown are made in America, while in India the percentage of American film is about sixty.

For his coming tour on benalf of Goldwyn, Mr. Nye is taking ten subjects, including the best productions of all of the Goldwyn stars. He believes that there will be an especially big demand for the Geraldine Farrar, Mabel Normand and Rex Beach pictures, and that as the Oriental countries become more familiar with American customs the popularity of comedies and dramas based on typically western themes will increase. The Goldwyn representative is taking a complete line of exploitation material for the productions he is promoting and plans a more energetic and up-to-date advertising campaign than has been customary in handling pictures in the Far East.

No two men advertise alike. If they did, there would be little pull in advertising. But the man who does the best work is usually he who makes the most radical departure from the average.

Boston Club Women Postpone Action After Jenkins Denounces Censorship

Success, "Polly With a Past"

DON'T throttle the movies," declared Henry Jenkins, assistant superintendent of the public schools of New York and a member of the National Board of Review, speaking on the proposed picture censorship bill in Massachusetts before the Boston City Federation of Women's Clubs. The federation voted to postpone any definite action in the matter until the next conference.

Forbidding Theda Bara from displaying over one-half of one per cent. of her silk stockings and eliminating kissing in the pictures were heatedly discussed.

Replying to a speaker who urged state supervision of moving pictures to protect young people from immoral, highly suggestive scenes and distorted views of family life, Mr. Jenkins denounced as un-American and undemocratic the principle of submitting the will of the majority to the prejudices of a few in respect to moving pictures.

Praises Board of Review.

"Don't throttle the movies," he declared. "It is better that reform should come from a voluntary, self-appointed board like the National Board of Review than that it should be autocratically forced upon the people by police regulation. There has been a great improvement in the quality of moving pictures in the past years and there are great possibilities ahead of it as an educational and social factor in our national life. But it is ridiculous to expect that an arbitrary censor can accomplish this.

Know Life As It Is.

"To know life as it really exists, to see great artists and interpreters of human passions, to stimulate the imagination and interest of the public, is far better than to protect them from that knowledge by a prejudiced state committee. Social reformers are inclined to think that they, in their position of intelligence and intellectual superiority, may know what is best for the public.

"Trust the public—the will of the majority—in moral as well as in political issues. There is no universally accepted moral standard; what is right to one is wrong to another; what helps one may hinder another. Keep away from the pictures if you do not approve of them, but do not enforce your own convictions on others through legislation for an autocratic control of the films."

Herbert K. Somborn Sends Glowing Report of "The Forbidden Woman"

HERBERT K. SOMBORN, president of Equity Pictures Corporation, following up Equity's announced policy of the highest standard of production releases from every angle, is in Los Angeles at the Garson Studios, Inc., watching the progress of Clara Kimball Young's second Equity production "The Forbidden Woman," by Lenore J. Coffee, a former Los Angeles newspaper woman.

Mr. Somborn is highly enthusiastic in his praise of results obtained by Producer Harry Garson and his technical staff. In a letter received at the Equity offices, Aeolian Hall, New York, Mr. Somborn states: "I consider that in scenic equipment, costuming, cast, and in all that goes to make a great screen production, as well as its wonderful story, 'The Forbidden Woman' will be the banner attraction of the new year.

Sets An Outstanding Feature.

"In 'The Forbidden Woman' one of the most striking features are the sets. One of these sets shows the living room of the American, Malcolm Kent, who is the leading male role, portrayed by Conway Tearle. It is a wonderful room, half library and half living room, decorated with his trophies as a big game hunter and mementos of his many athletic successes. One end of this great apartment is occupied by a practical cobble stone fireplace, while the entire room including every foot of the wall space and ceiling is paneled with the beautiful Circassian walnut. The technical department estimated the value of the wood alone used in this set at nearly three thousand dollars."

Mr. Somborn also comments on the perfection of details, one of which is the practical hardwood floor. Up to this time hardwood floors have always been represented in motion picture productions by a paper finish over cardboard.

Many Sales Are Made on "My Husband's Other Wife"

"MY HUSBAND'S OTHER WIFE," third of the series of J. Stuart Blackton's features distributed by Pathe, is promised a popular reception from exhibitors judging from the unusual number of advance bookings on the picture, which is scheduled for release January 4.

Dealing with a topic of universal interest, "My Husband's Other Wife" is booking equally well in all sections of the country. In New York, Marcus Loew will stage this drama of the modern stage in his principal metropolitan theatres, while William Fox has also listed the attraction among his early 1920 screen headliners.

The entire New York circuit of the M. & S. Hopkinson Company will play the picture, the theatres listed being the Odeon, New Law, Palace and the M. & S. Delancy

Loew's Garrick in St. Louis has billed the Blackton offering, which succeeds "The Moonshine Trail" and "Dawn" among the Blackton-Pathe features, for its big January attraction. Other first run houses which thus far have booked "My Husband's Other Wife," are: Princess, San Antonio; Regent, New Castle, Pa.; American, Pottsville; Palace, New Orleans; Jewel, Beaumont; Cozy, Topeka; Rex, Ottumwa.

Thirty-two Paramount Theatres Planned for Canada Before 1921

DURING a recent visit in Ottawa, N. L. Nathanson of Toronto, managing director of Paramount Theatres, Ltd, Regal Films, Ltd., and subsidiary companies, announced that interests which he represents would have thirty-two substantial moving picture theatres in operation throughout Canada before the end of 1921.

The Paramount Theatres Company had abandoned the idea of acquiring smaller theatres and would add to its already formidable list of large houses in the Dominion. The company had undertaken to build a considerable number of new theatres, but little of the money required was being secured in outside circles. The Paramount Theatre interests were doing their own financing and there was no issue of stock to the general public.

Mr. Nathanson announced that his company was building elaborate theatres at Toronto, Hamilton, Winnipeg, Vancouver and other cities. He intimated that the company had under consideration a plan to build a large theatre at Montreal where the company already controls the huge and handsome St. Denis Theatre, one of the very largest combination theatres in the country.

Robson Succeeds Elliott.

Director Nathanson has recently made several trips to the Canadian West to arrange various details in connection with the construction of the theatres in Winnipeg and Vaucouver. At Winnipeg, the city council recently granted the company permission to build a large theatre with a lobby twenty-two feet wide and 300 feet long.

While in Ottawa Mr. Nathanson conferred with Manager Harry Pomeroy, of the Strand Theatre, which is one of the units of the Paramount string, regarding operation details. It is the intention to add to the seating capacity of the Ottawa Strand because of the increased patronage.

Announcement has been made that Clarence Robson, manager of the Strand Theatre, Toronto, would succeed Will M. Elliott as manager of the Regent Theatre, Toronto, and that Mr. Robson will direct the destinies of both the Regent and Strand. Mr. Elliott left Toronto on December 15 to become manager of the new Allen Theatre at Winnipeg. Incidentally, the opening of the new Allen house at Winnipeg was postponed from Christmas to New Year's Day because of labor delays.

Paramount Rivals Allen Interests.

The Paramount Theatres company is rapidly reaching the point wnere it rivals the famous Allen Theatre chain in Canada. Messrs. Jule and J. J. Allen announced several weeks ago that they have fifty-five moving picture theatres in operation, in construction or in project. The various Allen theatre companies have offered blocks of stock to the public whereas the Nathanson group has organized practically closed corporations. It is the intention to present Pantages vaudeville in addition to pictures at a number of the large theatres which are being built for Paramount Theatres.

Quaint Cottage Setting in Metro Play.

A quaint, old-fashioned cottage near the Orange County Farm at Downey, Cal., has for the last few days been the setting for scenes of "Old Lady 31," the stage play which Metro is producing.

The scenes show Angie, played by Emma Dunn, and her venerable husband (Henry Harmon) as they leave the dwelling that has housed them for many happy years, and trudge away to the Old Ladies' Home, where they expect to part forever.

"I Know the Egg Is Concealed Here!"
A perfectly fictitious remark made here in a serious moment from Realart's "Soldiers of Fortune."

Larson Gets "Lightning Bryce."

T. E. Larson, of the T. E. Larson Attractions Company, Tulsa, Okla., has bought "Lightning Bryce" for the Texas, Oklahoma and Arkansas territory and will release this serial at once.

T. E. Larson's Attractions Company has been very successful in the Oklahoma and Arkansas territory. Mr. Larson is a young man, full of energy. Exhibitors have confidence in him and the firm he represents and the business is growing rapidly.

Brady and Warwick Features Are Reissued by World Film

TAKING a leaf out of the book of theatrical managers who oftimes find it profitable to play a return date with their attractions, the World Film Corporation has reissued the most prominent of the successes achieved by Alice Brady and Robert Warwick while with World Pictures.

New prints have been made and new advertising material provided so that the exhibitors who book these features will have all the advantages that go with the latest productions. The Alice Brady features ready and now being booked are "The Trap," "Woman Alone" and "Maternity." Among the Robert Warwick features is the picturization of "The Man of the Hour," which was one of the biggest dramatic successes produced in a decade. The profits of this play during its run, covering many years, approached the million-dollar mark. As a picture it was one of the biggest box-office hits of its time. Other Warwick features included in this list are "Stolen Voice" and "Friday, the 13th."

The distribution for the City of New York and New York State and northern New Jersey is being handled by the Masterpiece Film Distributing Company, of 1230 West Forty-sixth street, New York. E. D. Burge, the president and general manager of the company, reports that although exhibitors have had only a week's notice of these reissues, their interest is so great that the average daily business being done exceeds $1,500.

Among the important theatres that have so far contracted for the reissue of the Alice Brady and Robert Warwick features made by the World Film Corporation are the Fox Circuit, Sydney Cohn theatres, Joseph Stern's six theatres in New Jersey, the Balladino Circuit, New York, and the Brandt houses in Brooklyn, which include the Marcy Theatre and the Classique. Other Brooklyn houses that will run these features are the Regent and Crystal Palace.

Selznick Buys Magazine Story.

In his search for screen material for the Selznick stars, Myron Selznick reads many hundreds of stories, but only once in a while does he come across one over which he enthuses on first sight.

Such a story was found recently by Mr. Selznick in Smith's Magazine in which appeared "The Alibi." He was so impressed with the quality of the story that he showed it to Eugene Walter, one of America's leading playwrights.

The story was bought and Mr. Walter at once started at work turning it into screen form.

Pathe Review Shows Reptile Captured.

In Pathé Review No. 32, released January 4, is shown in a most entertaining fashion, "Getting a Line on Mr. Alexander Alligator," which suggests somewhat the angling of a fisherman, the fish in this instance being the wily alligator. Dr. Ditmars shows how the scaly reptile is captured and brought from his happy home in the Florida Everglades to his present artificial mud-hole in the New York Zoological Park.

To Publish Press Book on All Special Pictures

THE twenty-page illustrated press advertising and campaign book which was distributed by Robertson-Cole with the release of "The Tong Man," the latest Sessue Hayakawa production, met with such a decided success that hereafter Robertson-Cole will publish a similar booklet on all superior pictures and a book of even more detail and elaborateness for all special productions.

The front cover of the latest addition to the campaign and exploitation possibilities of all Robertson-Cole productions will be a design of one of the high spots in the production. This cover is so designed that it can be used for a cut-out lobby display.

Page two will be devoted to the musical settings. The fictionization of the story in such form so that the exhibitor at a glance will realize just what the picture is, will be on page three. The synopsis is so written so that it may be cut for program purposes.

On page four there will be a variety of stories of the productions and the players who have the principal parts, including a thumb-nail cut of the star. The following page is similarly filled, as an additional suggestion carries catch lines for advertising features.

Advertising aids, including the description of all advertising accessories, are printed on page six. General press notices, reviews of the production, opening day notices and advance stories of the feature are to be featured on the succeeding pages.

The remaining pages are taken up with exploitation possibilities and hints for the exhibitor. These pages are illustrated.

The back cover is taken up with a reproduction of the twenty-four sheet, together with a list of other feature releases starring the same player who is seen in the production by the book.

Aero Squadron at Pathe's Disposal.

An entire aero squadron, composed of some of the fleetest and biggest machines in the United States, was placed by General Menoker, commander of the U. S. Air Service, at the disposal of the Pathé News for the photographing of some of the most remarkable scenes ever taken in the air. The Pathé News has already issued two of the series of pictures taken at Bolling Field in the course of five days of air exploits there, in which some of the United States army's most noted flyers participated.

Within the next couple of weeks, the third of the series will appear in the Pathé News.

All Rochester Turned Out to See "Better Films" and Saw Nothing New

WHEN a Better Films Committee announces to the public that it is about to show "Better Films," it is to be expected that the public will come to look upon the motion picture theatre with a sense of suspicion. That has been the situation in Rochester. The exhibitor said nothing, because there was nothing for him to say. If he said that his films were of the better kind it would not ring true, because if such was the case why the need of an alleged public spirited body to agitate for "Better Films." So the Rochester exhibitor sighed and waited.

Then came the day of the committee's first exhibition. True, the show was fair, but the people knew right off the reel that "Better Films" was the kind that they had been accustomed to all along. "Better Films," so labeled, are the common, ordinary, garden variety of films which are shown every day of the week in all of the theatres of Rochester and presumably throughout the rest of the country.

Promises A-Plenty.

The Better Films Committee had announced that it would exhibit model programs that would contain the highest quality of entertainment which might be found. It was said that the committee in its superior knowledge of the subject was able to properly select amusement for father and mother, the girl in her 'teens and little Willy of the kindergarten class; in fact this committee would establish new standards of the acme of motion picture entertainment.

Speaking of the work of the committee one exhibitor has this to say: "The members of the committee are a very estimable group of people. The chairman is the rabbi of a synagogue and there are ministers and other nice folks on the committee. But none of them have ever run a theatre. Neither have they worked in a theatre. Therefore it should be conceded that they know nothing of the theatre business. But they have theories about how the motion picture theatre ought to be conducted.

The Exhibitor Is Practical.

"As model programs, their exhibitions only serve to prove that the exhibitor, older and wiser in the game, knows more about better films than any member of the committee. Moreover, the exhibitor is practical; his theories must be carefully tried out before they are hurled at the audience, otherwise they may disturb the line at the box office. There are no salacious, lewd or indecent pictures shown here. The censor would not permit them and the public would not stand for such films.

"It seems to me that a Better Film Committee should be composed of exhibitors, producers and trade paper editors, men who are, as a part of their every day life and a means of earning their daily bread, vitally and sincerely interested in improving the standards of the screen. The members of our Better Films Committee, with all due respect to them, would do more service to the community by confining their efforts to subjects with which they are familiar."

May Allison on Vacation.

May Allison is enjoying a short rest after having completed her Metro-Screen Classic version of "The Walk-Offs." This satire from the pens of Frederic and Fanny Hatton was eleven weeks in filming.

In the supporting cast are Emory Johnson, Darrell Foss, Joseph Kilgour, Kathleen Karrigan, Claire Du Brey, Yvonne Pavis, Effie Conley and Richard Morris. Herbert Blache directed.

Signing Away the Trunk Lines.
Lew Cody bewares the dotted line in his latest Robertson-Cole, "The Beloved Cheater."

"Curses! I Love You!"
Says our hero Bill Russell to Mary Thurman in American's "The Valley of Tomorrow."

Telautograph Is Seen in Novel Louise Glaum Film

PROMINENT among the many novel situations and photographic achievements that stamp J. Parker Read, Jr.'s, new Louise Glaum production, "The Lone Wolf's Daughter," as distinctly different from the usual run of photodramas, is the use of a telautograph, an instrument for the reproduction of messages by telegraph, employed heretofore only in railway stations and banks.

The telautograph plays an important part in the Louis Joseph Vance story and the novelist worked for several days with the producer to make perfect its operation in "The Lone Wolf's Daughter," a W. W. Hodkinson release, combining the characters of "The Lone Wolf" and "False Faces." Mr. Vance also lent a helping hand in perfecting the code used on the contrivance in Chinese script, two telautographs being employed in the luxurious home of the leader of a desperate band of London criminals and in a Limehouse den where the plunderers hold council.

The use of the instruments permits the underworld band to continue its daily killings and robberies with impunity. It remains for Louise Glaum as Sonia to succeed where the sleuths have failed. Held captive by a bandit, Sonia's curiosity is aroused by his frequent maneuverings at a secret cabinet. She discovers the "open sesame" to the cabinet and pulls a sheet of paper from the instrument hidden there. A Chinese maid deciphers the message and Sonia turns it over to the sleuths, who rounds up the bandits after a thrilling gun fight.

L'Estrange Transferred to Fort Lee.

Dick L'Estrange, one of the best known figures in the picture studios of this country, has been transferred from the Selznick Bronx studio to the Selznick studio at Fort Lee. He is the casting director who came from the West Coast last August to join the Selznick forces in the East.

Robertson-Cole Cleans Up As Utica Lifts Ban on Sunday Picture Shows

UTICA, N. Y., throughout the main downtown section, was a unit in the showing of Robertson-Cole pictures on a recent Sunday when the ban on Sunday pictures was lifted, due to the foresight and enterprise of C. A. Saunders, a salesman with headquarters in the Roberston-Cole Albany, N. Y., exchange.

Saunders had gone around with his ear to the ground and had learned that the question of lifting the Sunday ban on motion pictures was to come up at a meeting of the city council and furthermore that the city fathers were to act favorably. He knew all the theatre managers were to be there, waiting for the verdict. His "dope" went over as he had planned. A moment after the decision Saunders button-holed one after another of the local managers and signed them up for Robertson-Cole pictures for the opening day. As the time was short and the offerings very alluring, each of the managers of the four main houses in Utica signed up for a picture.

A Unit for Robertson-Cole.

So the picture fans who turned out in large numbers on that first Sunday found the whole town—so far as its leading houses were concerned—to be a unit for Roberston-Cole. The Colonial Theatre played Sessue Hayakawa in "The Gray Horizon," the Majestic Theatre played "Poor Relations," the De Luxe Theatre, "Better Times" and the Alhambra Theatre, "The Other Half." All these last three pictures star ZaSu Pitts, the little serio-comic star, who is being managed by Robertson-Cole, and who shortly is to be seen in "Seeing It Through," a new Brentwood picture.

In another quarter, Robertson-Cole recently scored a strong hit. This was at the opening of the New Palace Theatre, Cincinnati. "A Fugitive From Matrimony," with H. B. Warner as star, was booked and a capacity crowd was highly pleased.

Greyhull Venison Appeals to "Flying A" Lieutenant

C. A. STIMSON, general sales manager of the American Film Company, who is engineering a unique booking campaign on the "Flying A Specials," was brought to a halt in the midst of strenuous business by a demand from E. P. Briggs, a company representative, that Greyhull, Wyo., be marked for the next sales conference.

Greyhull looked good to Briggs. Enclosing a photo of a gay exhibitors' banquet at the "swell" hotel of the town, he gives the strong points in favor of his choice: "Greyhull is one of the wild and woolly towns in Wyoming with the real western atmosphere, where the boys wear high-heeled boots and broad-brimmed hats. Crap games are numerous with these native 'Six-Feet Fours.' The food is great and we have plenty of elk and venison."

No doubt Greyhull did look good to Briggs. He had not forgotten Moorcroft, from which burg he wrote: "This is the first town where I have missed getting a contract since I left the office over a week ago." There was good reason why: "The exhibitor there had dismantled his theatre and turned it into a feed store."

Morey Recovering from Cold.

Harry T. Morey caught a severe cold in his right eye while taking scenes for "Detective Jim" at a lime kiln near Philadelphia a week ago and it developed into a bad case of conjunctivitis. The attack has been so severe that Mr. Morey has had to abandon work on the feature for the present.

Harold Titus, Fox Author, Began Writing Sioux Tales

HAD it not been for a physical breakdown due to overwork in college, Harold Titus probably would not have developed into one of the best writers of western stories today. The screen rights for two of his stories have been purchased by William Fox, president of Fox Film Corporation. One of them is "The Last Straw," in which Buck Jones, a new senation of the screen, will appear as star, and the other is "Shod With Fire," adapted from "Bruce of Circle A" with William Russell as star.

Mr. Titus was born in Traverse City, Mich. Of his early life he recently wrote the following, which gives a good insight into his eternal sense of humor:

"I began my literary career in Traverse City at the age of 7 years with a series of novels dealing with the subjugation of the Sioux. These novels were regular, with chapters and everything, and when they came back from the editor of a Sunday school paper I grew bitter and cynical."

His ambition to be a "literary chap" never left him. At the age of 15 he became proof-reader for a local afternoon paper. He attended the University of Michigan and then prospected, explored and wrote fiction.

"My job, of course, is manufacturing fiction," he says, "but I have various duties. From the first day of May until September I have to fish for trout. From the middle of September until the freeze-up the ducks compel a major share of my attention. Then there are iceboats and fishing shanties and other essential occupations. Also, I'm part owner of a fruit farm. Occasionally there is a war which I attend."

Rivoli Rebooks Prizma Film.

As another indication of the way Prizma Pictures are taking hold of exhibitors throughout the country, the management of the Rivoli Theatre, New York City, is playing a return engagement of "Memories" during Christmas week. The Euclid, of Cleveland, has also booked "Gowns Venus Would Envy" for three solid weeks.

Prizma Master Pictures in colors are being distributed by the Republic Distributing Corporation, and the single reels mentioned are only a part of the regular program, which is finding such favor with wide-awake managers that the for bookings demand is increasing daily.

Pathe Posters Tell a Story.

That the Pathé Exchange intends to maintain the high standard in products from its art department is manifest in the 24-sheet for the Jesse D. Hampton production, "The Prince and Betty," starring William Desmond and Mary Thurman. The poster is not only an attractive advertisement but has all the beauty and coloring of a painting.

Pathé does not believe in the old style circus "scare heads" but endeavors to put out a real work of art which will not only be pleasing to the eye in matter of taste of coloring but will also tell a story and impress upon the beholder the theme, or nature of the production.

Every Picture a Special Is the Goldwyn Policy

RECOGNIZING that every picture must stand on its own merits, no matter what the prestige of the company distributing it, Goldwyn Pictures Corporation has determined to make each release of the coming year a genuine special. This means, according to a Goldwyn statement, that everyone connected with the producing force, from the director to the player in the least conspicuous role, will be impressed with the necessity of turning out pictures of the highest quality and not the product of a machine-like system.

The lesson of the past year, as interpreted by Goldwyn officials, is that the greatest photoplays have been the result of individual effort unchecked by time restrictions and the limitations necessarily imposed on a director who is working to keep pace with a rigid release schedule. Step by step, the organization built by Goldwyn has been developed in a way to make possible the dream of a producer who has perfect motion pictures as his aim and knows that they cannot result from factory methods.

Goldwyn's spectacles of recent months, Geraldine Farrar in "The World and Its Woman" and "Flame of the Desert," were placed unreservedly in the hands of Reginald Parker, who worked in his own manner, with the resources of the Culver City studios at his disposal. Other productions, even when they did not require scenes of such magnificence and hundreds of extras, have been treated with the same care.

With the added facilities consequent upon the establishment of a producing force in the East it has become possible for Goldwyn to handle more pictures than ever without the studio space being crowded, but the production schedule will not be increased. The producing policy is to treat each picture as though it were the only one being made by the organization.

Anita Stewart Latest Is Not a Sex Play.

"The Sins of the Mothers," the Anita Stewart feature, which will be released by Vitagraph before the close of the year, has not the remotest relation to sex plays. Even the inevitable sex triangle is absent. It deals rather with the evils and dangers of gambling in all its forms, and seeks to show that the passion for this form of mental excitement may, and does frequently come from pre-natal influence—that it is more or less hereditary. This gives rise to the title. Ralph Ince directed the picture.

Joe Ryan and Jean Paige Will Be Co-Starred in New Vitagraph Serial

ALBERT E. SMITH, president of Vitagraph, has returned from a visit to the West Coast studio at Hollywood, with the interesting announcement that Joe Ryan and Jean Paige will be co-starred in the next Vitagraph serial, following Antonio Moreno's serial, "The Invisible Hand," which is nearing release date. Joe Ryan, has appeared in a number of Vitagraph serials, and Miss Paige has been leading woman in big feature productions at Vitagraph's Brooklyn studio.

The new serial, with the Joe Ryan—Jean Paige has been leading woman in big feature productions at Vitagraph's Brooklyn studio.

The new serial, with the Joe Ryan-Jean Paige combination starring, will be made under the tentative title of "Moods of Evil." It was written by Albert E. Smith and Cyrus Townsend Brady. The scenario was made by Graham Baker.

Joe Ryan will have an entirely new type of role in the new serial—a dual personality role. One characterization gives him the opporutnity to appear as a "bad man," a part so closely associated with his previous screen activities, and the other part will be a most sympathetic straight part. Both parts, it is said, will afford him an opportunity to do much of his Cossack-like riding.

Jean Paige is exceptionally well qualified for serial work. She will be seen as Madeline Stanton, the only child of a wealthy father, who becomes mixed up in the machinations of the band which Joe Ryan—in his "bad man" characterization—is the head. Miss Page's entire career before the camera has been spent with Vitagraph.

The launching of a new serial with new stars and a complete new organization, including directors, cameramen and supporting company, is further evidence of Mr. Smith's faith in the popular liking for this particular form of entertainment. He has always been a firm believer in the serial.

Making Scenes on Shipboard.

Some of the most striking scenes in the new Gibraltar pictures melodrama, "Cynthia of the Minute," starring Leah Baird, are being filmed on board the interned German liner Kron Prinz Frederic Wilhelm, which was placed with the Prinz Eitel Frederick, renamed the De Kalb, and the Grosser Kurferst, in American hands for troop repatriation after the armistice was signed between Germany and the Allies.

Leah Baird and her company of players have been practically living aboard the big liner for a week past, and several of the principal cabins as well as part of the saloon deck have been fitted with a lighting system for the uses of the company.

Vitagraph to Produce "Who's Who?"

Vitagraph is about to begin the production of "Who's Who?" a screen version of the farce by the late Richard Harding Davis, in which William Collier starred in New York during the seasons of 1913-14 and later toured throughout the country. The play was not an adaptation from one of Mr. Davis' numerable novels, but was writen especially for the stage. It met with instant success and following closely on Mr. Collier's appearance in "On the Quiet" and "Caught in the Rain," did much to stamp him as one of the leading comedians in the country. The star and cast for "Who's Who?" have not yet been announced.

Select Title for Next Thomas Film.

"Footlights and Shadows" is the new title selected for the fifth Olive Thomas production for Selznick. This title is more descriptive and appropriate than the original one which was "Out of the Night." The new title is also expected to have a greater box-office drawing power.

Famous Players Names Its First British Production

THE first production of Famous Players-Lasky British Producers, Ltd., will be Marie Corelli's "The Sorrow of Satan," and it will be directed by Hugh Ford. This dual announcement was made recently at the office of the Famous Players-Lasky Corporation, where it was also stated that Mr. Ford would leave for London some time next month, starting work about the first of February.

The production will be filmed at the new London studio of the British company with the exception of certain scenes which will be made in the South of France. No announcement of the players who will be seen in the production is made further than that the entire cast will be English. No expense will be spared to make it an epoch-making production in the annals of British pictures.

No lost copies, no delay, if you send $3 *for an annual subscription to Moving Picture World. And you save* $4.80.

"Oh, Beautiful!"

Norma Talmadge halts in the mad rush of "She Loves and Lies," a Select feature.

Metro Signs Ina Claire and Secures Film Rights to Her Recent Success

INA CLAIRE has affixed her signature to a contract whereby she will be starred by Metro Pictures Corporation in an elaborate screen version of her comedy stage success, "Polly With a Past," by Guy Bolton and George Middleton.

In acquiring this young Belasco stage star for the screen, and in securing at the same time the picture rights to "Polly With a Past," Metro officials feel that they have scored another coup as important as Metro's recent purchase of Vicente Blasco Ibanez's "The Four Horsemen of the Apocalypse" for the silver sheet.

As is well known, Ina Claire just now is scoring the success of her career in "The Gold Diggers," at the Lyceum Theatre, New York. The David Belasco production of Avery Hopwood's satirical comedy is playing to the S. R. O. sign.

Gets Right to Stage Play.

Miss Claire's prestige in the dramatic world, her youth, beauty and captivating personality, have combined to make her a star much sought after by picture producers, but she had turned a deaf ear to all offers until Metro came to her with the announcement that it had purchased the screen rights to "Polly With a Past."

Negotiations for Miss Claire's services were concluded by Metro officials with Arthur Butler Graham, a well-known attorney, acting in behalf of the young star. After the contracts had been signed Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc., said:

"The acquisition by Metro of this gifted young actress as a star, and of 'Polly With a Past' as the vehicle for displaying her talents, is, we believe, another evidence of the desire on Metro's part to give the exhibitor only the best.

"We are certain that Ina Claire will prove a box-office magnet of the greatest potency. She has not only a very large following in this country, but her admirers abroad are legion after her conquest of London that made her the idol of the British metropolis. The success of 'Polly With a Past' is too fresh in the public mind to call for comment. This new star and the vehicle obtained for her are worthy of their high place beside Metro's other stars and the big plays and celebrated novels in which they are presented."

Miss Claire Will Work in East.

Metro's announcement of its new star and the play in which she will be seen on the silver sheet also makes it known that Miss Claire will do her studio work in the East instead of the West.

As recently stated, Metro will resume Eastern production in the early spring at its studios in West Sixty-first street, off Columbus Circle, maintaining production on both coasts simultaneously, with Director General Karger dividing his time between New York and Los Angeles. "Polly With a Past," with Miss Claire as the star, will be one of the first productions to be made in New York.

"Polly With a Past" had its stage premiere at the Belasco Theatre, September 6, 1917, and ran for forty weeks to record-breaking box-office receipts. Its phenomenal success was repeated on the road, where it played continuously for more than a year, bringing its total run to something like two years of uninterrupted performance.

New Blackton Production Heads Pathe New Year's List

PATHE will inaugurate the New Year with a J. Stuart Blackton feature, "My Husband's Other Wife," which will be the headliner among the releases for January 4. Sylvia Breamer and Robert Gordon are co-starred but receive valuable support from Warren Chandler and May McAvoy.

"My Husband's Other Wife" is third of the series of Blackton productions distributed by Pathe, its predecessors being "The Moonshine Trail" and "Dawn," the latter adapted from a novel by Eleanor H. Porter, author of "Pollyanna." Stanley Olmsted is author of the latest Blackton attraction. The production is in six reels.

Sylvia Breamer portrays the character of Adelaide Hedlar, a famous actress, and in the part wears some of the most gorgeous gowns ever seen in any motion picture. Robert Gordon is cast as a successful playwright, who, after writing several triumphs for Adelaide, becomes deeply enamoured of her. Warren Chandler, leading man in many big productions, defines the character of a prominent surgeon, the husband of Adelaide Hedlar upon whose fame he is accused of trading. May McAvoy, a sweet, capable young girl, numbered among Mr. Blackton's many finds, gives a finished and appealing portrayal of "the other wife."

Corinne Griffith
Attractive personality in Vitagraph features, "The Climbers" and "The Tower of Jewels."

Trimble to Direct Zeena Keefe.

One of the most capable and experienced directors of photoplays, Larry Trimble, has been selected by Myron Selznick to direct the screen version of the Sophie Irene Loeb drama, "The Woman God Sent." Mr. Trimble made the screen adaptation of the story also.

Zeena Keefe is to be featured and with this capable actress and competent director this production should prove one of the screen triumphs of the year.

"The Sagebrusher" Is a Drama of Love and Faith

THERE are these elements in Emerson Hough's "The Sagebrusher," Benjamin B. Hampton's newest Great Authors' production for W. W. Hodkinson distribution, that will make audiences gulp and swallow their adams-apples violently and rub the corners of their eyes unashamed. "The Sagebrusher" is that kind of a picture—packed tight with heart and emotion; deeply embedded with love interest and telling a story of sublime faith.

"The Sagebrusher" which has just reached the East from the Hampton California studios, reveals the big value that accrues to Mr. Hampton in production by having the personal assistance of the authors of the stories he produces.

Roy Stewart, Marguerite De La Motte and Noah Beery, in particular, gain increased popularity in the land of the screen by the portrayal of their roles. Oddly enough with a title so clearly intimating a western environment for the story, the picture is not a western production.

"The Sagebrusher" is the first of Mr. Hough's work to be seen in a motion picture.

Arrangements have been made by the W. W. Hodkinson Corporation for three prerelease presentations of the production, the second week in January in Chicago, in Colorado and on the Pacific Coast. General release of this subject to the first run theatres of the larger cities will be made a week or two later.

McDonald Becomes Head of Fox's Denver Theatres

HARRY McDONALD, successor to Edward L. Hyman, as general manager of the William Fox theatres in Denver, was tendered a rousing reception and banquet in the Adams Hotel there by Denver exchange managers and exhibitors. Ben S. Cohen, manager of the Select exchange, engineered the affair. Cohen and McDonald have been warm friends back east.

After a vicious attack on a ton or more of the most appetizing dishes in creation, a number of addresses were delivered, McDonald being heartily welcomed to the city. In his address McDonald briefly outlined the future plans of the Fox interests in Denver. He added that all employes of the four local houses would receive full pay despite the curtailment of performances during the fuel difficulties.

Acts from the Orpheum and Empress theatres and from local burlesque houses helped a rip-roaring evening to pass only too speedily into the dawn of another business day.

Los Angeles Film Producers Directors

and

Players

who desire through the columns
of the MOVING PICTURE WORLD
to wish their

MANY FRIENDS
in the
FILM INDUSTRY

A MERRY
CHRISTMAS and
A HAPPY
NEW YEAR

VIOLA DANA SEES A NEW SWORD OF DAMOCLES—Here at the base of the tree that figures so much in the drama, Viola Dana sees the tragedy of death looming up in the Metro production of "The Willow Tree."

SWEET! OH PASSING SWEET!—Shirley Mason's latest picture, taken from "The Elephant Man," which will be her first feature under her new Fox contract.

Showing That the West Coast is the GOLD COAST of Life

RAIN CHECKS—A charming portrait of Betty Compson, who scored in "The Miracle Man," now on her second George Loane Tucker production for Artcraft.

EVE WELL MET BY MOONLIGHT—"The moon was a ghostly galleon tossed upon clouded seas" as the highwayman of love came riding into the life of Charlotte Walker in the artistic American feature, "Eve in Exile."

Pictured Reminiscences of the passing Year 1918 1919

President Wilson

Thos. H. Ince Studios

Sir Harry Lauder

Sir Arthur Brown

King & Queen of the Belgians

Admiral Rodman

FRIENDS & VISITORS-

A RECORD OF

CHERISHED MEMORIES

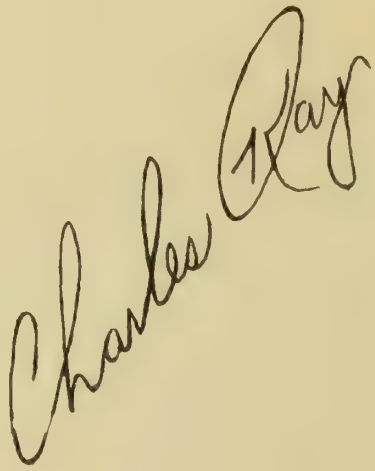
TO my friends the exhibitors, with cordial season's greetings from myself and all my stars, and with every wish for continued prosperity in the coming year of 1920.

THOMAS H. INCE

Christmas and New Year's Greetings

From

Mack. Sennett


Charles Ray

A Sign of Progress at Christmas Time

THE INITIAL APPEARANCE OF this trade-mark on the screens of the world indicates the passing of the ninth Christmas in motion pictures of Marshall Neilan.

IT SIMULTANEously marks the beginning of greater strides in the march of progress in cinema production as it symbolizes, for the first time, the independent and unhampered effort of the screen's youngest producing genius, assisted by an organization comprising the best talent in this branch of the industry and working along modern lines in photoplay presentation minus the usual handicaps.

A HINT OF THE MERIT WHICH INvolves every phase of Marshall Neilan Productions will be gained from the character and prominence of the initial story, to be announced in the near future.

MARSHALL NEILAN PRODUCTIONS

LOS ANGELES **NEW YORK**

Francelia Billington

FEATURED IN

"BLIND HUSBANDS"

Covering "The Coast" News Field

By A. H. Giebler

Improvements at National.

AMONG the new improvements that are being added to the facilities of the plant of the National Film Company is a new dark stage 65 by 175 feet that is being built at the corner of Gower and Santa Monica boulevard, on a lot owned by National. Another improvement is the new projection room that has just been completed, which is equipped with heating plant, indirect lighting system, comfortable seats and an organ. The walls and ceiling are decorated in regular theatre style, and hereafter the National reviews will be enjoyable and lively affairs. I. Bernstein, production manager of National, states that the schedule of his company for the year 1920 calls for increased studio and stage space. "Mary Minds Her Business," a George Weston story, will be filmed with an all-star cast early in the year.

Take Over Burston Studio.

Warner Brothers, producers of the Al St. John comedies and the new Helen Holmes serials, have taken over the former Burston studio, at 6050 Sunset boulevard, in Hollywood, where all future Warner productions will be made.

Al St. John is now working on his fourth comedy for the Paramount-Artcraft program, under the direction of Frank Griffin. Helen Holmes will soon be at work on her second serial under the new management.

Cathrine Curtis Postpones Production.

The Cathrine Curtis Corporation has been forced to discontinue active production on the feature which has been in the making for the past few months. Miss Curtis and her company left Los Angeles for Spokane, about two months ago, and many exteriors were made until the company was forced to stop production on account of bad weather and excessive snowfall. An attempt was made to finish the picture in a mountain location near Los Angeles, and here heavy snows again interfered with the work. Miss Curtis found it better to postpone operations until spring, as it was very difficult to hold a large number of Indians who were brought from the north.

Woman Rodeo Champion in Films.

Vera Mack, champion woman rodeo rider of the West, is staring in a series of two-reel Westerns, four of which are already completed, and which will be released every two weeks, beginning January 15, 1920, by the Doubleday Productions.

The Doubleday Productions have leased the Bronx studio in Edendale for the production of their pictures, and besides the Vera Mack features they plan to begin soon on a Western serial and a series of Indian pictures.

Harry Owens and F. L. Smith, formerly with the Capital Film Company, have been put in charge of sales and publicity, Smith to make his headquarters in Chicago, and Owens to remain in the West.

Irwin in West.

Walter Wayne Irwin, former general manager of Vitagraph, and now connected with Famous Players-Lasky Company, has arrived in Los Angeles, with Mrs. Irwin, and is stopping at the Alexandria.

"Pollyanna" Completed.

"Pollyanna," Mary Pickford's first film for the United Artists Association, has been finished so far as the actual photography is concerned. The picture is now being cut and will be given its first showing about January 15. Paul Powell directed the feature.

Films Stars in Christmas Benefit.

Among the film stars who will lend their aid to the mammoth Christmas basket benefit performance that will be held at Clune's Auditorium under the management of the L. A. Examiner on December 20, will be Charles Murray, in a sketch with Ben Turpin; Raymond Hatton, Guy Oliver and Mayme Kelso in the playlet, "The Deceivers," by William De Mille; Wallace Reid and his jazz band; George Beban in an Italian character monologue; and Mary Miles Minter in a sketch. Charles Muray will be stage manager and master of ceremonies, and other acts will be given by players from the dramatic and vaudeville companies appearing in local playhouses.

Gowland to Star in "McTeague."

Gibson Gowland, character actor, has been engaged by Eric von Stroheim to play the title role in a picture to be produced for Universal from the Frank Norris novel, "McTeague." Gowland has recently appeared in "The Right of Way," "White Heather," "Blind Husbands," and the new Maurice Tourneur production, "Ladies Must Live."

Golden Gate Showmen Enjoy Great Prosperity

PAUL BRUNET, vice president and general manager of Pathe Exchange, Inc., has received a glowing symposium of the situation on the Pacific Coast from Fred. C. Quimby, director of exchanges of Pathe. Mr. Quimby has just completed a tour of the entire Pacific Coast that has taken him to every section of the country where a Pathe exchange is located.

It is harvest time for the exhibitor of California, just as it is elsewhere, Mr. Quimby reports. Months ago, California was resigned to the fate met by the "wet" forces at the hands of the United States Supreme Court last week, and swung into the columns of the foremost motion picture centers—from the public viewpoint. Everywhere in the state of the Golden Gate, Mr. Quimby has found exhibitors prospering. Theatre building is increasing merrily.

Mr. Quimby has found the art of motion picture exhibition as far advanced as in any other territory of the United States. Some of the world's best screen palaces are located on the West Coast and are managed and owned by men who have made the exhibition of motion pictures a beautifully developed art.

In the Days of Old When Bandits Were Bold.

Chief of Police Peter Johnstone, of Lincoln, Nebr., and Captain John L. Butler, former chief of police of Los Angeles, consult Tom Mix, Fox star, regarding the pursuit of W. G. Carlisle, notorious train robber.

Not even the biggest theatres of New York surpass the charming presentations of several California exhibitors.

Mr. Quimby was pleased with the manner in which the Pathe short subjects are being received. Harold Lloyd has earned the stamp of approval from nearly every big exhibitor in California, including Samuel L. Rothapfel, who is now managing director of the renovated California theatre in Los Angeles. Mr. Rothapfel was most enthusiastic in his praise of Lloyd's first two pictures, "Bumping Into Broadway" and "Captain Kidd's Kids." The Pathe Review is in bigger demand than ever. The slow motion feature of the magazine, Mr. Quimby finds, is considered by Californians one of the greatest inventions in motion picture annals.

Johnny Jones To Be Edgar in Booth Tarkington Film

AFTER weeks of searching, during which upwards of 200 applicants have been considered, E. Mason Hopper has found the ideal boy to interpret Edgar in the Booth Tarkington series of twelve two-reel comedies to be produced by Goldwyn Pictures Corporation. Work on the first of the pictures was started at the Culver City studios last week.

The choice of the director, in consultation with Vice President Abraham Lehr and other officials at the Culver City studios, is Johnny Jones who fulfills the detailed description of Edgar supplied by Mr. Tarkington. His experience as an interpreter of youthful characters asures his ability to handle the greatest boy acting part that has ever been created for the screen.

During a career that began in extreme youth, Jones has appeared in "Walls of Jericho" and "The Shepherd of the Hills," among other productions. As Edgar he has the part of a boy about 11 years of age. Others in the cast for the first of the pictures. include Arthur H. Litke, John Cassar, Virginia Madison, Marie Dunn, Fred Moore, Buddie Messenger, Lucille Rickson, Nick Cogley and Lucretia Harris.

Work Progressing on Pathe Serial Starring Dempsey

JACK DEMPSEY, king of the heavyweights and latest addition to the Pathe serial program, is now the social lion of Los Angeles, where he is working in the fifteen-episode Pathe production, "Dead or Alive," which marks his first appearance in films. The picture is being made at the Brunton studio under the supervision of Robert Brunton.

Work on "Dead or Alive" is progressing rapidly. Under the direction of James Van Dyke the early episodes are shaping up, and the scenario is well along toward completion. Jack Cunningham is writing the scenario from the story by Frederic Chapin, Pathe production manager, and Harry O. Hoyt.

Among the early scenes is the interior of a theatre, showing full stage and the body of a "packed" house. This will not be a studio set. A real theatre with a real show in action and a real audience will be shown, necessitating an elaboate system of lighting installation in order that all corners of the big Los Angeles House to be used for the purpose may be shown as clearly as though the filming had been done in a studio.

Night scenes, it is said, will not be daylight "shots" tinted blue or green. They will be filmed at night by means of artificial lights. In such details, it is planned to make the Dempsey-Pathe serial an unusual production.

"A Roman Scandal" Opens Millers.

"A Roman Scandal," the Christie two-reel special, with Collean Moore, Earl Rodney and others, is one of the attractions at the opening of Miller's Los Angeles Theatre. The Miller Amusement Company has also had the Christie specials at the California Theatre, which has been under their management.

Godsol at Culver City.

F. J. Godsol, chairman of the executive committee of Goldwyn Pictures Corporation, is visiting the Goldwyn studios at Culver City. Mr. Godsol stopped at Chicago for one day and then continued his journey west. The length of Mr. Godsol's stay at Culver City is not announced.

Studio Shots.

KING VIDOR and his assistant, William Parker, have about completed preparations for the Vidor production to be released by the First National Exhibitors. Shooting will begin in a very short time.

Director Charles Maigne and Conrad Nagle, of New York, have arrived at Lasky's to begin production on "The Fighting Chance."

Thomas Heffron begins this week on the new Robert Warwick feature, "Thou Art the Man," from the Miles Calthorpe story, at Lasky's.

The latest rumor about Fatty Arbuckle is that he is going to play the sheriff in the Lasky production of "The Round-Up."

Arthur D. Ripley, formerly film editor at Kalem, Fox, Universal and Metro, is now directing Bert Lytell in "Alias Jimmy Valentine."

Harry Wulze, writer of film comedies, is at the National studios turning out stories for Flanagan and Edwards.

Hobart Bosworth, who has completed his feature for Ince, "Below the Surface," has contracted to produce pictures under the management of J. Parker Read, Jr.

Wagon Hitched to a Star.
Bobby Vernon and Helen Darling survey their wedding jewelry in Christie's "A Looney Honeymoon."

"The Sagebrusher," by Emerson Hough, will be the next Great Authors production to be made by Benjamin B. Hampton.

Madge Kennedy will begin work soon on "Two Cents' Worth of Humanness," an original story by Octavus Roy Cohen.

Herbert Standing, character actor, has resigned from the Goldwyn player forces.

Priscilla Dean presented the prizes to the winners of trophies at the twenty-second annual show of the Los Angeles Poultry Association, which closed on December 13.

Billy Elmer, actor, and recently manager of the Burbank Theatre, has filed a petition in bankruptcy as a result of his theatrical venture.

Dorothy Phillips' new Universal feature, which was filmed under the title of "Ambition," will be released as "The Gorgeous Canary."

The Katherine MacDonald company, now producing "The Guests of Hercules," has gone to Monterey, Cal., for location scenes.

Bebe Daniels will play opposite Wallace Reid in his coming Paramount feature, "The Dancing Fool."

Anna Q. Nilsson will play the leading feminine role in "The Fighting Chance," soon to be produced at Lasky's by Charles Maigne.

Eugene Pallette plays the part of "Red" Jocelyn in Bert Lytell's new interpretation of "Alias Jimmy Valentine," for Screen Classics.

George Beban has more than two hundred dogs, six babies and eighteen boys supporting him in "One Man in a Million."

Maurice Tourneur's next production, with an all-star cast, will be made from H. H. Van Loan's story, "The Great Redeemer."

Mr. and Mrs. T. R. N. Cama, of Bombay, India, were visitors at the Goldwyn studio last week while in Los Angeles on their around-the-world trip.

William De Mille will begin filming "The Prince Chap," with Thomas Meighan, during Christmas week.

Frederick Reel, Jr., is now on the editorial staff at Brentwood.

Allan Dwan has purchased the rights of the new Peter B. Kyne story, "Kindred of the Dust," for his next Paramount-Artcraft production.

Lottie Pickford Rupp's suit for divorce against her husband, Albert G. Rupp, has been withdrawn.

Donald Keyes, former still cameraman at Goldwyn, has departed with H. A. Snow, a naturalist of Oakland, Cal., on a two years' trip to collect big game specimens and to film obscure native tribes in Africa and Asia.

Jack Pickford, of Goldwyn, has gone to New York to spend the holidays with his wife, Olive Thomas.

Mildred Harris Chaplin spent a short vacation at Coronado Beach after the completion of "The Inferior Sex" for Lewis B. Mayer.

L. V. Jefferson is now scenario editor at the National Film studios.

The "Shore Acres" company, featuring Alice Lake, from Metro, will go to San Francisco for ship scenes.

Pauline Frederick will start on "Roads of Destiny" for Goldwyn immediately after Christmas.

Lon Chaney and Spike Robinson have been engaged to support Jack Dempsey in his forthcoming serial.

Gale Henry is planning to make a five-reel comedy drama as an experiment and a change from the two-reelers she has been turning out at the Bull's-Eye studio.

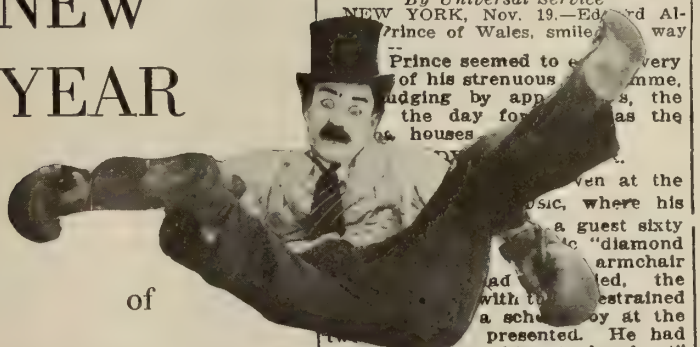
In the Opie Read story, "The Kentucky Colonel," now being filmed at the National, Joseph J. Dowling will be seen as the Colonel and Francis MacDonald, Elinor Field and Lloyd Bacon in other leading roles.

Bursting
Into a

NEW YEAR

of

SUNSHINE COMEDIES



FILM UPSETS ROYAL DIGNITY

Prince of Wales Slaps Thighs Over Comedy at Academy of Music in New York

By Universal Service

NEW YORK, Nov. 19.—Ed[illegible]rd Al- Prince of Wales, smile[illegible] way [illegible] Prince seemed to e[illegible] very [illegible] of his strenuous [illegible]mme, [illegible]dging by app[illegible]s, the [illegible] the day fo[illegible]as the [illegible]s houses [illegible]. [illegible]ven at the [illegible]usic, where his [illegible] a guest sixty [illegible]c "diamond [illegible] armchair [illegible]ad [illegible]led, the [illegible]with t[illegible]estrained [illegible] a sch[illegible]oy at the [illegible] presented. He had asked for "something to laugh at" and he got it. It was slapstick comedy of the slapticklest kind, with the hero doused in rivers, smeared with pie, bitten by dogs and butted by goats, and the infectious laugh of the young Prince set the whole great audience rocking.

FEATURED IN:

"Money Talks"
"Virtuous Husbands"
"Dabbling in Society"
"The Yellow Dog Catcher"
"Footlight Maids"
"The Schoolhouse Scandal"
"Hungry Lions and Tender Hearts"
"The Heart Snatcher"
"The Light Weight Lover"

(This was one of Jack's pictures)

JACK COOPER

FEATURED COMEDIAN
FOX SUNSHINE COMEDIES
Under Supervision of HAMPTON DEL RUTH

Rubbernecking in Filmland

Conflagrations and Pajamas, Fighters and Ex-Bandits, Chickens and Music, Viola and Gum

By Giebler

SAW a coal mine burn half way down—or up—or whichever way it is that a coal mine goes when it succumbs to a conflagration—and then explode with such a terrific bang that the people out in the Melrose and Western avenue neighborhood arose in righteous indignation and their nightshirts and registered a kick about having their slumbers disturbed.

I interviewed the champion prize-fighter of the world, questioned an ex-bandit about his past, watched (and listened) while George Beban made a scene for his new play, listened to Lerdo's orchestra discourse La Paloma and other beautiful Mex music on the lawn of the Tom Ince studio, saw a beautiful lady ride into a ball room on a white horse, was present when Viola Dana got so wrought up over Bert Lytell's work in "Alias Jimmy Valentine" that she swallowed her gum, rode home from Culver City in T. L. Tally's automobile, and stood in awed silence and admiration while 5,000 chickens paraded before my delighted eyes on the Mack Sennett lot.

Found Pay Dirt Everywhere.

A big week? Well, not so much a big week as a lucky week.

Some weeks Filmland is like a deserted village when it comes to finding stuff to write about. At one studio everybody will be out on location; at another, between pictures; and at another they will be so afraid of "gag stealers" that I have to stand on a stack of Bibles, cross my heart and say "Hope I may die or spend the rest of my days in Frisco if I tell what is going on" before they will so much as let me poke the neck around the corner of a set.

This week was lucky. I struck pay dirt everywhere I went—saw so much that I will not be able to get it all down if I don't hurry—so let's go.

The coal mine stuff was made out on the big lot across the street from Brunton, next door to Doug Fairbanks' place, and was part of William Allen White's story, "The Heart of a Fool," that Allan Dwan is making for the Mayflower Corporation.

A Realistic Mine Shaft.

The action was shot in the damp and stilly watches of the night, and it took two nights because an inconsiderable rain came along and gummed things up by putting out the fire on the first occasion.

I'll remember the scene for a long time because of the drama and realism of the thing, the dark galleries of the mine, the men with the lights on their caps, the fire, the struggle, the fight on the ladder, the fall of the ladder with its human freight, the fight on the upper levels of the mine, the explosion—and from the looks of things now, I'll have a hacking cough which I contracted by standing around on the wet sod of the lot to remember it by for the rest of my life.

I told Jimmie Hogan, the assistant director, that he should have had stilts for Rubbernecks to stand on in order to keep their feet off the wet ground. But he's a callous-hearted bird and insinuated that only folks whose feet were so big that they soaked up all the moisture on the lot were in danger of taking cold, and said it wasn't his fault, or the fault of the Mayflower corporation.

No Casualty List.

It was somebody's fault and I've got a notion to get even by telling the world that the arms and legs that went hurtling through he air when the mine blew up were not the arms and legs of human beings at all, but the arms and legs of dummies.

"The Heart of a Fool" looks like big stuff. James Kirkwood and Mary Thurman play the leads. George Siegman has a good heavy part and helps direct. Ward Crane, Philo McCullough, John Burton, who plays the part of a doctor, and Arthur Hoyt, who plays a ukelele in the picture, and Anna Q. Nilsson are in the cast.

William Allen White, the author of the story, who is here supervising the screen version of his book, "A Certain Rich Man," under production by the Federal Photoplay Corporation, was among those present at the explosion.

A Perfect Bakeshop.

Mr. White is not much of a movie fan; he goes to a picture show about once a year on an average. Will Monte Katterjohn, H. H. Van Loan and some more of our scenario experts who advise anxious and aspiring playwrights to go to the shows and study the plays they see on the screen, please explain how this writer from Kansas puts over his scenarios the way he does?

The day after the deep stuff at the mine, I went down to the Katherine MacDonald studio and watched George Beban making "One Man in a Million."

Mr. Beban was working out action in a typical Beban scene. You could have gone over the set with a microscope and not have found anything wanting in atmosphere and reality.

It was perfect. Loaves of bread on the table, little dabs of dough on the floor, prints of the baker's floury hands on the wall and on one of the table legs, cobwebs on the ceiling, big wooden mixing bowls—a perfect picture of a bake shop of the poorer class.

Never Misses Payday.

Lloyd Whitlock and Helen Jerome Eddy are the chief supports to Mr. Beban, who, of course, plays the leading part, and directs the picture. Little George, Mr. Beban's 5-year-old son, has an important part in the picture, and Big George says the lad demands his salary without fail at the close of each day's work.

The ex-bandit previously mentioned was Emmett Dalton, the last of the fam-

(Continued on page 114)

"B.B." Stands for Bessie Barriscale; and "B.R." Stands for "Beckoning Roads."

The byways beckon to Bessie in her coming Robertson-Cole feature, and you're certainly invited to see how she answers the call.

Denison Clift

Fox Director

Directed Madlaine Traverse in

"WHAT WOULD YOU DO?"

Directed the New Whirlwind Western Star,

BUCK JONES in "THE LAST STRAW"

Now Directing Madlaine Traverse in a Series of Special Feature Productions

WILLIAM DUNCAN

EDITH JOHNSON

(Continued from page 110)

ous Dalton boys, of Indian Territory, Texas, and the old West generally. Mr. Dalton is making a series of five Western features from the stories of William Addison Lathrop. I did not get to see Dalton before the camera because of it being a rainy day, but we had a mighty interesting discourse, in spite of the fact that he tried to play the part of an iconoclast and bust some of my fondest fancies.

Sears Brought Civilization.

Emmett says the bad man of the screen and the bad man of real life have very little resemblance to each other in either costume or habits. He declares that the picturesque garb of the West departed when Sears and Roebuck catalogues arrived from the East, years and years ago.

He told me that he had never had on a pair of chaps but once in his life and then he was only kidding. So far as the two-gun man is concerned, Emmett says there ain't no such varmint.

"One gun is as much as a man can handle at one time," says Emmett. "When two guns are needed, it's time to run."

I am satisfied that Mr. Dalton knows the West like a book but I think he must have been spoofing me. Wouldn't it be terrible if what he says is true? Can you imagine a desperate dare-devil of the desert without his clothes?

Only Turpin Could Do It.

Can you visualize a bandit in spats? Why, it just naturally stands to reason that a chap all dressed up like Astor's horse with a two-button sack coat, a pair of creased trousers and a plush lid could not be as bad as one wearing a harrycarey hat, a doug shirt and a pair of billhart pants. It doesn't stand to reason, now, does it?

And if we believed all that Emmett said about a two-gun man being compelled to cast his keen and glittering eye along both barrels of his gats at one and the same time—why—Ben Turpin is the only actor in the movies who could get away with it.

The lady who rode the white horse into the ball room was Barbara Castleton. The ball room was a scene from Mary Robert Rinehart's "Dangerous Days," that Reginald Barker is making at Goldwyn's. A splendid scene, filled with 100 people in gorgeous costumes. Lords and ladies, kings and clowns, knights, poets, peasants, polar bears and Clarissa Selwyn with a magnificent feather head dress on a dias.

A Beautiful Scene.

Reggie Barker climbed up on his platform, said "Music—action!" in his gentle voice, and the band played, the people danced. Bertram Grassby, costumed as a harlequin, waltzed into the room, held the dancers with a gesture. An advance guard of six clowns came in, two abreast. Then Barbara Castleton, all dressed up like a circus rider on her milkwhite steed.

Great stuff. I'll say it was great stuff! There are times when I actually appreciate my job, and this was one of the times.

The day after Goldwyn's I went over to Tom Ince's studio, where Louise Glaum was entertaining and being entertained by Lerdo's Mexican orchestra, that is playing at Tally's Kinema and Broadway theatres.

Miss Glaum likes Mex music so much that she had Mr. Tally bring the musicians out to the studio, and they spread themselves out on the lawn in front of the George Washington entrance to the buildings and made the welkin ring and all our feet itch with the dancing fever while they tore off bewitching strains of harmony.

Bert Thrilled Viola.

I think I have covered the week, with the exception of Jack Dempsey and the 5,000 chickens, both of which items will have to go into another story. Oh, yes, about Viola Dana's gum.

This was a small incident—or perhaps accident would be better, although there is no record of gum swallowing ever having proved fatal—but an incident that speaks eloquently of the lack of jealousy between the stars and eloquently of Bert Lytell's ability to thrill and still the emotions.

Whenever an actor can pull stuff of such realism that a fellow artist standing on the side lines will so far forget herself as to gulp down a gob of gum, it is a splendid tribute to the art of the artist pulling the stuff, believe you me.

Bert was deeply moved and said that he had never been paid a more sincere compliment in his life.

Williams Returns to Metro.

Horace Williams, who was casting director at the Metro studios in Hollywood for a year and a half prior to the regime of Maxwell Karger, director general, has returned to the studios in his old capacity. David Thompson, production manager, re-engaged Mr. Williams to take care of the increasing responsibilities of the casting department.

Goldwyn Directors Now Use Portable Power Plant

THE portable power plant, recently secured by Goldwyn Pictures Corporation for the use of companies located at the Culver City studios, is proving a great help to directors confronted with the need for taking scenes in dimly lighted places. The new equipment may be transported to any location desired and operated without difficulty by the director seeking atmospheric night effects, or aiming to illumine dark interiors.

A technical description of the power plant reads: 100 h. p., 6-cylinder, gas motor, connected by flexible link coupling to 500 amp., 2-wire 100-volt interpole, compound wound, direct current generator. It is mounted on a cast iron base with water-cooling system and including a switchboard, starting motor and battery. The entire equipment is carried on a five-ton trailer. The approximate cost is $4,500.

This portable power plant eliminates the installation of transformers and is advantageous in that it provides a direct current which is steady and strong.

Miss Young's First 1920 Release.

Clara Kimball Young, with her manager and director, Harry Garson, are in San Francisco, where the company is spending a week or more on exterior scenes for "The Forbidden Woman," Miss Young's next release. This production will be given to the public as Miss Young's first offering for the year 1920.

Pictorial Synopsis of Mary Miles Minter's Capture of San Francisco with "Anne of Green Gables."

Mary arrives, at the left. Seen with Ralph Quive, 'Frisco Realart manager. Center, she visits the Boys' Dormitory. Right, she packs the Tivoli in the face of the rain.

SCREEN CLASSICS

PRESENTS

"Sentimental Bloke," Australia's First Big Film, Scores a Real Hit

AUSTRALIA'S first big motion picture production, "The Sentimental Bloke," was given a private preview in the St. Francis Hotel, Berkeley, Cal., on the evening of December 16 before an assemblage of several hundred invited guests. The general opinion was that if future productions maintain the high standard set in this one, Australia will have to be reckoned with as a producing field. This picture was made by the Southern Cross Feature Film Company, of Sydney, and the releasing rights are controlled by E. J. Carroll, who brought it to this country, Eugene H. Roth, of the California Theatre, is the American representative of Mr. Carroll.

"The Sentimental Bloke" is adapted from C. J. Dennis' book of verse of that name, a work that has few equals in the realm of dialect verse. It was produced by Raymond Longford and photographed by Arthur Higgins. The story is compelling in its interest and the film bears none of the earmarks of crudity that usually distinguish the first effort of a producer. It runs smoothly from beginning to end, with its absorbing comedy being heightened by the droll bits of verse that make up the titles.

Arthur Tauchert fills the title role of "The Bloke" to perfection and his experiences in meeting Doreen, delightfully portrayed by Lortie Lytell; his courtship, the lover's quarrel, getting acquainted with "Mar" and finally getting married and settling down on a berry farm, make film entertainment par excellence. The story depicts true metropolitan and rural life in the Antipodes and has more than ordinary educational value, as there is not a bit of "built" exterior in the entire six reels. Gilbert Emery as "Ginger Mick" and W. J. Coulter, as Uncle Jim add to the perfect cast.

Frisco's Film Row to Expand.

All doubts as to the permanence of Golden Gate avenue as San Francisco's "Film Exchange Row" have been swept aside by arrangements that have been completed whereby a large structure will be erected at Leavenworth street and Golden Gate avenue for the use of the Famous Players-Lasky Corporation, the Goldwyn Pictures Corporation and the Realart Pictures Corporation. These concerns are now occupying upstairs quarters in Market street buildings and all are handicapped by lack of room and adequate film handling facilities. The new arrangement will help.

The Late Jack London.
An informal shot of the master story writer, four of whose novels will be produced by Metro.

Build Village Street for Metro Film.

A Canadian village street scene built by Metro on the old Universal ranch in the San Fernando Valley, outside of Los Angeles, was the setting for Bert Lytell's new Screen Classics, Inc., picture, "The Right of Way," for several days.

This complete street was more than 200 yards long. Stores and houses typical of the backwoods country of Canada were built on both sides. The buildings were of frame structure, some one story and others two.

Author Present at Making of "Stronger Than Death"

THE Australian author, I. A. R. Wylie, whose novel of Anglo-Indian life is the basis of "Stronger Than Death," Nazimova's forthcoming screen production, was present during the major part of the work on the picture at Nazimova's studios in California. Miss Wylie visited the studios at Nazimova's personal invitation, and gave many valuable suggestions, which the star accepted and utilized for the improvement of her screen work.

Miss Wylie spent about two months in almost daily visits to the Nazimova studios. Together with a friend, Rachel Barrett, she was touring this country in a novel and thorough-going way. Her method was to take up her residence in a typical section, and live in that neighborhood until she knew it well. She passed three months with friends at La Jolla, Cal., making trips to Coronada and other nearby places, besides her journeys to Los Angeles. She expressed herself as being quite in love with California as a literary workshop.

Brown to Los Angeles for Clark Cornelius Company

COLVIN W. BROWN, of the Clark Cornelius Corporation will leave New York before the first of the year for the Pacific Coast to spend several weeks in the interests of the company. He will spend most of his time in Los Angeles, but before his return to New York will visit exchange centers on the Pacific Coast and in other sections of the west.

He will be joined within a few weeks at Los Angeles by H. C. Cornelius, vice president of Exhibitors Mutual and treasurer of Clark Cornelius Corporation, who plans to spend several months in Los Angeles.

"The Third Generation" Presents a Fresh, Vigorous and Appealing Story.
A Robertson-Cole Superior picture with a notable cast, including Betty Blythe and Mahlon Hamilton.

EDDIE POLO
now making
"THE VANISHING DAGGER,"
an 18 EPISODE UNIVERSAL SERIAL

J. GRUBB ALEXANDER

SCREEN AUTHOR

ORIGINALS— —TITLES
—CONTINUITIES—

Katherine McDonald's first
First National Production

"THE THUNDERBOLT"

The PICTURE that is breaking all house records!

Also her second First National Production

"THE BEAUTY MARKET"

Shortly to be Released

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TWO REELS EVERY TWO WEEKS

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"- - the shining masterpieces of all times - -"
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"- - greater than present day production skill provides - -"
"- - marking an advance in cinematic art when produced three years ago - -"

include:

MONTE M. KATTERJOHN'S

The Flame of the Yukon
The Clodhopper
The Weaker Sex
The Apostle of Vengeance
The Female of the Species
The Patriot
Back of the Man
The Gunfighter

If some sparkle of unique originality peculiarly native to their creator had not been written into these stories and continuities, then how does it happen that three of the first announced group of re-issues appear in the above list?

Plans are also under way to re-issue certain Paralta Plays which were conceived by the same mind, and which a board of reviewers have adjudged superior to present-day productions.

The quality of creative genius is ever superior to quantity output.

And so——

"Alaska" will be offered by its creator during 1920 as a Katterjohn Play, in ten parts—an evening's entertainment.

Another Endorsement of Brunton Service

Los Angeles, Cal., October 2, 1919.

Mr. Robert Brunton,
Brunton Studios, Inc.,
South Hollywood, Cal.

My dear Mr. Brunton:

Now that the public has given its verdict on "The Miracle Man," I should like to tell you how much I value the co-operation of your organization in the production of the picture.

I congratulate you on the organization that you have built up, and you are deserving of the thanks of every independent producer.

Your very best well wisher,

Sincerely,

George Loane Tucker

JESSE D. HAMPTON PRODUCTIONS

H·B·WARNER

BLANCHE SWEET

WILLIAM DESMOND

STUDIOS
HOLLYWOOD, CALIFORNIA

NEAL HART

Starring in

NEAL HART
PRODUCTIONS

Released through the

CAPITAL
FILM CO.

"HOOT" GIBSON

Starred in:

"The Crow"
"His Voice on the Wire"
"Double Hold-Up"
"Harmony Ranch"
"Winning a Home"
"Roaring Dan"
"The Lone Hand"

Winner of the Gold Belt in Pendleton, Ore., for the best all around Cowboy in the world in 1912.

PELL TRENTON

HAS APPEARED IN FOLLOWING CURRENT RELEASES:

Playing Opposite

BLANCHE SWEET—
In "Cressy"

EDITH STOREY—
In "The Greater Profit"

MAY ALLISON—
In "Fair and Warmer"

VIOLA DANA—
In the most artistic picture of the year, "The Willow Tree"

GLENN W. CAVENDER

The Original "Boob" in Pictures

Featured in

FOX SUNSHINE COMEDIES

Under Supervision of Hampton Del Ruth

GIBSON GOWLAND

LEADING CHARACTER ROLE IN
"White Heather" "Blind Husbands"
First 1920 George Loane Tucker Production
"The Right of Way" "The Fighting Shepherdess"

LYNN F. REYNOLDS
DIRECTOR

Wishing You All
A Merry Xmas
and
A Happy New Year

LOS ANGELES OFFICE
MOVING PICTURE WORLD
G. P. HARLEMAN A. H. GIEBLER

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Progress of Past Year Presages Bright Future

THE year 1920 opens on a period in the history of the educational film when the last milestone of the preliminary stage is in sight. After years of incredulity the industry has finally awakened, not only to the necessity of making a substantial preparation for a market that is fast revealing itself, but it is also being moved by a spirit of competition, which, as the old saying goes, "is the life of trade."

It is true that up to the present time the problem of making possible the use of the instructional film in the school has been bandied about without making marked progress. System in attempting to handle the situation has been lacking to a great degree; there has been no definite plan followed, and the maximum effort has busied itself with the gathering together of the material already on hand. The majority of this material was not made with a view to satisfying any definite form of instruction and does not fit in with the more progressive methods of modern education.

Let this be as it may, the time is at hand when the production of films fashioned along constructive and analytical lines, films which will visualize and make clear to the child, or to the college and university student, the intricacies of subjects which after years of study are often but vaguely understood, will be an important branch of the moving picture industry.

If we look back over the past year we will find that a vast change has taken place in the attitude of the producer toward the instructive film, and in more than one instance strictly educational departments have been added to the executive machinery. Capital from some of the wealthiest organizations in the country is being placed at the disposal of the scientific screen, and we have great reason to believe that amazing progress will be made in this field before 1921 rolls around.

It is in anticipation of big things ahead that we are opening a department for educational and non-theatrical news, through which we hope to keep our readers alive to what is happening in this field, and to be a source of inspiration as well as information in so far as we can.

Exemplify Right Idea on Teaching with Film

UNDER the auspices of the New York City Federation of Women's Clubs, an illustration of the adaptability of the film in teaching was given in the ballroom of the Hotel Majestic, New York City, on the afternoon of December 15, through the courtesy of Copeland Townsend, manager.

The films presented were as follows, selected for the occasion by the Carter Cinema Company: Nature study, "A Day with John Burroughs," by courtesy of Prizma, Inc.; arithmetic and algebra, "Square and Cube Root"; biology, "How Life Begins"; child welfare, "Our Children"; Americanization, "The Making of an American." The two films chosen to illustrate the teaching of geography and physiology did not arrive in time for the program, and were, respectively, "The Grand Canyon of Arizona" and "A Microscopical View of Our Blood System."

The first of the number shows the celebrated naturalist revealing the beauties of nature, including landscapes, birds, flowers, insects and other forms of animal life, to children who accompany him. The second makes clear by means of blocks a couple of mathematical problems, while number three reveals by delicate methods the story of the origin of life, starting with the lowest forms and ending with the mammal. The child welfare picture illustrates not only the proper methods of caring for the baby, but also the benefits of maintaining a local health clinic. The last and not the least important in the American plan of things shows the foreign-born how to become good citizens, the first steps in which are the mastery of the English language, and the study of life as it is lived in the Great Democracy.

Children Have Theatre for the Holiday Season

A THEATRE for children, with the choicest of films adapted especially for youngsters, and a Christmas pantomime presented by child actors and music selected by the men who have made the Rivoli and Rialto famous, opened at 1 o'clock Christmas (Thursday) afternoon. The Sixty-third Street Music Hall, between Broadway and Central Park West, has been engaged for the holiday season by Hugo Riesenfeld, and every day from 1 to 6, until Sunday, January 4, there will be a new picture bill. The pantomime, staged by artists from the Riesenfeld theatres, assisted by Edward Falck, former assistant conductor of the Metropolitan Opera, will be run the entire holiday season. The best of the soloists who have been heard at the Rivoli and Rialto will appear at this new house, only this time they will present selections especially for the youngsters.

Goldwyn Has Zinc Mining.

In the campaign of the Ford Educational Weekly in presenting the products of American industry in the making, the preparation of zinc for commercial use has been filmed. In the next issue of the Ford Weekly the cameraman descends the zinc mine shafts in the miners' cage, and films miners and mules at work mining the ore and conveying it in cans from the interior of the mine to the shaft where it is hauled to the surface. The washing of the ore by gigantic machines and also views in the smelting plant are shown.

No Room for Mourners on This Bench.

Presenting Ina Claire, Belasco star, who has signed with Metro to make a screen version of her famous p lay, "Polly With a Past."

David Kirkland Directed Holmes in New Metro Film

DAVID KIRKLAND, who directed Taylor Holmes in his first independent production, "Nothing But the Truth," the picturization of Frederic Isham's novel that will be distributed exclusively by Metro, is not only a director of note but a late captain in the A. E. F. Director Kirkland enlisted at the beginning of the war, earned a captain's commission and was sent to France. He served there until the armistice was signed, when he returned to America, and took up his old work back of the camera.

Upon returning to the United States, Mr. Kirkland was engaged by the Constance Talmadge Film Corporation, and directed this star's first two pictures under her First National contract, "A Temperamental Wife" and "A Virtuous Vamp." Just about this time Taylor Holmes was perfecting Taylor Holmes Productions, Inc., and he selected Mr. Kirkland. The latter's experience had included a noteworthy career on the speaking stage, as well as extensive film work for Universal, Famous Players, Pathe and World.

"Nothing But the Truth" is scheduled for early release through Metro, exclusive distributors of the Holmes productions in the United States and Canada. This comedy, which is known in story form to a multitude of readers, was a stage vehicle for William Collier, who played James Montgomery's dramatization of the Isham novel. On the stage "Nothing But the Truth" was one of William Collier's greatest successes, running in New York alone for more than forty weeks, subsequently playing throughout this country and almost the entire civilized world.

London and Paris to See Artistic "Broken Blossoms"

GUY CROSWELL SMITH, LTD., the American company holding all foreign rights to D. W. Griffith's artistic "Broken Blossoms," announces the sale of the rights in Great Britain for the largest figure ever paid for a cinema production in that country.

George Bowles, general European manager for the company, cables at the same time that he has been obliged to open larger offices at 6 Rue de la Paix in Paris, where plans are now ripening for the presentation of this production in one of the largest theatres in Paris. Mr. Bowles has refused several big cash offers for the French rights to "Broken Blossoms" and prefers to see to its presentation in that city under his personal supervision. It will be handled there upon the same scale as it was in New York during its run at the Cohan Theatre. The sale of the Great Britain rights also provided for the same elaborate production of the story in London before it is released in any other parts of the United Kingdom.

Guy Croswell Smith, Ltd., has also closed a deal by which this company takes over all remaining foreign rights to the Griffith spectacle, "Intolerance." In this connection Mr. Bowles will handle both pictures for the remaining territory in Europe and is due to open offices in London for Guy Croswell Smith, Ltd., and distribute from the two centers, Paris and London.

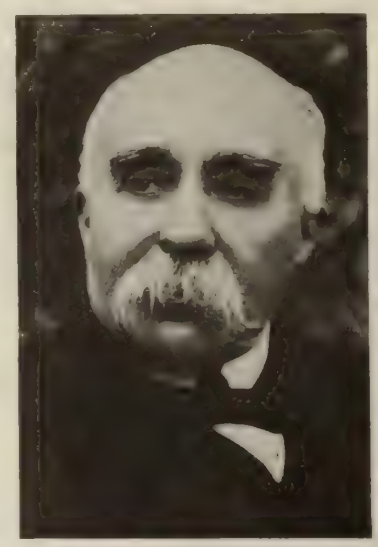
Pathe Has Special One Sheet.

To further augment its strong exploitation campaign on "My Husband's Other Wife," third of J. Stuard Blackton's feature productions for Pathe, with Sylvia Breamer, Robert Gordon, Warren Chandler, and May McAvoy in the cast, a special one sheet is being issued by Pathe.

"Don't get a divorce until you see 'My Husband's Other Wife,'" the one sheet reads. It is strikingly done in orange and black and in a forceful manner hits the point of the drama produced by Commodore Blackton.

Fox Gets Screen Rights to Clemenceau's Novel

WILLIAM FOX, president of Fox Film Corporation, has secured from Georges Clemenceau, premier of France, the screen rights to the only novel that the noted stateman and journalist has written. It has been published in both French and English under the title "The Strongest."



Premier Georges Clemenceau
"Tiger of France" who has prepared a motion picture version of his "The Strongest" for Fox production.

M. Clemenceau himself prepared the cinema version of his famous and fascinating story. The tireless worker who pointed the way to victory during the darkest hours of his country's fearful ordeal in war, worked on the adaptation of his novel even while he was engaged in trying to untangle a skein of the most difficult diplomatic problems in the history of the world. His adaptation has been finished and now "The Strongest" is ready to be filmed. R. A. Walsh will direct the production.

Premier Clemenceau for many years has been a devoted patron of the silent drama. In fact, it is one of his hobbies. Long ago the great statesman declared that the cinema was the one and only logical method by which to make the whole world one in thought, aim and accomplishment for the betterment of humanity. He has pointed out that, with the aid of the cinema, language was not necessary—that a story told in pictures would appeal to all classes.

Famous Players May Lease Instead of Run Theatre

NATHAN KORN, New York representative of the Famous Players-Lasky Corporation, was in Cincinnati recently conferring with the architects who are preparing plans for the building to occupy the site recently purchased by Max Goldstein at Fifth and Vine streets. The plans as announced during the visit of Mr. Korn contemplate the erection of an eighteen-story office building to cost approximately $4,000,000. Included in the plans is provision for a large store, which, it is said, will be occupied by the Wanamaker department store corporation. This would utilize the larger part of the first floor.

A theatre will be built, using a part of the first, second and third floors, and will be along the lines announced some time after the purchase of the property. Seats will be provided for approximately 3,100 persons.

It is now said that it is uncertain whether the Famous Players-Lasky Corporation will operate the theatre as a first-run moving picture house or lease it to Marcus Loew for a vaudeville house. Following the original announcement of the purpose of the company to use it for presenting its own shows, an association of leading exhibitors in Cincinnati and vicinity was formed to combat this principle. No definite date has been set for starting work on the building, but it is believed there will be little delay in the erection of the building.

"The Play's the Thing" Is American's 1920 Slogan

SAMUEL S. HUTCHINSON, president of the American Film Company, Inc., is making his way back from Santa Barbara to Chicago for the Christmas holidays. En route he is spending some time at the American distributing branches at San Francisco, Los Angeles, Salt Lake City, Denver, Oklahoma City, Omaha, Kansas City, Des Moines and Minneapolis, where he is making a happy resumé of the 1919 business of the "Flying A Super-Specials" and sharing his enthusiastic plans for big things for the new year.

"The most gratifying success of our big super-attractions beginning with 'Six Feet Four,' followed by 'The Hellion' and 'Eve in Exile' mark our new policy a winner," Mr. Hutchinson writes.

Flying A's 1920 Plan.

"'The play's the thing'—the new slogan of the American—is most assuredly in line with the best trend of thought today. The meat of the highest priced and most popular novels, stars chosen who are best fitted for the parts, the best acting obtainable, with no restrictions and no precedents—the line of least resistance to phenomenal success—this is the 1920 campaign mapped for the Flying A's. Each film treated as a single unit, each aiming to be better than the last, with the thumb of the management constantly on the public pulse—an infinite vista of superb possibilities is open to 1920 Americans.

"With no cast-iron release dates, the American films are completed when they are perfect; new when and where they are new; an assured success before they appear. No clamps on the Flying A Specials!"

"Valley of Tomorrow" Is Next "Flying A" Special

THE VALLEY OF TOMORROW," which is just emerging from the laboratory stage in the American Film Company's work-rooms, was designed by Stephen Fox to give rein to William Russell's versatility as an interpreter of strong emotional parts, as well as the master of dynamic action.

Because the story enlists the sympathy of the spectator from the start by its high moral tone, he finds himself with strained attention solving the knotty problems of right and wrong that present themselves with kaleidoscopic speed to the camera of conscience. The mental struggles between old family traditions and a newer, finer sense of honor form the backbone of a drama which enables a strong cast to run the gamut of human emotions.

Mary Thurman plays the role of the Italian sister while Elenore Colonna, provides an excellent support in the leading feminine role. Fred M. Malatesta, a native Italian, presents a true-to-life study of the moral outlaw who later becomes a miserable suppliant for mercy. Pauline Curley makes an appealing little sister. Harvey Clark, Frank Brownlee, Jeffrey Sloan, Frank Clark and Lewis King, a younger brother of the well-known director, Henry King, are other popular screen players in the cast. Emmett J. Flynn directed the production of the picture.

Prominent Belgian Artiste Starred in American Film

R. R. NEHLS, general manager of the American Film Company, Chicago, has gone to the Santa Barbara studios of the company to see that the new production plans for "Flying A" pictures are carried out faithfully, in letter and in spirit, down to the smallest detail.

This month the company is in the midst of the initial work on a feature, based on Samuel Merwin's "The Honey Bee." Marguerita Sylva, famous concert artiste and grand opera diva, is carrying the principal feminine role. Here is a part that calls into play all the sparkle, intellect and emotional power that this brilliant Belgian, with a stage record circling the globe, brings to its interpretation.

The American has secured as Mme. Sylva's director Rupert Julian. A strong cast has been assembled to support Mme. Sylva.

In every other production on the American's list for 1920 the same high standards will be found to rule consistently. Big story by a big author—famous director—star of world-wide reputation—high-power cast—lavish settings—minute attention to every detail of production: these are the solidly planted posts that supply the foundation for the "Flying A's" new series of super-features.

ADVERTISING PAYS, you will agree; then why hesitate ordering "Picture Theatre Advertising," by Sargent, a volume with 300 pages devoted exclusively to the ways and means of increasing box office receipts. Postpaid for $2. Chalmers Publishing Company, 516 Fifth avenue, New York.

Dazey a Rapid Worker.

Within four weeks after his arrival in Los Angeles, Frank M. Dazey had two continuities in course of production at the Louis B. Mayer studios. One picture is Caroline Lockhart's "The Fighting Shepherdess" in which Anita Stewart is starred, and the other is Grace Miller White's "Polly of the Storm Country" with Mildred Harris Chaplin as the star. Both are for release through the First National Exhibitors Circuit.

Mr. Dazey is under a long-time contract with Louis B. Mayer and is now working upon a new story which will be shortly announced as a starring vehicle for either Anita Stewart or Mildred Harris Chaplin. He has just finished a stage play which his father, C. T. Dazey, author of "In Old Kentucky," is now placing for production in New York.

St. John Becomes Republic's San Francisco Manager

FLOYD ST. JOHN, for several years manager of the San Francisco branch of the World Film Corporation, and now filling a like position with the Republic Distributing Corporation, has met with a degree of success that is unusual, to say the least. He stepped into the film exchange business as a full-fledged manager, with a record of twenty years' continuous service with a typewriter concern to his credit, and proceeded to apply proved business principles to this industry.

Floyd St. John.
San Francisco Manager for Republic Distributing Corporation.

Without any hurrah the World business was developed until the local exchange was one of the leading branches, and large additions to the quarters and to the working staff were imperative.

Mr. St. John is a leading member of the San Francisco Film Exchange Board of Trade and is vice president of the National Association of F. I. L. M. Clubs. In speaking of the change from the World to the Republic Distributing Corporation, Mr. St. John states that the transfer was brought about in this field without the loss of a contract.

Make Scenes for Thomas Play in Longacre Theatre

OUT of one theatre and into another was Doris Kenyon's course while busily engaged in serving two masters, filmdom and stage. Through the courtesy of L. Lawrence Weber, owner of the Longacre Theatre, New York, Theodore C. Deitrich, co-producer of Miss Kenyon's forthcoming W. W. Hodkinson release, "The Harvest Moon," procured that playhouse for the enactment of many scenes in the picturization of Augustus Thomas' stage success.

So Miss Kenyon, who has the stellar role in A. H. Woods' stage production, "The Girl in the Limousine," had a whirlwind time of it in a week of afternoon and evening jumps from the Eltinge Theatre, which houses her stage success, to the Longacre, and vice versa.

Many stage and screen favorites make up the cast in support of the star in "The Harvest Moon," which is being directed by J. Searle Dawley. As her leading man Miss Kenyon has Wilfred Lytell.

One of the important roles is in the hands of Earl Schenck, former leading man but now one of the best-known of screen character actors. Peter Lang, formerly a big vaudeville favorite, has a role commensurate with his ability. Another important role is entrusted to Grace Barton, for years a popular musical comedy favorite.

Marie Shotwell portrays the part of Mrs. Winthrop, a role worthy of her talents. Stuart Robson has a role of big opportunities. George Lessey and Frederick Radcliffe, well-known character artists, complete the roster.

Bookings Follow Prints on Pathe's "Fighting Cressy"

WITH the arrival of the prints on "Fighting Cressy" in the thirty-two Pathe exchanges throughout the country, there has been a great demand for the Blanche Sweet special produced by Jesse D. Hampton from the story by Bret Harte.

The combination of a great star in a story by a well known author cannot be denied by exhibitors, who are fully aware of the box office attractiveness of such an arrangement. The success of "Fighting Cressy" in its pre-release run in New York also has had a big influence in the demand created for the production, which is slated for release on January 11. Blanche Sweet, through "A Woman of Pleasure," further enhanced her reputation as a star of the first magnitude. Her reception by reviewers of "Fighting Cressy," was equally as cordial as the criticisms registered on "A Woman of Pleasure," particular attention being paid by critics to the strength of Bret Harte's story.

"Cressy" contains all the strength and virility of young America in the early western days without making the picture a rough-riding, shooting-up, commonplace wild west film. Robert Thornby directed the production. In the cast are Russell Simpson, Frank Lanning, Walter Perry, Edward Peil, Antrim Short, Pell Trenton, Billie Bennett and young Georgie Stone, the child who started his career several years ago as a mere baby in Griffith and Triangle productions.

Paul Brunet Says Serial Producing Will Attain Great Heights in 1920

SERIAL production, both as to quantity and quality, will reach undreamed of heights in 1920, according to Paul Brunet, vice president and general manager of Pathe Exchange, Inc.

"As a firm believer in the future of the motion picture serial, I can see only the greatest possibilities for this form of screen entertainment in the coming year," said Mr. Brunet. "The history of 1919 proves conclusively that the serial is really just beginning to come into its own. Far from being in the waning stage, it is growing rapidly in popularity among exhibitors and public alike.

"Pathe's serial plans for 1920 have been made in accordance with Pathe's belief in the future of serials. I can say without fear of overstating the facts that Pathe serials in 1919 sounded an entirely new note. They blazed the way for the type of production on which we are specializing for 1920.

Dempsey At Work.

"We have already announced Jack Dempsey, the heavyweight boxing champion of the world, as one of our stars for 1920. He is at present working on a fifteen-episode serial at the Brunton studio in Los Angeles.

"Another new Pathe stars is Juanita Hansen. Miss Hansen will arrive in New York immediately after the holidays to begin work on a serial which will be supervised by George B. Seitz.

"The Arthur F. Beck serial, 'The Isle of Jewels,' will be set for release soon. This has as its co-stars Stuart Holmes and Frances Mann.

"'The Third Eye,' the Louis J. Ganier serial co-starring Warner Oland and Eileen Percy, is near completion.

"Ruth Roland's new serial, 'The Adventures of Ruth,' the first from her own producing company was released and will run well into the new year."

Warners Close Many Sales on Selig's Animal Serial

A BIG deal has been closed by the Warner Brothers on the Selig wild animal serial, "The Lost City," with the Hatch Enterprises, involving rights to New York, New Jersey, Pennsylvania, District of Columbia, Maryland, Delaware and West Virginia.

Mr. Hatch, in commenting on the deal, said he considered himself lucky to get such a sure winner, and exhibited a letter from his representative in Philadelphia, stating that after a trade showing he signed up seventy theatres, which includes the Stanley Circuit, out of a possible ninety-three in that city.

The demand for territory is said to be beyond the fondest imagination of the Warner Brothers. Inquiries and letters are pouring in, not only from state-right buyers, but from first-run theatres.

C. R. Beacham, manager of the First National Exhibitors Circuit of Atlanta, Ga., writes that he signed up a chain of theatres, which includes first-run theatres that never ran a serial before, and in closing the deal it was not necessary to give a trade showing, as the exhibitors stated that they heard so much about "The Lost City," that they would book it on its reputation. Mr. Beacham further states that it will be necessary to order extra prints to accommodate the bookings.

Twenty-four states have been sold. In addition to those acquired by the Hatch Enterprises, the First National Exhibitors Circuit of Atlanta, Ga., have the rights for Georgia, Alabama, Florida, Tennessee, North and South Carolina. The Arrow Film Corporation of Boston, Mass., the New England rights; the Standard Film Service Company of Cleveland, Ohio, has the Ohio, Michigan and Kentucky rights.

Charles L. Stephenson of Toronto bought the Canadian Rights. He called up Toronto on phone and booked "The Lost City" in sixteen large theatres.

Irwin Resigns from Famous Players-Lasky

WALTER W. IRWIN announced this week that he had resigned as vice-president of the Famous Players-Lasky Corporation. In a statement December 23 to the trade press, Mr. Irwin said: "This is the second time I have resigned as vice-president of the Famous Players-Lasky Corporation. The first occasion was last July, but by insistence and urging I was persuaded to withdraw it. This time, however, my resignation stands."

When questioned regarding his future activities, he said that he had just returned from a three-weeks' visit to the coast and expected at an early date to make a definite and interesting announcement to the trade.

It was in May of 1915 that Mr. Irwin stepped out of the active practice of law and incorporated the Vitagraph-Lubin-Selig-Essanay, Inc., to handle the feature product of the four manufacturers, of which company he was general manager and treasurer. At once he introduced into the industry the open booking policy, under which were sold the pictures of each producer strictly according to their drawing power or box office value. However, in September of 1917, when the Vitagraph Company purchased the interests in the sales organization of the Lubin, Selig and Essanay Companies, Mr. Irwin, with but one brand of product to handle, introduced what was known as the rotary star system and which was thereafter followed by other companies under the designation of the star series system.

Likewise he introduced into the industry the first profit sharing and bonus systems, by which the employes shared in a definite percentage of the profits, and each branch organization also received a percentage of the gross proceeds over and above a given quota assigned to it.

It was in December of 1918 that Mr. Irwin resigned as general manager and treasurer of Vitagraph and became vice-president of Famous Players-Lasky Corporation.

King Baggot
Starring in "The Hawk's Trail," the Burston serial handled by W. H. Productions.

Triangle Will Release Two January Productions

TRIANGLE will do its bit to make the year 1920 the most prosperous in the film industry by releasing in January two promising productions, "The Clodhopper," with Charles Ray, and "A Gamble in Souls," with Dorothy Dalton and William Desmond. These stars have proved themselves to be profitable box office attractions and are the first of a series of "great stars in their greatest plays" which Triangle will release during 1920.

"The Clodhopper," written by Monte M. Katterjohn, author of "The Flame of the Yukon" which Triangle released November 23 and which had first runs in many of the largest houses throughout the country, is a Thomas H. Ince production. It is a story which shows Charles Ray at his best, for it permits that popular star to take the role of a farm boy, a role which gained him his greatest fame.

"A Gamble in Souls" is a red-blooded story of the battle between a girl of the San Francisco streets and a minister who are shipwrecked on a deserted isle. The battle between good and evil with ever powerful nature holding both individuals in its grip comprises a theme which tightly holds the spectator.

Secure Many First Runs on New Screen Magazine

PRACTICALLY every large city in the United States now has a picture theatre at which Universal's New Screen Magazine is a weekly feature. A canvass made by Hal Hodes, editor of the magazine, who has been visiting the principal cities of the middle west and the west writes from San Francisco that first runs have been landed in Denver, Chicago, Salt Lake, Butte, Seattle and San Francisco in the past several weeks. This added to the number which has been using the reel for the past year, gives the New Screen Magazine a record that is almost 100 per cent.

Chicago News Letter

by Jas. S. McQuade

Selig Now Directs Production for Selig Polyscope; Ltd., of England

JOHN G. WAINWRIGHT, of London, England, spent two days in Chicago last week, on his way home from Los Angeles, via New York. When I called on him at the Hotel La Salle, I had no inkling of the pleasant surprise that awaited me in the form of news in which the leading pioneer of America in the production of moving pictures figures largely.

Mr. Wainwright is a director of the new Selig Polyscope Company, Ltd., of England, which was organized during the closing days of August last, with a capital of £125,000 sterling. The managing director of the company is H. J. Boam, of London, who is widely known in English film circles.

Our old friend, William N. Selig, who is largely interested in the company, is general director of production for the organization. No films will be produced in England, as all the product will be made in America, under the personal supervision of Mr. Selig.

To Make Superfeatures Only.

The policy of the company confines production to superfeatures, founded on well-known novels and plays, to serials and one-reel animal pictures. The product will be released as new Selig specials in the British Isles, the United States, Canada and throughout the world, and will be handled in the United States and Canada by the Export and Import Film Company, Inc., at 729 Seventh Avenue, New York.

The first production, which is now under way at the Selig plant, Los Angeles, will be entitled "The Mask," adapted from the novel of that name by Author Hornung. Jack Holt and Hedda Nova appear in the leading roles and are supported by a carefully elected cast. It will be completed in about five weeks. Others to follow are "Kazan, the Dog Wolf," "The Kingdom of Slender Swords," from the book of that name, and a serial entitled "The Double Four," adapted from the book by Oppenheim. This serial will be in fifteen episodes, of two reels each.

Selig's Name Popular.

Mr. Wainwright's mission to Los Angeles was to press forward production at the new Selig studios, which have just been completed and where the most modern appliances, electric and otherwise, have been installed.

Mr. Wainwright informed the writer that the name of "Selig" still stands high throughout the entire trade in the British Isles, and that a large following are awaiting the first release of the new Selig Polyscope Co., Ltd. He emphasized the fact that this is the only English producing company in America that is making pictures with American directors, players and general studio staff.

Mr. Wainwright left for New York Saturday, December 20, and hopes to embark for England the first week in January.

December 8 Worst Week for Illinois Exhibitors

HARRY WEISS, co-manager with R. C. Seery, of First National's Chicago office, made a flying trip through Illinois the week of December 8, visiting all the larger exhibitors in the state. That was when the coal shortage threatened to close most of the picture theatres in Illinois.

W. N. Selig
General director of production for Selig Polyscope, Ltd., England.

In Rock Island, Moline and Morrison all amusement places were shut tight. In Rockford and Peoria exhibitors were cut down to six days, and about forty-five towns, of not over 2,000 inhabitants each, were on the verge of closing when the order went out to the miners to go back to work.

At Streator an amusing incident was noticed. There an exhibitor was ordered to close because he was out of coal. Across the street from his theatre was an empty lot, with an abandoned mine shaft. Here it should be stated that Streator is in the heart of the old northern Illinois mining district. With the aid of several boys and the use of screenings were salvaged from the old a few bushel baskets, enough coal shaft to make this exhibitor's theatre the coziest place in town.

At East St. Louis no lights and no heat were allowed in any theatre, and only one arc light was permitted in a street block. Yet, half a mile away, across the river, St. Louis was open in full blast, simply for the reason that it lay west of the Mississippi and in a different regional coal district.

Joe Erber, of the Erber Theatre, however, was equal to the emergency. He put on a double feature program and advertised the fact that patrons would save sixteen cents carfare to St. Louis by coming to his theatre. He packed the house so full that heat was unnecessary, while the solitary light in his box office shed its rays on a waiting crowd outside.

In the coal field district, in southern Illinois, exhibitors reaped a harvest. There the miners with their families attended the theatres in crowds. As a rule, however, excluding Chicago, the week was the worst for exhibitors ever experienced in the state. The weather, besides, was the coldest experienced in years, for that time of the year, the mercury registering twenty-five degrees below zero at Aurora, Freeport and Peoria.

Eastman Official Gives His Impressions of Los Angeles

GEORGE A. BLAIR, general manager of the Eastman Kodak Company, made a brief stay in the city last week on his return to Rochester after a visit to Los Angeles which lasted four weeks. During a conversation he stated that production in the western city is exceedingly heavy at present and that the outlook is most promising for an indefinite period.

Messrs. Zukor, Goldwyn and J. D. Williams were all in Los Angeles, evidently in connection with the formation of the "Big Seven" league of directors.

In his round of the studios, Mr. Blair was especially impressed by the extensive use of electric lights. He noticed that all interior sets, most of which were formerly made by sunlight, are now taken with artificial light. Another feature observed by him was the increase of new, artificially lighted stages —many of which are most spacious— now in course of construction, while quite a number are already completed. This system tends to greater photographic consistency, Mr. Blair states, from the fact that artificial light is always uniform; whereas a scene, part of which has been taken in the evening of one day and finished the following morning when the sunlight is greater or less in intensity, lacks uniformity. Besides, the waits occasioned by uncertain sunlight are eliminated, which

means quite a saving of both time and money.

Mr. Blair was also strongly impressed by the increase in the number of release prints which are now being made in Los Angeles, thus assuring quicker service for western exhibitors.

Another feature that gripped his attention was the healthy condition of the exhibiting business. Every afternoon and evening, during his stay, it was the rule to see long lines of patrons awaiting their turn to enter their favorite theatre. The presentation of pictures in theatres visited by him bore distinctly the high quality mark, in which music was an important factor.

Stowell Leaves Estate of $17,000 to His Aunt

IT IS announced through unofficial channels that Mrs. Ella Rogers, an aunt of William Stowell Farr, who lives at 302 South Winchester avenue, Chicago, has been left an estate of $17,000 by her nephew, who met his death recently in a railroad accident in the Belgian Congo, South Africa, while engaged in a moving picture expedition for Universal and the Smithsonian Institute, New York.

The screen name of William Stowell Farr was William Stowell, under which he won wide popularity and much fame among moving picture fans and the film world generally.

Schaefer Gives House to Workers for New Year's Eve

CHARLES H. RYAN, manager of the Garfield Theatre, 2844 West Madison street, owned by Charles J. Schaefer, during a call last week gave the information that the popular boss of the Garfield had donated the use of the theatre to his house employes for New Year's eve. A high-class vaudeville show will be booked for the occasion by Joe Pilgrim, an old vaudeville manager long connected with the Academy of Music, who will also be stage director for the occasion.

Manager Ryan, who is a live advertiser, is sparing no pains to let every man, woman and youngster in the neighborhood know that the big benefit show is coming off. Muslin banners, posters, dodgers, mailing list and slides have all been pressed into lively service, so that the event may prove both successful and memorable.

The entire receipts will be distributed among the employes of the Garfield, it is announced.

Bee Hive President Plays Santa Claus to Wounded

R. C. CROPPER, president of the Bee Hive Exchange and of the Cropper Distributing Corporation, has played Santa Claus to the wounded soldiers at Fort Sheridan. Through William S. Otis, field director of the American Red Cross at Fort Sheridan, Mr. Cropper has donated two complete shows a week for one year, on Mondays and Wednesdays. The programs will be selected from current releases. Arrangements have been made by Mr. Otis to show the pictures also to the bedridden boys in the various wards by the use of portable machines, as well as to those able to get around to the gymnasium.

It goes without saying that a few thousand of Uncle Sam's brave soldiers wished Mr. Cropper a Merry Christmas and a Happy New Year.

Thomas R. Wilson Joins Typhoon Fan Co. Staff

THOMAS R. WILSON, who has been in charge of ventilation of the health department of the city of Chicago for many years, has joined the personnel of the Typhoon Fan Company in Chicago and will work with John P. Gleason, sales engineer, in this territory. Mr. Wilson is well known to Chicago exhibitors by reason of his long service for the city in ventilation matters, and he is thoroughly acquainted with all the requirements for the cooling and ventilation of theatres.

The company's office has just been opened in the Garrick Building, to meet a constantly increasing demand in the territory. Mr. Gleason has been Chicago representative for three years and is well known to the trade.

Playhouse Changes Ownership.

H. M. Smith, manager of The Playhouse, Michigan avenue, for A. G. Spencer, Inc., since its opening, a little over three months ago, has purchased the interests of Mr. Spencer, who will have no further connection with the management. Mr. Spencer's other business activities required so much of his time that it was impossible for him to devote the necessary attention to the interests of the house. The change of ownership took effect Monday, December 8,

Hill Leaves Famous Players.

Walter L. Hill, who has ably filled the position of publicity man for Famous Players-Lasky, in the Chicago office for several years past, and who has been doing fine work also in the exploitation field more recently, has resigned. Daniel Roche has succeeded Mr. Hill and henceforth will have entire charge of publicity and exploitation here.

F. P. Flanagan, special representative of the educational department of Famous Players-Lasky, has been doing intensive work recently among exhibitors in promoting interest in the new Paramount Industrial Digest, a one-reel feature.

Chaplin Comedy Big Success.

Charley Chaplin's latest comedy, "A Day's Pleasure," was released in Chicago by First National, Sunday, December 13, at the Randolph, and at the Rialto and McVickers, Monday, December 14. Aaron J. Jones states that it has been showing to extraordinary business in all three houses and that it will be shown exclusively in the Loop until January 11. On January 12 it will be released generally throughout the city.

DeKruif Writes for Robertson-Cole.

George E. DeKruif, who has had charge of publicity in Universal's Chicago office since Harry Rice left for New York, has resigned that position to become exploitation and publicity representative for the Robertson-Cole Distributing Corporation, in its Chicago office, in the Consumers' Building. Mr DeKruif took up his new duties Monday, December 22. Max Levey, manager of the Robertson-Cole Chicago office, made the appointment.

Big "U" Comedians Visit Chicago.

Eddie Lyons and Lee Moran stopped over in Chicago December 18, on their way from New York to the Coast, where they will immediately start work on a series of comedy dramas, of five reels each, for Universal. They have just signed a long term contract for this work. These comedy dramas will be based on popular stories, familiar to the fiction reading public.

Jack Ford, Universal's director for Harry Carey, passed through the city last week for Los Angeles, where he will direct James J. Corbett in his coming picture, "Outdone."

Equity Disposes of Last Territorial Franchise

THE last territorial franchise for the productions of Equity Pictures Corporation was disposed of recently when T. E. Larson secured the rights for Texas, Oklahoma, Arkansas and Missouri and left New York for the middle west to establish offices.

"Eyes of Youth" will be the first release. Offices are being opened now at Dallas, Kansas City and St. Louis with branches in other localities.

Mr. Larson has incorporated a new organization for the distribution of Equity productions which has been titled Peacock Productions Company, of which Mr. Larson will be general manager.

Mr. Larson has already secured the services of a number of well known film men who will be installed in his various exchanges as well as a number of salesmen of recognized ability and who have been associated with him before.

Mr. Larson's headquarters will be in the Majestic Theatre Building, Tulsa, Okla., but he will act in the capacity of general traveling manager and devote his personal attention to all contracted engagements in addition to offering co-operation and aid to exhibitors.

"Eyes of Youth" will be released by Peacock early in January.

Wilk Makes Many Sales on Brady and Warwick Films

JACOB WILK, who is handling a series of reissues of Alice Brady and Robert Warwick pictures, reports the sale of the following territorial rights: to M. Feitler, 414 Ferry street, Pittsburgh, for Western Pennsylvania and West Virginia; to Reliance Film Exchange, Mather Building, Washington, D. C., for Maryland, Delaware, Virginia and District of Columbia.

The Alice Brady pictures include "Maternity," "The Trap," "A Woman Alone," "Darkest Russia," "The Dancer's Peril," "A Gilded Cage," "La Boheme," "The Rack," "The Divorce Game," "Spurs of Sybil," "Miss Petticoats," "A Self-made Widow," and "The Hungry Heart."

The Robert Warwick pictures include "Man of the Hour," "Stolen Voice," "Friday the 13th," "Human Driftwood," "The Man Who Forgot," "Family Honor," "The Face in the Moonlight," "All Man," "A Girl's Folly," "Sudden Riches," and "False Friend."

Boston Sees War Film.

The Boston Photoplay Company, which controls the rights to W. H. Productions Company's seven-reel feature, "The Lost Battalion," for the New England territory, held a special trade showing of this feature at Boston about a week ago. Exhibitors from every corner of the New England territory flocked to see this much discussed production. That they were not disappointed is manifested by the rapidity with which this production is reported as being booked. Bookings are solid, and far in advance, says the Boston Photoplay Company.

"In Old Kentucky" Ran on Stage for 27 Years

BECAUSE of the extensive publicity campaign behind the Louis B. Mayer production, in "In Old Kentucky," starring Anita Stewart and because the play on which the picture is founded has enjoyed a run of twenty-seven continuous years as a "legitimate" production, there is naturally a great deal of interest being manifested in the author, Charles T. Dazey.

The veteran actor, James O'Neill, produced Mr. Dazey's first regular play, "An American King." In quick succession he furnished plays to Newton Gotthold, Katie Putnam, Maggie Mitchell and others. Then came the production of "In Old Kentucky," which at once won a place in the popular heart it has never lost. Thereafter he wrote successful plays for many of our foremost stars, including May Robson, Nat Goodwin, Wilton Lackaye, W. H. Crane and others, besides writing a number of successful melodramas, such as "The War of Wealth," "The Suburban," "Home Folks" and others.

A few years ago Mr. Dazey became much interested in pictures and has since then written mainly for the screen. A long list of successes has come from his pen in this field. Among them may be mentioned: "Manhattan Madness," for Douglas Fairbanks, and "Wolf Lowry," for Bill Hart.

Harold Lloyd Introduces New Fun in Third Comedy

HAROLD LLOYD branches off into a new line of comedy endeavor in "From Hand to Mouth," third of his special $100,000 two-reel features distributed by Pathe, which will be released on December 28. In the first of his series Lloyd leaned more than ever toward a real story and in this offering he has even more plot.

Mildred Davis, Lloyd's new leading woman, makes her debut in two-reel productions in the third of the series. She is an ideal "opposite" for the young comedian, and from her work in "From Hand to Mouth" she should become a prime favorite. She is a beautiful girl, still in her teens, but talented.

Lloyd's originality in putting over and developing comedy "gags" was never more apparent than in "From Hand to Mouth." Snub Pollard assists Lloyd in the mirth making.

The advertising material on this comedy comprises everything that is of value to an exhibitor. A special combination broadside and press sheet is being issued by Pathe, in addition to special one, three and six sheets, and slide; also stock one, three and twenty-four sheets.

Birmingham Newspaper Has Column for Children Devoted to Pictures

MOTION picture theatres of Birmingham, Ala., with the co-operation of one of the leading daily papers of that city are getting some very excellent advertising and, what's more, are getting it virtually free of charge, through an arrangement that could easily be made in other cities.

The Birmingham Ledger every Sunday publishes a full page devoted to the children. There are pictures and stories dear to the hearts of the kiddies, but prominently featured on this page is a department devoted to the screen as it concerns the children. The caption over this department reads as follows:

"Mrs. Myrtle Trout Tells Children the Movies They Should See This Week."

Then across two columns is a letter addressed to the children by Mrs. Trout, and in this letter she tells the kiddies the pictures that would interest them and that are billed to show at the local theatres during the coming week.

Hammond Mainly Responsible.

Manager Hammond, of the S. A. Lynch Enterprises branch in Birmingham, is the one man mainly responsible for getting the Ledger to run such a department. Mrs. Trout is a prominent Birmingham club woman and her word means something. Her articles appeal directly to the children, dealing with the pictures that she knows would particularly interest them and that they can readily understand. Furthermore, these articles impress the parents favorably and create good will on the part of the grown folks toward the motion picture theatres. In addition to the articles, Mrs. Trout frequently addresses the social clubs on the same proposition.

From an advertising standpoint this plan is a dandy, and the Birmingham picture houses are now running in their advertising a sort of a trademark that has evolved from it—"Better Films For The Entire Family."

Picture Screen Goes Dark When Trolley Cars Pass

ALGONA, a village of several hundred inhabitants, including the police department, is located in the hills of Washington, between Seattle and Tacoma, and probably came into being after a landslide. Yet, in spite of the fact that even the interurban trains refuse to recognize its existence, and make no stop at Algona, the hamlet has its own motion picture theatre, and twice weekly shows are staged with Pathe heading the programs.

It is nothing unusual, on the face of it, for Algona to have its film palace—almost every town in the country has one—but it is the difficulties encountered and overcome by H. M. Leonard, owner of the theatre, that make it one of the wonders of filmdom.

In order to get electric current for the exhibition of his pictures, Mr. Leonard connects his wires with the third rail of the interurban line which carries 500 volts. Having no transformer, he uses a barrel of water for a rheostat, in which he has suspended a tire, taken from an old wagon wheel. Even with the high voltage he thus gains, the lights occasionally get rather dim, and, in order to increase the power, he chases out and drops a handful of rock salt in the barrel.

This is not his only difficulty with the light, however. When the interurban train passes the theatre, regardless of whether the villain in "The Thirteenth Chair" is about to strike down his victims, or the hero is about to rescue the pretty heroine from the Zulus in "A Woman of Pleasure," out go the lights entirely. After the train has passed, the connection is resumed.

Despite all these difficulties, Mr. Leonard manages to satisfy his audiences. He has almost succeeded in beating the railroad people by arranging his shows between trains. Mr. Leonard has no opposition and does not need to exploit his shows, for everyone in town knows "show night in Algona."

Effective Plan Book for "Penny Philanthropist"

THE firm of Willis & Eckels & Mack, Chicago, has just prepared for Arthur S. Hyman Attractions an unusually effective campaign book on "The Penny Philanthropist," starring Ralph Morgan and Peggy O'Neil, which will be released the first of the year.

This campaign book contains newspaper advertisements of real pulling power.

Knowing that the half tone ads very seldom print satisfactorily, the producers of the campaign book have made all their ads line drawings to guarantee perfect printing.

The newspaper stories in the book have also been written with the purpose of having them printed for every one are real newspaper stories.

This campaign book also contains points on the exploitation of the picture and a number of feature stories.

Gated.

Dolores Cassinelli gives pause to the drams of Pathe's "The Web of Deceit."

United Artists Executives Go On Business Tour, See 1920 as Big Year

HIRAM ABRAMS and Ralph O. Proctor of United Artists Corporation has left New York for a business tour of the country. They will visit the company's exchanges and meetings with exhibitors in all the important centers are looked forward to.

Mr. Abrams in the past, has always been in the closest possible touch with theatremen the country over and his frequent journeys and meetings with exhibitors have been most beneficial in maintaining a complete understanding of mutual problems.

This is the third tour Mr. Abrams and Mr. Proctor have made this year and they attach particular importance to it now that the independent open market policy of United Artists Corporation is in full operation.

To Discuss 1920 Plans.

In Chicago, Los Angeles, San Francisco, Seattle, Denver, Minneapolis, and Kansas City, where United Artists Corporation have branch offices, sales conferences will be held and the plan for the coming year will be discussed.

"Theatres everywhere have been doing splendidly with open market productions," said Mr. Abrams prior to leaving New York, "and there is no doubt in our minds that the next year will find even greater business for the industry at large, and particularly greater prosperity for the exhibitor who directs his policy independently.

"Independent productions are assured in number that will be more than ample to supply the theatres of the country and because these independent producers are marketing their product solely on a basis of merit, a higher quality of pictures is assured.

"The public is interested in but one thing today—better pictures. The theatre exhibitor wants but one thing—better pictures—sold to him on an equitable basis.

"The independent producer, therefore, is left only one thing to do—make the best pictures he knows how.

"The great number of independent producers in the field at the opening of 1920, is assurance in itself, that a free and open market is going to bring to the motion picture industry, the year of its greatest prosperity."

Residential Brooklyn to Have Large Fox Theatre

WILLIAM FOX, president of Fox Film Corporation, will soon build the largest theatre in Brooklyn, representing an expenditure of more than $1,000,000. This announcement is made by Mr. Fox through A. S. Kempner, real estate representative of the Fox Theatrical Enterprises.

Mr. Fox has just purchased a plot of ground on the east side of Flatbush avenue between Tilden avenue and Beverly road, at the corner of Duryea place, one of the best residential parts of the Flatbush district. He will erect a handsome playhouse with a seating capacity of 3,500. The size of the structure can be appreciated when it is considered that the seating capacity of the Brooklyn Academy of Music is 2,207.

The Flatbush avenue entrance will have a magnificent lobby. The auditorium proper will be 110 feet wide and 200 feet deep. Plans for the new structure have been drawn by Thomas W. Lamb. They will be completed before January 1, 1920.

The new playhouse will be the seventh theatre in Brooklyn and vicinity controlled by William Fox. The others are the Bedford, Folly, Bay Ridge, Comedy, Ridgewood and Jamaica. In the Bronx Mr. Fox is erecting a $1,000,000 structure which will have a seating capacity of 4,500.

Fox Film Corporation will soon move into its new home office and studio building, covering a block at Tenth avenue and Fifty-fifth street, New York.

"Carmen" to Have Unique Showing in Washington

THE Exhibitors Film Exchange. Harry Crandall's organization, which recently purchased from Victor Kremer the four reel Chaplin reissue "A Burlesque On Carmen," will present this comedy in an unusual manner in the near future in conjunction with a well known stage comedian who will offer an impersonation of Chaplin, together with a premiere Spanish dancer. The show will also embrace a short prologue in which several performers will appear. A special comedy dialogue has been written for the prologue and the song number "Carmen" will be a feature of this introduction.

This production will be placed in rehearsal shortly under the direction of Abe Dresner, manager of the Exhibitors Film Exchange. The premiere will be given at one of the leading Crandall theatres in Washington.

Parade Rest

Executed by Charlie Chaplin in Victor Kremer's "Burlesque on Carmen."

Cummins Offers Melodramas.

Samuel Cummins, of the Longacre Building, New York City, has arranged to dispose of forty-five well known melodramas, which have been on the American stage for more than twenty-five years, for motion picture production.

Christmas "House Organ" Reflects "Pathe Spirit"

TO print so good a house organ as the Pathe Sun with regularity is, in itself, an accomplishment. But to cap that "grind" with a Christmas issue of surpassing beauty and effectiveness is an achievement. So good a judge of human nature as Paul Brunet must realize, without our telling him, that in Editor Frank V. Bruner he has a "find."

This much is said while a fellow catches his breath, after looking through its pages, and tries to assemble expressions to use in describing the Christmas Sun by written word as weak substitute for the actual reproduction of the work. The "Pathe Spirit" seems to be an impulse begetting real service, for it fairly bubbles forth in every line of the Christmas Sun.

Heavy tinted paper, with green borders of holly and mistletoe linking King Christmas into every page, forms a setting for written expressions from individuals who speak as from their own likenesses; group pictures that illustrate the membership of every Pathe branch office and an assemblage of special articles by Pathe leaders. The "make up" is artistic; typographically the work is beyond criticism.

Pathe Sun goes only to Pathe employes. The outsider seldom gets a "peek" at it. On such occasions—when we were outside looking in—we can see "the works" and admire the leadership that makes the Pathe organization such a composite of effectiveness.

From top to bottom of the commercial structure Pathe employes speak out and speak in community chorus of happiness in employ, appreciation of effort and determination to swap their level best for their financial recompense. The pictured assemblages show bright and happy men and women; the text pages tell in their own words why Pathe is a power in pictures.

Pathe Sun is typographical expression of an enthusiastic pay-roll. It represents a Christmas spirit spread over a twelvemonth.

W. K. H.

Baptist Clergy Splits on Question of Church Shows

BAPTIST clergymen of Boston are divided over the question of introducing moving pictures into their churches. The matter was threshed out at a meeting of the ministers. The screen had many defenders. The loudest opponent was the Rev. G. R. Maguire, pastor of the Ruggles Street Baptist Church, who exclaimed: "I do not doubt for one moment the educational value of the motion pictures and the part they are playing in amusing the people. But the people are getting 'movie' crazy. Don't let us get that germ into our Sunday services."

Several speakers replied that moving pictures were already playing a leading part in Sunday services in New England and that their drawing power could not be minimized.

Arrange Pittsfield Showing.

A special big showing is being arranged for the W. H. Productions Company feature now being released on the state rights markets, "The Lost Battalion," at Pittsfield, Mass., the home town of Lt. Colonel Charles W. Whittlesey, commander of the famous battalion, who has re-enacted in this production, together with the other survivors of that famous episode, the actual story of the momentous fight. It is being arranged that Major General Robert Alexander, commander of the Seventy-seventh Division, be present during the showing.

A special exploitation and commemoration week is planned in Pittsfield in honor of their hero, and exchangemen and exhibitors from every section of the country are keeping their eyes on this big Pittsfield event.

Selznick Prides Himself on Good Supporting Casts

A BRIDGE might have a beautiful roadbed but without good supporting trusses it would be unsafe and useless. The same principle may be applied to a screen play—it may have a good star, but without a good supporting cast it is bound to fail, or be so weak that it will fail to please the public.

With this idea in mind, Lewis J. Selznick, within the last year or so, has gathered around the Selznick stars a competent aggregation of supporting players. With these players Selznick productions are assured of success in that each and every individual is fitted for his or her part and gives to the star the support necessary to make a perfect production. Practically every Selznick supporting player has a reputation or is especially suited to the parts he or she is given.

In support of Elaine Hammerstein in "The Woman Game" are two of the screen's best-known leading women and stars, Florence Billings and Ida Darling. Others in "The Woman Game" are Jere Austin, Lewis Broughton, Charles Eldridge, Lawrence Johnson, James Morrison, George Dupree, Betty Plum, Hugh Wynne and Phillips Tead, all of whom have had prominent parts in stage and screen productions. Seena Owen, Katherine Perry, Clifford Gray, Amy Dennison, Edward Brennan and Jane Carlton support Owen Moore in "Who's Who," a new Selznick production.

Supporting Olive Thomas in "Glorious Youth" are such well known players as Crauford Kent, Charles Craig, Helen Gill, Hugh Huntley, Eugene Woodward, Florida Kingsley and Pauline Dempsey.

This list of players has been named to substantiate Mr. Selznick's statement that the best supporting players obtainable are cast in Selznick productions. Of the players mentioned few have been appearing in pictures less than two years, and the majority of them have been screen lights for several years.

Rich Joins Metro's Scenario Staff.

H. Thompson Rich, former editor of The Forum, is the newest addition to the Screen Classics., Inc, scenario staff, which is now composed of seven continuity writers. Mr. Rich has arrived at the Metro studios in Hollywood from New York. Mr. Rich has been associated with Vitagraph.

Rights to Johnny Dooley Comedies Acquired by Tyrad Pictures, Inc.

THE Johnny Dooley Film Comedies announce the signing of contracts whereby the entire world rights comedies have been acquired by Tyrad Pictures, Inc. The comedies will be sold on the state rights basis, and the first comedy will be released January 15. Four pictures are already completed and the present schedule calls for a two-reel comedy release every month.

"Two independent purposes were responsible for our decision to place our comedies through Tyrad Pictures for state rights distribution," said C. L. Bach, president of the Johnny Dooley Comedies. "After looking over both the program and the independent distribution organizations, we felt that in arranging for an independent distribution of our comedies in this manner, we have afforded those exhibitors who want to book a high class, high speed series of comedies an opportunity to get it through a channel that will give them the best possible service and the greatest satisfaction."

Have Well Known Players.

Such players as Sophie Tucker, Martha Mansfield, and Gilda Gray will be seen with Johnny Dooley in his first screen offering, "Some Mind Reader," which will be released January 15.

The stories on which the comedies are based are the Bide Dudley stories which appeared under the general title of the "Office Force" and were published in the New York Evening World and syndicated to over 100 of the leading newspapers throughout the United States.

Various leading women will be used in the succeeding comedies, being selected from the standpoint of beauty as well as suitability to type. Lillian Hall will be seen in an early release as will also Martha Mansfield and several famous beauties now being featured in Broadway productions.

Another feature will be the Folly beauty brigade which consists of twenty New York's most beautiful show girls and are recruited from a famous New York review. These girls will be seen in every picture.

Johnny Dooley
Starring in his new series of comedies to be handled by Tyrad.

Buyers Show Interest in "The Blindness of Youth"

SCORES of inquiries from territorial buyers in all parts of the country are being received daily by Murray W. Garsson, general manager of the Foundation Film Corporation, who soon will place at the disposal of state right buyers the first of a series of productions, "The Blindness of Youth."

The picture is virtually complete, it is stated and announcement of the initial trade showing will be made shortly.

That independent distributors favor society plays, particularly a story of modern society life, is indicated by the demand created for "The Blindness of Youth." This also proves that the form of advertising directed exclusively toward the exhibitor, which Mr. Garsson has inaugurated, is earning the favor of the territorial buyers.

The publicity and advertising work, which is being conducted for the purpose of paving the way for both the state rights buyers and the exhibitor, will be continued throughout the time the various independent buyers are carrying on their sales campaign.

A press book, containing all conceivable kinds of advertising and publicity helps for the exhibitor, is in the process of manufacture.

Various other kinds of exploitation aids will be at the call of exhibitors, including post cards, stickers, booklets, unique lobby displays and an excellent assortment of posters of all sizes.

Film Exchange Building Completed in Kansas City

THE culmination of a comprehensive plan on the part of the National Association of the Motion Picture Industry for lowering fire hazards through erection of specially built film exchange buildings in important exchange centers throughout the country has about been reached. During the past week negotiations have been practically closed by representatives of the association for buildings valued at approximately $3,000,000. It has been only a few days since the roof was placed on the first film structure to be finally completed under the provisions of the association's plan, the $500,000 structure erected in Kansas City.

The Kansas City building has twelve stories and about 5,000 square feet of space on each floor. Ten member companies of the association have agreed to take space in the building.

Another big building proposition the association committee took up was at Cleveland, where a $1,500,000 proposition for a building has been accpted. After two years of agitation it now looks as if something definite will be done about getting a modern, fireproof film exchange building in Chicago. Its location is on North Clark and Kinzie streets.

Paramount's London Office.
British headquarters of Famous Players-Lasky at 166 Wardour street.

Pathe Has Art Poster on "Spirit of the Dance"

PATHE will introduce an innovation in short subjects exploitation, when, beginning with the anniversary number of the Pathe Review, to be released January 18, an art one-sheet poster will be issued with each release of the screen magazine.

The poster, in six colors, will be based on Julian Ollendorff's "Spirit of the Dance" series, which also will be inaugurated with this number. The art work for each poster, made by Mr. Ollendorff himself, will be an exact reproduction of the drawing from which the dance in the current issue of the Review originated.

To make the poster more valuable from an exploitation angle aside from the beauty of the drawings and the colors, Pathe will give a description of each dance on each issue of the one sheet. It will also designate the music accompanying the staging of the dance, which Pathe is issuing to exhibitors.

Mr. Ollendorff's "Spirit of the Dance" series will be inaugurated with "Eve" and "The Modern Jazz" as the contrasting subjects. "Eve" will be interpreted by Mme. Desiree Lubovska, while Pat Rooney, assisted by Lillian Fermoyle, will give the version of the modern jazz.

Williams in Role of Novelist.

Vitagraph has just released "When a Man Loves," with Earle Williams in the leading role. The story is an interesting one and concerns the English aristocracy, a real girl and a real man, and a designing society mother. This time Mr. Williams does not play the part of a rich business man, or a French-Canadian trapper, but the role of a titled novelist who goes from England to Japan seeking material for a novel.

Barbara Tennant and Margaret Loomis are the two principal women in the cast. The story was written by Florine Walz Williams and H. H. Van Loan and directed by Chester Bennett.

Coal Shortage and Bleak Weather Play Havoc in Pacific Northwest

THE coal situation in the Pacific Northwest, together with the lowest temperature that has been known in this section for years, is playing havoc with the motion picture business in nearly all parts of the territory except the Coast cities. With the coming of Montana's usual below-zero winter weather, theatres were ordered closed in Billings and numbers of smaller towns.

About the same time bleak weather descended upon Idaho, and theatres in some parts where the coal shortage was severest had to operate on part time. Many of those in the smaller towns cut down the number of show days. Spokane and the surrounding territory was the next to be hit. The theatres in the eastern Washington city were put on a six-hour schedule and the city officials have been unable to guarantee the rescinding of the order for any certain date.

A Regular Down-Easter.

The last straw was when a regular "down-east" blizzard descended upon the coast slope of Oregon and southern Washington during the second week in December, blocking county roads, railroads and even city streets. The street car service in Portland was stopped for twenty-four hours and managers of theatres hastily "pulled" big features that they had booked for the remainder of the week. Trains were several hours late, causing various mix-ups in the arrival of film. Some towns that can be reached only by stage were entirely shut off because of the blocking of the roads, so that films could not be sent in for a week.

At this writing, December 17, the film exchanges of Seattle are receiving wires almost hourly, either asking that all service be cancelled until advised or requesting the curtailment of service, or asking for the less important features with which to fill in the dull time.

Cameraman Adds Realism to George Walsh Picture

IN "The Shark," the William Fox melodramatic production starring the athletic George Walsh, Director Dell Henderson has secured some great "shots" aboard a three-masted schooner chartered by Mr. Fox. Mr. Henderson, a former Griffith director, has brought to the Fox directorial staff some distinct personal touches of realism and artistic effect, and Joe Ruttenberg vouches for the photography.

For five years Ruttenberg has cranked the camera for William Fox with such directors as R. A. Walsh, "Bing" Thompson, Bill Nighe, James Vincent, and Oscar Lund. He has taken all sorts of chances, but in "The Shark," on location in the blue waters outside of Tampa, Ruttenberg extended himself beyond the expectations of even Henderson.

When Walsh went to the topmast of the schooner Ruttenberg was up there, too, with his camera. When Walsh went out on the bowsprit, there was Ruttenberg with his camera. When the star went over the side, Ruttenberg was hanging to a heavy plank extending out over the blue-green swell.

Joseph Ruttenberg has done much to advance the photography of motion pictures, and is constantly after new effects, many of which he has developed in "The Shark." Careful, steady and sure, he goes about his duties with equal calm, whether on the studio floor or lashed to a spar high above the deck of a sea-going steamer.

Chicago Hamilton Club Indorses Realart Picture

THE Hamilton Club, of Chicago, has gone on record as officially indorsing "Soldiers of Fortune," the Allan Dwan production. The Mayflower feature has been privately screened for the members of the social organization, and will soon have its opening at a Chicago motion picture theatre.

In its membership of fifty thousand, the Hamilton Club has former governors and prominent professional and business men of Chicago. An example of the type of entertainment which big men seek for their leisure hours, "Soldiers of Fortune" not only drew one of the largest attendances for motion pictures at the Chicago Club, but Mr. Roderick Ross, who picked this feature for his committee, has received letters commending his choice.

Sennett's Latest Comedy Is Based on Prohibition

MACK SENNETT'S latest comedy production, scheduled for release December 21, deals with a timely subject and gives the exhibitors an opportunity for special exploitation.

The picture deals with prohibition. The subject is two thousand feet in length and is full of fun from start to finish.

For those who are not familiar with the term "speak-easy," we can best explain by calling it a "blind-pig." Charlie Murray, the proprietor of a hotel and a blind-pig at the same time, plays the lead. The supporting cast is Marie Prevost, Fanny Kelly, Garry Odell, Kalla Pasha and Eddie Gribbon.

The various stunts and methods used in getting in and out of Charlie's cellar will keep the audience laughing.

Hortense Saunders Joins Selznick.

Hortense Saunders, for several years special feature writer for the Cleveland Press, has resigned from that position and has become associated with the Selznick publicity department in New York City, under Lee Kugel, director of publicity.

Miss Saunders, besides having been a feature writer for the Cleveland Press, was in charge of the motion picture section of that publication, and in that capacity obtained a wide experience in the writing of interesting motion picture news. In her new position on the Selznick staff she will write articles especially interesting for the women's page of many publications, including the film magazines.

DAVID BELASCO'S

Celebrated Star

INA CLAIRE

in a forthcoming screen version of her famous
BELASCO THEATRE SUCCESS

POLLY WITH A PAST.

by GUY BOLTON *and* GEORGE MIDDLETON.

SHOULD A WO

Featuring ALICE LAKE and a distinguished cast,

Story and Scenario by
FINIS FOX.
Directed by
JOHN E. INCE.

A powerful story built in a masterly fashion around a tremendous theme. It presents one of the most perplexing and at the same time most human, vital problems a woman is called upon to face, the question of whether or not to reveal to the man she is to marry an incident of her youth which may rob her of him!

MAN TELL?

including JACK MULHALL & FRANK CURRIER.

The pictorial effects are as impressive and astounding as the story.

The wreck of an ocean yacht at night on the New England coast, and the rescue of it's passengers is easily one of the greatest and most thrilling of big scenes ever caught by the camera.

It's one of those rare pictures so often advertised but so seldom seen —

A 100 PER CENT PRODUCTION!!

METRO
PICTURES CORPORATION
Maxwell Karger, Director Gen'l.

THE MOST INTENSELY DRAMATIC PRODUCTION OF THE NEW YEAR!

IT'S THEME IS UNIVERSAL. IT'S STORY IS COMPELLING. VITAL, VIVID, HUMAN!

BOOK IT & ADVERTISE IT HEAVILY IT'LL STAND ANY AMOUNT OF BOOSTING !

SHOULD A WOMAN TELL?

by FINIS FOX

featuring **ALICE LAKE**

Directed by
JOHN E. INCE

Picture Distorted When Projected on Concave Screen; Other Faults

OTTO HEHN, who has in his hands for exploitation in the United States the concave screen invented by Professor J. Louis Pech, of France, recently gave a practical demonstration of the screen at the Rialto Theatre. This demonstration was, due it is said to an error in the curvature, a flat failure. Later another demonstration was arranged at the Rivoli, at which a goodly number of invited ones were present.

The screen consists of a cloth sheet, probably specially treated, laced into a wooden frame in such manner that what purports to be a scientifically correct curvature, with relation to the objective, is obtained. This, it is claimed, gives a perfectly flat field, removes eye strain and sharpens definition, all of which would be highly desirable if attained and attained without setting up other equally bad faults.

The writer watched the performance of the screen for probably an hour. There being no audience present, except interested ones such as himself, he was at liberty and did move about freely so as to view results from various parts of the house.

Picture Somewhat Distorted.

It so happened that the day before he had attended the performance at the Rivoli, at which the same subject was run as was used for the demonstration. The picture was, it seemed to him, considerably improved at the demonstration, in that it was more brilliant and "stood out" better. He afterward found out, however, that while the subject was identical, a new print was used at the demonstration, which might, or might not have considerable effect. Just how much of the brilliancy and added depth was due to the curvature and how much to the character and newness of the surface itself we could not judge, there being no basis for comparison.

We did, however, find a decidedly objectionable tendency to distortion of the picture outline, which gave the effect of distortion to the picture itself, though the latter was not apparently present in fact.

All that we are able to report from the demonstration is that the sponsor of the screen will have to show us considerably more than was shown at the demonstration before we could conscientiously recommend it as against the present types of flat screen. Sorry, but facts are facts, and demonstrations should NOT be undertaken until those making them are in position to show the thing in perfect form. This last remark is brought forth by reason of the excuses made that the installation was not perfect, and that the outline distortion could be eliminated. Well, if so, then why was it not done before we were called in to pass judgment? And there you are.

RICHARDSON.

Connecticut Men Claim Have Invented New Screen

CLAIMING to be the originator of the vari-colored and stereoptic screen, Dr. Henry McManus, vice-president and founder of the Eureka Screen Company, which was incorporated in Hartford, Conn., two years ago, has conferred with the United States district attorney in that city regarding a possible application for an injunction against D. Louis Pech, of France, who on December 19 exhibited in New York City a stereoptic screen which he says possesses the third dimension.

Dr. McManus said that his company, of which William H. Currie, of New York, is president, is amply protected by eight patents issued during the last three years, and that the so-called third-dimension screens are now in use at the Circle, Plaza and Daly's picture theatres and in other cities. The foreign rights were recently bought by Colonel L. G. Wainwright, of the Cinema Company, of London, which plans, it is said, to place the screens in France.

The Connecticut experimenters took up the color problem, in the solving of which they say they finally evolved the third-dimension feature through a concave surface.

Vitagraph Announces January Releases.

Vitagraph's January comedy releases will include three Big "V" special comedies—Montgomery and Rock in "Throbs and Thrills," James Aubrey in "Dames and Dentists," and Harry Mann in "Pipe Dreams and Prizes." There will also be five single reel Big "V" comedies—"Flatheads and Flivvers," "Hazards and Home Runs," "Guff and Gun Play," "Rips and Rushes," and "Cops and Cussedness." There will be no Larry Semon comedy release during January, his next big special comedy, under his new $3,600,000 contract, being held over until the following month.

W. H. Reports Many Sales on Its Various Subjects

W. H. PRODUCTIONS announces the following sales on its various subjects: "Some Nerve," former title, "Gentlemen of Nerve," single-reel Charlie Chaplin comedy special, to Standard Film Exchange, Pittsburgh, western Pennsylvania and West Virginia; Masterpiece Film Attractions, Cleveland, for Ohio and Kentucky; Variety Pictures Corporation, Baltimore, for Maryland, Delaware, District of Columbia and Virginia; John H. Kunsky, Inc., Detroit, for Michigan; Wisconsin Film Corporation, Milwaukee, for Wisconsin; Doll Van Film Corporation, Indianapolis, for Indiana and northern Illinois; E. J. McNerney, San Antonio, for Texas; All Star Features Distribution, San Francisco, for California, Arizona, Nevada, Hawaii; J. B. Clinton, Duluth, for Minnesota, North and South Dakota; Exhibitors Distributing Corporation, Toronto, for Canada.

"The Superman," a six-reel feature melodrama, has been sold to: Northwest Exhibitors' Circuit, Seattle, for Washington, Oregon, Idaho, and Montana; Special Features Company, Knoxville, for Georgia, Florida, Alabama and Tennessee.

Plenty of Thrills in "A Woman in Grey."

"A Woman in Grey," Serico Producing Corporation's new fifteen episode serial, starring Arline Pretty with Henry G. Sell, is said to have more than the usual amount of serial thrills. Each episode end is said to have a fitting climax, and Miss Pretty or Mr. Sell are called upon several times for one of those dangerous stunts.

Our New Year's Present to Gladys Leslie and Earle Williams Who Star Here in "The Midnight Bride" and "The Fortune Hunter."

Gladys is seen, left and center, in views from her newest Vitagraph, while Earle is at the right in "The Fortune Hunter," just completed.

Special Committee on Censorship To Meet in New York in January

THE first sessions of a special committee selected by the State Conference of Mayors, which is expected to become a sort of a steering committee of motion picture legislation with the opening of the legislature on January 1, will be held in New York City on Thursday and Friday, January 15 and 16. This announcement was made on December 23 by W. P. Capes, of Albany, secretary of the State Conference of Mayors, who will serve in a similar capacity with the committee.

Coincident with the dates of the first session, Secretary Capes, acting for Mayor Walter R. Stone, of Syracuse, president of the conference, made known the fact that the committee has at last been completed.

John Gilchrist, commissioner of licenses of New York City, whom it was hoped would represent first class cities on the committee, has declined. R. Andrew Hamilton, of Rochester, commissioner of public safety of that city, has been selected for a place on the committee. The other new members are Dr. Everett D. Martin, of New York, who will represent the National Board of Review; Mrs. Howard Ganz, of New York, representing the Federation of Child Study, and James P. Holland, of New York, president of the State Federation of Labor, who will look after labor's interests on the committee.

Tentative Program Announced.

Thus the committee, in addition to the above, includes Mayor Palmer Canfield, of Kingston, as chairman; Walter W. Nicholson, Syracuse; A. K. Smith, New York; Gabriel L. Hess, New York; Walter Hayes, Buffalo; Rex Beach, Ardsley-on-the-Hudson; the Rev. Charles G. Judkins, Glen Falls; Mrs. W. D. Spalding, Schenectady; Peter N. Brady, New York, and Miss Mary Grey Peck, Geneva.

The tentative program of the first sessions calls for a day to be spent with one or more of the big producing concerns in order that members of the committee clearly may understand how pictures are produced, and then later on in the day they will show how a picture is reviewed and any objectionable feature eliminated by the National Board of Review. The second day will be given over to a general discussion, out of which it is expected will develop a line of action which will largely determine exactly how much legislation there will be along motion picture lines from January 1 on.

Committee Has Power.

The committee just announced has in its power the recommending of legislation along censorship lines, if it determines that there is now imperative need of such in this state. In Albany, among those close to the situation, it is generally conceded that there will be a number of bills introduced along censorship lines. In all probability, however, there will be none framed which does not have the committee sanction.

Letters will be sent out as soon as a place of meeting has been settled on, inviting members of the committee to the first sessions on January 15 and 16.

"Some Nerve" Sells Fast.

Practically the entire country has been sold on "Some Nerve," the first of the series of special Charlie Chaplin single-reel comedies which are being released on the state rights market by Tower Film Corporation.

The following territories have already been disposed of: New York City, western Pennsylvania and West Virginia, Ohio, Kentucky, Maryland, Delaware, District of Columbia, Virginia, Michigan, Wisconsin, Indiana, northern Illinois, Texas, California, Arizona, Nevada, Hawaii, Minnesota, North and South Dakota, and Canada.

G K. Howard Is Elected By Baltimore Operators

MOVING Picture Operators' Union, Local 181, held its annual election of officers recently in the headquarters in the Gayety Theatre Building, Baltimore, and elected the following officers: President and business manager, G. Kingston Howard; first vice-president, William Evans; second vice-president, John Bedford; third vice-president, William George; financial secretary and treasurer, Lawrence Cannatella; recording secretary, N. Basil Morgan; sergeant-at-arms, John Grauling; board of trustees, Arthur Stewart, chairman, Charles Grauling and John Grauling; delegates to Baltimore Federation of Labor, M. Basil Morgan, Arthur Stewart, William George; alternates, G. Kingston Howard and Lawrence Cannatella; delegates to Maryland State and District of Columbia Federation, G. Kingston Howard, William George, Arthur Stewart; members at large on the executive board, George S. Benjamin, Jr., and Charles Conners.

Three Keystone Comedies Are Scheduled for January

THREE Mack Sennett Keystone comedies, featuring some of the greatest comedians ever seen on the screen. have been marked for release the first three weeks in January by Triangle. These are part of a series which Triangle will issue, showing box office favorites in plays in which they acquired their stardom. Many of these comedies contain the original Mack Sennett bathing girls, the Keystone cops, and such stars as Mabel Normand, Fatty Arbuckle, Ford Sterling, Syd Chaplin, Mack Swain, Chester Conklin, Charlie Murray, Mack Sennett and Louise Fazenda.

"A Lunch Room Romance," a one-reel Mack Sennett Keystone comedy with Mabel Normand, Fatty Arbuckle and Ford Sterling, will be released January 4. "Only a Farmer's Daughter," a two-reel Keystone, with Louise Fazenda and Charlie Murray, will be available to exhibitors January 11. On January 18, "Mabel's Speed Cop," a one-reel Mack Sennett Keystone comedy, will be released by Triangle.

"Water, Water, Everywhere."

William R. Lighton's delightful "Billy Fortune" stories have found a screen hero worthy of them in Will Rogers. These stories, which appeared in the Saturday Evening Post, will be picturized by Goldwyn. The first to find its way to the screen is "Water, Water, Everywhere," taken from Mr. Lighton's "A Hard Proposition."

Clarence Badger has directed the new Rogers picture and Marcel Le Picard was the photographer. In the supporting cast are Irene Rich, Rowland Lee, Wade Boteler, Marguerite Livingston, Lillian Langdon, and that incomparable comedienne, Lydia Yeamans Titus.

"The Flame of the Yukon" Runs Three Days in Denver

"THE FLAME OF THE YUKON," Triangle's recreated production featuring Dorothy Dalton, concluded a three day's run at the Princess Theatre, Denver, under unusual circumstances. T. A. Sullivan, manager of the Princess, sensing a demand for the Dorothy Dalton feature, sought the advice of some of his fellow exhibitors, asking whether it would pay to shelve a first run feature of another company to run the Triangle production.

Mr. Sullivan finally did so and advertised the picture heavily. Quarter-page space was taken in the Denver press and billboards were used extensively.

On the conclusion of the run Mr. Sullivan wired the Triangle home office as follows: "Dorothy Dalton in 'The Flame of the Yukon' went over big. Sorry we could not run it longer."

Everybody Interested.

Special Features Company, of Knoxville, Tenn., which controls the rights to "Everybody's Business" for North and South Carolina, Georgia, Florida, Alabama and Tennessee, the six-reel feature being released on the state rights market by W. H. Productions Company, reports that great interest is being manifested by the exhibitors in this big feature.

Thomas Mott Osborne Chose to Tell Story in Photoplay

THOMAS MOTT OSBORNE has has found his way at last to the stage and his first route in spite of flattering offers from spoken play producers has been via the screen, which he believes is the only way in which great vital truths can be brought to the attention of a public. With the advent of screen productions written by notable authors the moving picture theatre is proving a greater magnet than ever for theatregoers. Mr. Osborne appears in his own story, "The Gray Brother," which Edward A. MacManus has given a massive production, and which was directed by Sidney Olcott. It is a romantic narrative of the underworld in which Mr. Osborne has taken a life long interest. Mr. MacManus has made a thrilling visualization of what Mr. Osborne has written and he reveals some of the cruelties that existed under the "old system" of prison management, such as the flogging and stringing up of inmates with the dark cell as the aftermath. Those who have had the privilege of seeing the picture say that it is one of the most startlingly real productions ever conceived for the screen. The steadfastness of a woman's love for a "lifer" is ideally woven into the story, with a pardon and happiness at the end.

Dealings in the Open Market

Conducted by C. S. Sewell

Burston Says "The Hawk's Trail" is First Serial De Luxe and Tells Why

IN the elaborate advertising campaign already launched Louis Burston, president of Burston Films, Inc., presenting the fifteen-episode serial, "The Hawk's Trail," lays special stress on the line "The first serial de luxe." In explanation of this Mr. Burston says: "I hope that the line will be taken for its face value. It is more than an advertising slogan. It is a statement of fact that has cost me many thousands of dollars, months of the hardest sort of effort, and I believe from what has been said about this King Baggot picture by those who have seen it, that I am entitled to have that line accepted as I have stated.

"This serial in which King Baggot is starring is the third serial I have produced and released in a little over 14 months. The first two with Francis Ford were very successful, but along more standardized lines. When I looked over the script of "The Hawk's Trail" and completed my cast I realized that I had an opportunity I have been seeking for a long time. In the first place, the hero is a man of wealth and refinement. That he is a scientific criminologist by avocation and for pleasure rather than the old time Hawkshaw, whose vocation is man-hunting, gave King Baggot an opportunity too.

"A feature of the plot is the assumption by King as "the Hawk" of many disguises, one of which is that of a high caste Chinese. Here was another opportunity for lavish settings and the high class atmosphere. Another high class character is that of Bob, the son of the crook, who, college bred and accustomed to the refinement of wealth, is in blissful ignorance of his father's true character.

"The most startling innovation of my serial de luxe,' however, is the avoidance of punch endings in the sense that they leave the hero or the heroine suspended in midair, or bound to a railroad track, etc. Having a particularly high class company with a plot that promised plenty of chance for swift action, I determined to give the serial fans a surprise. This I did by securing my episode suspense through the plot action rather than by means of interpolated stunts.

Montague Love Engaged for "The Place of Honeymoons"

MONTAGUE LOVE, who finished up with the latest Grace Davison picture last week, was immediately engaged to appear in the leading role of "The Place of Honeymoons," the new production in which Emily Stevens is being starred by the Pioneer-Atlas interests.

Mr. Love's role is that of a globe trotting American millionaire, who becomes the central figure in a romance involving two rival grand opera prima donnas, an English Earl and high officials of the diplomatic service in France and America.

Production on "The Place of Honeymoons" is already under way at the Atlas Studio in Newton, Mass. Six sets were built in telescope fashion so that as soon as the first scene had been taken, the setting could be taken down and the next interior would be in readiness. The plan has worked to the full satisfaction and has saved several days.

As soon as the studio work is finished the company, headed by Director Keenan Buel, will go South for a few weeks to take the exteriors. The schedule under which the company is working calls for a completed picture by March first.

"Sky-Eye" Not a Serial.

Due to a mistaken impression that "Sky-Eye," the aviation picture being distributed by Sol Lesser, is a serial, the organization takes this means of stating that it is a feature production in six reels. This picture really has enough thrills and love interest to make a serial, and was one of the most hazardous ever attempted.

National Reorganizes Scenario Department

THE scenario department of the National Film Corporation has been completely reorganized, L. V. Jefferson, a specialist in adapting books for the screen, is the new editor. Harry Wulze, who wrote Keystone comedies when that firm was first organized, has charge of the comedy continuity, while Mrs. Alma L. Jackson is reader. Mr. Jefferson adapted Zane Grey's "Desert of Wheat" and Opie P. Read's "The Kentucky Colonel" for the screen.

Heavy Demand Reported by Alperstein for Allgood Serial "The Whirlwind"

NEVER in the history of serials has there been such a demand as exists today, says A. Alperstein, general manager of All Good Pictures Corporation. Since our announcement we have been deluged with inquiries for territory, terms, prices etc., on "The Whirlwind," featuring Charles Hutchison.

Among the inquiries received are letters telling of certain houses now running a different serial as often as four and five nights a week, and some running a chapter of a different serial every night.

"That 'The Whirlwind' will surpass in thrills and stunts our former offering, 'The Great Gamble,' released by Pathe, is proven by the stunts performed by Charles Hutchison, whose recklessness and daring are beyond description," says Mr. Alperstein.

"Entirely new action, with thrills bound to make the blood of the most calloused tingle," is the way Allgood describes their new offering. "The Whirlwind" was written and produced by Joseph A. Golden, producer of "The Great Gamble." Mr. E. S. Manheimer is the foreign sales representative. The main offices of the Allgood Pictures Corporation are in the Longacre Building, New York.

Film Rejuvenates Tuneful Waltz.

"Alma Where Do You Live?" the tuneful waltz number in the comedy of the same title, is enjoying rejuvenation in many sections of the country through its use in connection with the showing of the picture, "Alma Where Do You Live?" The photoplay is being presented with the addition of a cast of principals and chorus, song numbers and incidents from the play being interpolated into the action of the screen story. Monopol Pictures Company control the "Alma" film, exploiting it on a state rights basis.

Lessy's Exchange to Open About Middle of January

AT the first conference of the managers of the Eastern Pioneer Exchanges, Michael Lessy, head of the Screenart Pictures, which is to handle the Pioneer attractions in the District of Columbia, Delaware, Maryland and Virginia, stated that his office would be in working order by the fifteenth of January. The delay which held up the Screenart's entry into the Capitol City was occasioned by the shortage of exchange space.

Jans Pictures, Inc.

H. F. JANS, President

announces that they have now in the course of production a photo drama which will be entitled

"LOVE WITHOUT QUESTION"

Advantage of Vogue for the Occult Taken in New "Master Mind" Serial

JOHN W. GREY, president of Supreme Pictures, Inc., announces that his new "Master Mind" serial will take advantage of the present craze for the occult.

"This vogue," says Mr. Grey," is the aftermath of the war in literature and drama. Why not in pictures? That is the question that occurred to me and was confirmed by Arthur B. Reeve, associated with me.

"We secured the services of J. Robert Pauline, well known as a demonstrator of hypnotic power.

"From the start we have handled hypnotism on the highest plane.

"In some instances in pictures attempts have been made to portray hypnotism as an agent of evil. In the 'Master Mind' we use this great force of mind for the good and uplift of humanity, teaching a valuable lesson while we tell a thrilling story.

"Hypnotism is extensively used in Europe in treating disease, and it is rapidly finding its way into practice in this country. In our first episode we show the great things that can be accomplished by the human mind, including hynotism as a substitute for anaesthesia. Other episodes show wonderful cures effected by it. Our filming of scenes has secured the endorsement of some of the most progressive doctors and scientists."

All-Kentucky Cast for "The Kentucky Colonel"

AN "all Kentucky" cast was chosen for the National Film Corporation's newest production, "The Kentucky Colonel," a screen version of Opie P. Read's well known novel of the same name. Joseph J. Dowling, who played the Patriarch in "The Miracle Man," and who has the title role in "The Kentucky Colonel," was born in Lexington; Francis McDonald, the juvenile lead, in Bowling Green; Elinor Field, the daughter, in Paducah, and Lloyd Bacon, in the heavy, in Covington. L. V. Jefferson, who adapted the book for the screen, is a Louisville product.

National Sells "Hearts and Masks."

The National Film Corporation of America, through its production manager, I. Bernstein, announces that the rights to "Hearts and Masks," a six reel comedy drama, have been sold to Fred Gage. "Hearts and Masks," which was taken from the book by Harold McGrath, was the last big picture filmed by the National in the 1919 production year. The all-star cast includes Francis McDonald, Elinor Field and Lloyd Bacon. William A. Seiter directed.

Shooting of Mad Elephant Only One of Thrills in "Lost City" Serial

THE mad elephant introduced into one of the many thrilling episodes of "The Lost City" serial shows a new danger of the jungle to the average spectator, who has been prone to believe that these heavy beasts of burden are ever docile and tame. To witness the crazed beast tearing his way through the jungle, overturning the native huts, ripping up immense trees by the very roots, and trampling down barricades gives one a new insight into the destructive power of these enormous animals. Many will wonder how it were possible to train this animal to perform these feats with such realism. But the secret is, it is explained, that the animal is not trained, but is really mad, and will be shot in the later episodes. The shooting of this animal is said to be only one of the many situations that makes this serial different.

Colonel Selig has made it his hobby to collect wild animals, and is known throughout the country for his beautiful zoological gardens in Los Angeles, which is one of the largest private zoos in the world. He is too much of a lover of animals to have the elephant killed for the pleasure of serial fans, or to add to the thrills of the production, but he is compelled to dispose of the elephant for the good of the community.

Big Jim has caused Mr. Selig no end of trouble and expense in law suits through its destruction of lives and property. It has already killed two of its keepers, and has become so unruly and dangerous that authorities have informed the producer that he would have to dispose of the animal.

Burston Has New Serial with Ford and Ella Hall

WORD comes from the coast that Louis Burston, president of Burston Films, Inc., has several episodes completed of a third Francis Ford serial in which Ella Hall is playing the feminine lead. While not directing them, Mr. Burston supervises the production of all the serials bearing his firm's name, these including "The Silent Mystery," with Francis Ford and Rosemary Theby; "The Mystery of '13,'" starring the same principals, and the recently completed and released "The Hawk's Trail," starring King Baggot, with Grace Darmond and Rhea Mitchell featured.

Gale Henry to Start Work on Five Reel Comedy Soon

GALE HENRY, Bulls Eye star, will start production on a five-reel comedy early this year, according to announcement made by Bruno J. Becker, general manager of her company, who further states the company will not discontinue production of its two-reel comedies. The special, he says, is to be put on simply as a test picture; to show what Miss Henry can accomplish in five-reelers and to comply with the wishes of the exhibitors. If the first one is a success, it is possible the comedienne may leave the two-reel class altogether.

The story Miss Henry is to make is already prepared, and is a straight human comedy, with thrills, and here and there a touch of pathos.

Three Road Companies for "Alma Where Do You Live"

THREE companies of the "Alma Where Do You Live?" picture and principals, will leave New York the first week in January to tour a circuit of picture theatres and playhouses. The film, with Ruth MacTammany and George Larkin in the leading roles, is said to lend itself well to the interpolation of the breezy songs and situations of the play. According to reports from cities where the attraction has already appeared, it is breaking house-records. Monopol Pictures Company are handling it on a state rights basis.

She Was Bred—(Pardon)—Built in Old Kentucky.
The Southern mansion set built for "The Kentucky Colonel" to be filmed by National Film Corporation from the Opie Read novel.

Large Tract Secured by National.

Three acres of land adjacent to Sunland, a little mountain town about thirty-five miles from Los Angeles, has been leased by the National Film Corporation for a term of five years for "location" purposes. The contour and scenic grandeur in and about Sunland is peculiarly adapted to picture purposes, according to Mr. Bernstein, production manager of the National. Besides the National's production of "The Kentucky Colonel," Sunland was used in making "Heart o' the Hills," with Mary Pickford, and Metro's production of "The Old Lady of 31." The National has built several semi-permanent "sets" on the newly acquired property.

Kremer Enlarges Sales Organization; Adds Phil Goldstone and Bert Lubin

DUE to the volume of business which Victor Kremer Film Features, Inc., is now handling, Mr. Kremer this week announced he had enlarged his sales staff. He had engaged Phil Goldstone, well known in the West, to handle for him the five Chaplin productions, "A Burlesque on Carmen," "The Champion," "Jitney Elopement," "Work," and "By the Sea." He has been responsible in the past for the sale of many of the biggest state rights productions, and will start on a sales campaign covering the Northwest and Southwest.

Bert Lubin, recently associated with the sale of territories on "Virtuous Men," has also been engaged to travel in the interest of the Chaplin pictures. He is a brother of Herbert Lubin, of the well known firm of Sawyer and Lubin, has had many years' experience in the selling of state rights. He will cover the East and the South and later on will journey to the west coast.

Both of these road men will carry with them a complete line of advertising and exploitation material and will work in close co-operation with the exhibitor, backed up by the advertising department of the home offices of the Kremer organization.

Price and Cornelius-Clark Offer Reissued Tom Moore Two-Reelers

RIGHTS have been acquired to a series of eleven two-reel Tom Moore reissues by C. B. Price Company, Inc. They will be released on a territorial rights basis. Domestic territory will be handled by Clark-Cornelius Corporation and foreign territory by C. B. Price Company, Inc.

These pictures were produced by Kalem. Marguerite Courtot plays leading woman and Robert Ellis, Paton Gibbs and Ethel Clifton are in the casts.

The series includes "The Secret Room," "The Black Sheep," "For High Stakes," "The Prodigal," "The Adventure at Briarcliff," "The Cabaret Singer," "The Girl and the Bachelor," "The Black Ring," "In Double Harness," "His Inspiration," "The Girl and the Explorer."

"These pictures represent the highest type of two-reel dramas," said Mr Price. "They were made by Kalem at the very height of its history as a producer and released in the days just prior to the five reel feature.

"In announcing these pictures as masterpieces of Tom Moore's early work we are not overemphasizing their value. We recently made an investigation of market conditions and find an unusual demand from exhibitors for two reel subjects which are of sufficient merit to go on the best screens.

"There is a tendency on the part of the exhibitor to buy all the star value he can for his shows, and many good showmen have told me that they wanted them to build up their program."

The series will be released at intervals of one a week, backed by a trade paper campaign.

An elaborate list of advertising material will be issued on the series including one sheets, three sheets, six sheets, lobby photos and cuts.

Many Celebrated Aviators in Sol Lesser's "Sky-Eye"

THE six-reel feature, "Sky-Eye," which is being distributed on state rights basis by the Sol Lesser organization, is said to be unique, not only in its new melodramatic twist, but in the cast, which includes several aerial celebrities. One, is Harold J. Peterson, recently captured and held for ransom by Mexican bandits.

Lieutenant Russel J. Hunt, however, in the role of Sky-Eye leads the field in his performance of death-defying performances, and it is claimed that by taking his life in his hands many times during the production, he succeeded in securing for the camera many unusual and "hair-raising" stunts, including a fight in mid-air, a leap from plane to plane, and the jump from a plane to a moving train.

Lieutenant C. C. Nutt and Lieutenant Fordyce are also prominent in the accomplishment of dangerous stunts in the picture. Many exploitation tie-ups have been provided, and the New York exchange of the Lesser organization expects soon to announce a showing at one of the Broadway houses.

Novel Stunt for Monopol Film.

Among the novel exploitation stunts furnished by Monopol Pictures Company for their feature, "Crimson Shoals," are book of matches carrying a scene from the photoplay on the covers. The title of the film is printed across the face of the book as well as across the matches, with a space on the cover large enough to carry the name of the theatre showing the picture. There has been a healthy demand for the novelty from the theatres playing the attraction. "Crimson Shoals" has an added novelty in the fact that Francis Ford plays three roles at the same time.

M. H. Hoffman of Pioneer Giving Canada Once Over

M. H. HOFFMAN, executive head of Pioneer, is now on a tour of Canada with a view to securing distribution outlets for the product of his concern in the Dominion.

Mr. Hoffman's first stop will be in Toronto, from there he will strike West and probably visit all the Canadian exchange centres until he reaches Vancouver.

Nearly eighty-five per cent. of the United States is covered by the Pioneer co-operative exchanges, and with the projected distribution organizations in Canada in operation the Pioneer will be in a position to offer the independent producer an unusual outlet.

Just as a Matter of Record.

Adolf Philipp has his picture taken with the drinks in his comedy, "The Midnight Girl." 'Twill be a souvenir, says Adolf.

Languishing for Lew and the $500, Females Write Ardent Love Letters

AS AN answer to Robertson-Cole's prize contest for the best love letter sent to Lew Cody, star of the January Robertson-Cole Special, "The Beloved Cheater," more than 3,500 missives from all sections of the country have already been received at the New York office.

"The Beloved Cheater" is being handled by a special staff of publicity and exploitation men. There is a twenty-four page booklet and a campaign of national advertising has been waged in its favor. Trade papers and the best of fan magazines have been employed in carrying the advertising message to millions of readers.

Value of Advertising Shown.

"We planned a great future for 'The Beloved Cheater,'" said A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, "but the avalanche of contracts are way beyond our expectations. The value of trade paper advertising is manifested twofold in this production. First, the number of exhibitors who demanded first runs and the numerous answers we received to our contract to spend $500 for the best love letters.

"The success with which 'The Beloved Cheater' won has stirred us to even bigger productions. In 1920 I am willing to predict that the Robertson-Cole pictures will by far overshadow the best work of our competing companies. We have some stupendous plans for the ensuing year and I honestly believe that 'The Beloved Cheater' is but a forerunner of what we shall give to the trade."

"The Beloved Cheater" is the first of the Robertson-Cole productions made by Gasnier. William Christy Cabanne, who directed, was told to make the best picture possible. Lew Cody is supported by a capable cast headed by Eileen Percy.

Metro Scenario Editor Is Author of a Novel

COLONEL JASPER EWING BRADY, scenario editor for Metro, has surprised and delighted his many friends on both sides of the continent by the writing and publication of a novel called "The Case of Mary Sherman."

Colonel Brady left the Metro studios in Hollywood recently and came on to New York, when the play-reading department of Metro was transferred from the west coast to the home offices of the company in the Longacre Building. Not satisfied, however, with being one of the busiest men in Hollywood, Colonel Brady found time in odd moments to write a strong, compelling novel.

Big "U" Director Perfects New Photography Process

UNUSUAL interest has been aroused by a new process of motion picture photography which gives to the screen the appearance of a painting.

Pastelography, as the process has been named because of its pastel-like quality, has been perfected by Eric Von Stroheim, a Universal director.

At first sight a photodramatic scene made by pastelography appears to be slightly out-of-focus. The impression, however, is set aide after the first few feet of the film have been screened. The effect is that of soft diffusion.

Eric Von Stroheim worked out his system of pastelography in collaboration with Ben Reynolds, a cameraman.

"Mr. Reynolds and I consider pastelography the greatest stride toward more artistic photodramas that has been taken by the industry in years," said Mr. Von Stroheim. "We believe that it has the artistic quality that playgoers so much appreciate without the vagueness of other methods of diffusion."

Just how pastelography is done was not divulged by Von Stroheim or Reynolds.

Trade Paper Criticisms Featured in Press Book

THE publicity department of Burston Films, Inc., announce that the Exhibitor's Book of "The Hawk's Trail," the latest Burston serial, starring King Baggot with Grace Darmond and Rhea Mitchell, will contain something more than clever advertising stunts, newspaper cuts, reproductions of posters and other advertising supplies. Advance notices of "The Hawk's Trail" have all laid special stress upon the episode endings and the fact that they differed from the average "stunt" endings, in that they depended for carrying suspense into the next installment through situations and plot development rather than by leaving some character in a perilous situation. As proof of this the Exhibitor's Campaign Book will give the exhibitor a goodly quantity of advertising paragraphs, phrases and slogans, compiled from the reviews appearing in the trade papers. The press department adds that this is also proof of the truth of the statement in one of the trade papers that "The Hawk's Trail' showed that Louis Burston was getting into his stride as a standard serial maker. He has three to his credit in a little over a year and another well started.

"Madame X" Will Be Screened.

The motion picture rights to "Madame X" have been secured by Harry Field who will proceed at once with arrangements for production. "Madame X" was a stage drama of great vogue when produced first in New York and during its subsequent tours on the road. It is considered to be possessed of great possibilities for pictures.

Arons Joins Jacobs, Inc.

Bernard P. Arons has just been added to the staff of Arthur H. Jacobs, Inc. Mr. Arons is well fitted to his new position, as he is not only familiar with every branch of the industry, but has been in charge of the casting department of more than one large company.

Begin Work on "Shore Acres."

Art technicians of interior and exterior divisions at the Metro studios in Hollywood have prepared extensive indoor and outdoor settings for the Screen Classics, Inc., version of "Shore Acres." Work on the picturization of James A. Herne's play has been started. Alice Lake will be featured. Rex Ingram will direct. Edward Connelly has been selected to play the part of Uncle Nat Berry.

"The Hope" Going Into Production.

Filming of "The Hope," the second of five Drury Lane melodramas to be produced by Screen Classics, Inc., will start at the Metro studios in Hollywood this week. "The Best of Luck," the first of the Drury Lane plays, was completed a few weeks ago. Herbert Blache will direct. A. S. Le Vino wrote the scenario.

"The Fortune Hunter" Completed.

Despite the fact that nearly three weeks' time was lost through the illness of the star and the leading woman, Vitagraph has completed "The Fortune Hunter," the screen version of the stage success by Winchell Smith. The last scene was taken early in the week on schedule time and the completed picture will be ready for release next month as originally planned.

Earle Williams, who played the title role, caught a severe cold upon his arrival here from California and it was more than ten days before he could resume work on the picture. Then, two weeks ago Jean Paige, his leading woman, suffered with a severe attack of laryngitis, which caused a further delay.

Making Scenes No Cinch.

"Making motion picture scenics is anything but a lazyman's job," say H. H. Brownell and Jock Rantz, cameraman and director for the Adventure Scenics released by Robertson-Cole. At the time they went into Central Oregon to make "Just Over Yonder," it was July in the rest of the country, but Central Oregon was frozen beneath a mantle of snow several feet in depth. They were obliged to travel on the Old Oregon Trail and had to stop every few miles and do what Lewis and Clark did, chop their way through. Although they were traveling in machines, it took them on an average of two days to go fourteen miles.

They feel they have been fortunate in obtaining some fine views of the volcanic country in and about the dense forests of Oregon. They discovered a number of extinct volcanoes and obtained some very beautiful cloud effects over these. "Americans should be thrilled when they see 'Just Over Yonder,' for all the beauty of the Oregon forests and the grandeur of the mountains is in it," say Brownell and Rantz.

Hank Mann Completes "The Knock-Out"

Hank Mann's third two-reeler, just completed for Arrow, has been titled "The Knock-Out" and Hank is introduced as a paper-hanger's assistant in a girl's gymnasium. Fascinated by the fair ones he disguises himself as their instructor and puts them through a few gymnastic lessons originated by himself. Herman C. Raymaker directed and the support includes Madge Kirby, Vernon Dent, Jess Weldon and Jack Richardson.

Latest Reviews and Comments

Conducted by Edward Wei tzel, Associate Editor

Sidelights and Reflections

THE range of a reviewer's knowledge of mice and men and of cabbages and kings is an astonishing thing. Think of the erudition that can leap lightly from "abstract nouns" to "ethereal diaphanous lingerie!" Both profound subjects are treated with equal assurance and penetration in the fearlessly written opinions of one industrious astrologer of the silver sheet.

"Mine office is one of danger!" exclaimed the titled gentleman in the old costume play. The office of a reviewer is evidently beset with snares and pitfalls for him who does not know everything that is contained in the encyclopedias, and also the few morsels of information not found in books.

Three scenario writers whose names have been connected with some of the most successful products of the screen had stage experience before taking up scenario work. Their names are Jeanie Macpherson, June Mathis and Eve Unsell, and the training they received in dramatic values while watching plays rehearsed and speaking the lines of their parts was the best sort of preparation for the profession they were to follow.

All three scenarists have adapted a number of stage successes to the screen with the most satisfactory results, and in the keen rivalry among the producers to secure the moving picture rights to so many of the big hits of the footlights is evidence that the photodramatist is to be kept busy in the near future.

The French dramatist who admitted he picked up material wherever he found it and made it his own, set an excellent example for the screen. The writer watched the making of several of the scenes for the screen version of the Augustus Thomas play "The Copperhead," and is in a position to state that everything points to a triumph for the picture and for Lionel Barrymore, who created the role of Milt Shanks in the stage play and has repeated his character study for the screen.

The present stage sensation on Broadway is John Drinkwater's play founded on the life of Abraham Lincoln. The English dramatist has treated the character of the martyred President with great skill and the piece is repeating in New York the hit it made in England. It will be recalled that although Lincoln himself does not appear as one of the characters in "The Copperhead," it is an act of his during the Civil War that is the cornerstone of the plot and that almost the entire last act is devoted to the recital of a scene in the White House between the President and Shanks when Milt was sworn in as a member of the Secret Service.

It would be novel and instructive to see both the play and the picture in the same week. WEITZEL.

IN THIS ISSUE.

In Old Kentucky (First National).
Should a Woman Tell? (Metro).
The Miracle of Love (Paramount-Artcraft).
Flames of the Flesh (Fox).
Twelve-Ten (Republic).
The Gay Lord Quex (Goldwyn).
The Broken Melody (Selznick).
Marked Men (Universal).
Beckoning Roads (Robertson-Cole).
The Capitol (W. W. Hodkinson).
The Corsican Brothers (United).
Out Yonder (Selznick).
The Darkest Hour (Vitagraph).

"In Old Kentucky"

A First National Attraction Presenting Anita Stewart in Racing Melodrama.

Reviewed by Louis Reeves Harrison.

PLAYS located in Kentucky usually mean a feud or the racetrack. "In Old Kentucky," one of the earliest of these plays, is also the best.

The heroine who cannot read nor write is admirably impersonated by Anita Stewart. There is very little left out of this First National melodrama. Great activity is needed to interestingly fill seven reels. So there is a fine racetrack ensemble, scenes of vengeful feud, a hard-riding chase of the villain and even an element of comedy, an old Kentucky Major who is restricted by his sweetheart of twenty years to one mint julip and one cigar, both of which he has enormously enlarged. There are seven live reels of active entertainment in the play, for it held a crowded house at the Strand from start to finish.

Cast.

Madge Brierly.....Anita Stewart
Frank Layson.....Mahlon Hamilton
Joe Lorey.....Edward Coxen
Horace Holten.....Charles Arling
Col. Sandusky Doolittle..Edward Connolly
Aunt Aleathea.....Adele Farrington
Barbara Holten.....Marcia Manon
Eddie Lennhardt.....Frank Duffy
Uncle Neb.....John Currie

Story by Charles T. Dazey.
Directed by Marshall Neilan.

The Story.

In Old Kentucky hills lives Madge Brierly, last of her family, the rest killed off in a long and vengeful feud. Her shack is on a knoll connected with the main part of her land by a rude drawbridge. Up from the blue-grass region comes Frank Layson, owner of a queen of the turf, the wonderful mare Queen Bess. He meets Madge, becomes attracted and teaches her the elements of reading and writing.

Up come also guests of his house, among them Horace Holton and his sister, who has designs on Layson which are frustrated. Holton informs on Lorey, a moonshining young admirer of Madge, and blames Layson, inciting Lorey to revenge. When Layson and his crowd return to the blue-grass region for the races, Madge rides down after them. She has already saved Layson from one act of vengeance and suspects another. She presents a sorry spectacle when she "fashions up" in her best, and is made to feel ridiculous when she is given suitable attire.

Having saved Layson from Lorey, she decides to go back to the hills, but she discovers the barn afire and makes a thrilling rescue of Queen Bess. It is she who rides Queen Bess to victory when Holten gets the regular jockey drunk, but she escapes recognition and sets off for her forlorn home in sadness. She comes upon Joe Lorey and saves him from night riders led by Layson, uncovering the real villain at last as she does so. She is so true-hearted and brave that she wins handsome Layson in the end, and years after, they watch with amusement a tiny feud between their two children, one loving the hills, the other the blue-grass region, all now secure in domestic happiness.

Program and Exploitation Catchlines:
Highly Melodramatic Story That Abounds in Thrills.
See Pretty Anita Stewart "In Old Kentucky"—A Play With Plenty of Punch and Dramatic Action.
"In Old Kentucky" Presents Anita Stewart in Spectacular Melodrama of Love and Intrigue.
See Anita Stewart Ride Lady Bess to Victory in a Dashing Match on the Racetrack and Thereby Save the Hero's Fortune.

Exploitation Angles: Circus this story. Play up Miss Stewart, of course, but make a smash with paper, use the band or race horse ballyhoo, or both, and take as much space as you can afford in the newspapers. If you cannot afford newspaper advertising, get out a circus herald with as many cuts as you can get, using colored ink. The more you circus this attraction the more you can make out of it. Go as far as you can.

"Should a Woman Tell?"

THE full review and story of this new Metro production, starring Alice Lake appears on page 63 of this issue.

Cast.

Meta Maxon.....Alice Lake
Mr. Maxon.....Frank Currier
Albert Tuley.....Jack Mulhall
Mrs. Maxon.....Relyea Anderson
Clarissa Sedgwick.....Lydia Knott
The Doctor.....Don Baily
Morton Sedgwick.....Jack Gilbert

Story and Scenario by Finis Fox.
Directed by John E. Ince.

Program and Exploitation Catchlines:
Beautiful Alice Lake in a Gripping and Inspiring Photoplay.
Metro Presents Emotional Alice Lake in a Highly Engrossing Story.
Engaging Story of Both High Society and the Fisher Folk.
"Should a Woman Tell?" Stars Beautiful Alice Lake in an Emotional Drama.
"Should a Woman Tell?" For the Answer See Alice Lake in This Unusual Photoplay.

Exploitation Angles: Read the special story in this issue carefully and let your campaign work along the lines of the story in announcing a real star. Be careful not to raise expectation too high, but make it plain that here is a newly risen

star who will be worth watching, and make them want to come and watch. It would be a good plan to use the title for a teaser a few days in advance, but the best exploitation will be the presentation of the star. Back up your type talk with as many photographs as you can obtain.

"The Miracle of Love"

Cosmopolitan Production of Cosmo Hamilton Story Depicts English High Society.

Reviewed by Edward Weitzel.

LUCY COTTON and Wyndham Standing are the featured players in "The Miracle of Love," a Paramount-Artcraft picture taken from Cosmo Hamilton's story of English high society. The heroine is a Duchess, and the hero becomes a Duke after the death of his elder brother. There is another Duke in the story, a most despicable person, whose low tastes and evil life bring about the tragic situation which drives his wife into another man's arms. The Duchess remains true to her marriage vows, but is made to suffer in every way possible when the husband discovers her affection for Clive Herbert. It is not a pleasant story, but is strongly dramatic, and the winning fight the lovers make to keep their love unstained more than offsets the baser passions exhibited by the Duke. Some spectators will find the scenes where the nobleman is twice stricken with paralysis too realistic, but will be forced to admit that Ivo Watson gives a remarkably skillful performance of the character.

Lucy Cotton plays the Duchess of Harwich. She is a beautiful woman, tall and graceful, and looks the titled lady to the life. Most of her scenes call for repressed emotion or passive obedience. Miss Cotton is successful in indicating both. Wyndham Standing is capitally cast as Clive Herbert. English by birth and a well schooled actor, his impersonation is thoroughly convincing. Percy Standing, Jackie Saunders and Edwin Earle are prominent members of the excellent cast.

The production is admirable throughout.

The Cast.

Duchess of Harwich.....Lucy Cotton
Dowager Duchess of Cheshire, Blanche Davenport
Lady Emily.....Lila Blow
Cornelia Kirby.....Jackie Saunders
Clive Herbert.....Wyndham Standing
Duke of Harwich.....Ivo Watson
George, Duke of Cheshire..Percy Standing
Howard McClintock.....Edwin Earle

Story by Cosmo Hamilton.
Scenario by Adrian Johnson.
Directed by Robert Z. Leonard.

The Story.

"The Miracle of Love" is the reward given to a pair of lovers that remain true to their better selves when tempted to defy the moral law. Forced to become the wife of the Duke of Harwich in order to save her father's good name, Helena, the heroine of the story, gives herself to a profligate whom she despises. A chance meeting with Clive Herbert, brother of the Duke of Cheshire, results in the two falling in love. Harwich, who has been away for his health, returns to England. At the meeting with his wife he forces his attentions on her to such an extent that he brings on a stroke of paralysis. He partly recovers, but is forced to go about in a wheel-chair.

Learning that his wife and Clive love each other, he taunts them both at every opportunity. Clive is ready to take Helena and leave the country, but she will not sully their love by such an act. The Cheshire family is poor, and when the elder brother is killed in an accident and Clive succeeds to the title he enters the House of Lords and creates a reputation as a speaker. Here he meets an American heiress. Money must be had to keep up the Cheshire estate, and Clive and the girl become engaged.

Harwich, who is now confined to his bed and slowly dying, shows his wife a paper and she learns that not one penny of the Duke's large fortune will come to her. She goes to see Clive and they have what they believe is their last meeting. The arrival of a young chap from Chicago who is madly in love with Clive's promised bride and determined to marry her finds the girl ready to admit that she raelly loves her fellow countryman, and the death of Harwich and Clive's appointment as Ambassador to the United States leave the English lovers free to marry.

Program and Exploitation Catchlines:

"The Miracle of Love," by Cosmo Hamilton, Tells Entertaining Story of English Society.

Unusual Love Story Told Amidst English Atmosphere.

Pleasing Story of English High Society, with a Notable Cast of Players.

Drama Depicting the Loves of the Members of Select English Society.

Exploitation Angles: The best selling angle is the author. Use his name freely,

The Belief in Miracles.

Beauty in this shot from the Cosmopolitan-Artcraft, "The Miracle of Love."

but also play up the featured players. Direct your advertising to the type to whom this story appeals, with allusions to the English nobility and the seemingly hopeless love of the chief characters. Use plenty of paper and stills, for these appeal to those who will most likely prove your best patrons.

"Flames of the Flesh"

Five-Reel Fox Production Features Gladys Brockwell in Emotional Story.

Reviewed by Robert C. McElravy.

SOMETHING rather different from the familiar type of "vampire" stories is presented in this five-reel Fox subject, entitled "Flames of the Flesh." It deals with the career of a pure minded New England girl who finds herself a victim of cruel treatment, abandoned by the man who had pretended to love her and left friendless in a Portuguese port. The situation is unique and promises developments which are necessarily of an unpleasant sort. That the close is destined to be tragic is foreshadowed from the beginning.

Candace, the girl in question, is described as a descendant of the Salem witches. Gladys Brockwell is seen at her best in this part, particularly in the scenes where Candace assumes the name of Laure De Saxe. The story is never entirely convincing, but holds by the unusual character of the plot.

Cast.

Candace / Laure De Saxe .....Gladys Brockwell
Bruce Eastcoat.....William Scott
Charles Eastcoat.....Harry Spingler
Craig Boardman.....Ben Deely
Simon Eastcoat.....Charles K. French
Eastcoat's Secretary.....Louis Fitzroy
Suzette De Pouges..Mme. Rosita Marstini
Madame Binnat.....Josephine Crowell
Henri Leland.....Nigel De Brullier

Story by Forrest Halsey.
Scenario by Dorothy Yost.
Direction by Edward J. Le Saint.

The Story.

Candace, in "Flames of the Flesh," is a New England girl, a direct descendant of the Salem witches. She finds herself alone and friendless, at the beginning of the story, in a Portuguese port, where she had been abandoned by the man who deceived her. She determines to commit suicide and is about to drink poison when she is observed by an American named Craig Boardman. The latter, for purposes of his own, induces the girl to live on.

Boardman takes Candace to Paris and introduces her to an ex-courtesan, Madame Binnat, once the toast of Paris. The latter supplies the girl with fine gowns and sets her up in an establishment of her own. Candace, who has vowed vengeance upon all men for her wrong, assumes the name of Laure De Saxe. She wins the love of one man after another, casting each of them off in turn.

Charles Eastcoat, younger son of Simon Eastcoat, a wealthy American, falls into her clutches. In the course of time the elder brother, Bruce Eastcoat, comes to save Charles from her, but Laure cleverly intrigues him also. Bruce is so infatuated that he enters upon a pretended engagement with her. Later, the father, Simon Eastcoat, appears and in him the girl recognizes the man who betrayed her. But she has by this time actually fallen in love with Bruce. After many stormy scenes she kills herself rather than drag Bruce down, despite her former vows.

Program and Exploitation Catchlines:

Powerful Story of a New England Puritan Girl Who Shocked Paris.

Gladys Brockwell Starred in Engaging Story of Many Emotions.

Story of a Pure-Minded Puritan Girl Who Is the Victim of Harsh Treatment and Then Abandoned in a Foreign Country.

Gladys Brockwell in An Interesting and Gripping Story That Contains Many New Twists.

Exploitation Angles: Play up Miss Brockwell, but make much of the story, for it offers some new twists. Tell that it is the story of a demure New England girl, deserted in Portugal, who becomes one of the most celebrated sirens of Paris. If you want to go stronger than that use "The victim of the father, she fell in love with the son, not knowing who he was. When she learned the truth——." That should get in the morbid.

"Twelve-Ten"

Edward Godal Presents Marie Doro in a Sensational Story Directed by Herbert Brenon.

Reviewed by Louis Reeves Harrison.

THE fascinating personality of Marie Doro, splendid workmanship in every detail of production and an exceptional "atmosphere"—the

scenes in Paris and in England are taken there—constitute the chief merits of "Twelve-Ten." Marie Doro impersonates a French waif with a wistful charm that is very appealing, and her terror in the deserted castle at twelve-ten is thrilling. She holds the eye with poetry of movement and good taste in self-expression to the point of distracting attention from the story.

Her support is admirable, every member of the company a well-selected type. Honors go easily to Ben Webster as Lord Chatterton, self-appointed granddad of the little French waif. The scenes between him and Marie Doro stand in winning relief to the dark and rather incoherent mood of the play.

Herbert Brenon's work is characteristically thorough, every interior an example of good taste, the exteriors beyond criticism. Only the play seems weak, lacking the elements of true drama, and so inconsistent at moments as to offend common sense. The sum of values, however, is high. The story was magnificently presented at the Capitol and seemed to hold close attention from spectators in all parts of that great theatre. A generally good entertainment.

The Cast.

Louis Fernande.....Pierre Mallard
Marie Fernande.....Marie Doro
Francois.....Phillip de Bus
Lord Chatterton.....Ben Webster
Arthur Newton.....James Carew
Geoffrey Brooke.....Geoffrey Kerr
Dr. Wightman.....Fred Kerr

Directed by Herbert Brenon.
Photography by Alfred Moses and L. Roseman.

The Story.

It was not at Twelve-Ten that little Marie Fernande met her great good friend Lord Chatterton, but it was at the fatal hour of her father's suicide in Paris. From that moment the little girl expands in character, endearing herself every day to wealthy Lord Chatterton, now her self-appointed granddad, until he legally adopts her. She becomes the brightest spot in his life.

At the head of large industries, often preyed on by unscrupulous employes, Lord Chatterton adopts a terrifying method of testing all those near him, even those dear to him, the faithless and the faithful, by simulating first the approach of death, his physician assisting in giving forth the impression that another "attack" will prove fatal to the great noble. Chatterton executes a will and directs that it shall be read immediately upon his death. During another "attack" he is given medicine by his confidential man and business adviser. He manages to dispose of it for future examination and simulates death. His will is immediately read.

The most extraordinary provision is that Marie shall go at midnight where his body is to be laid out in an old and unoccupied castle and say a prayer for him. She is taken there by the business manager and left alone with the body, a terror-stricken child, but she does her duty. Hardly is it finished before she has a genuine cause of fright. The business manager, aware that she will inherit a vast fortune, seeks to compromise her, but the dead man comes to life and extorts a frightful confession from the guilty manager, finding out meanwhile those who truly love him, most of all the true-hearted little waif he has adopted.

Program and Exploitation Catchlines:

"Twelve-Ten" Is a Sensational Picture with Marie Doro as the Star.

Wistful Marie Doro Starred in Sensational Photoplay That Inspires.

What Happened at "12:10"?—Find Out by Seeing This Engaging Feature Starring Marie Doro.

Marie Doro Plays the Part of a French Waif in "Twelve-Ten"—A Picture with Strong Appeal.

Exploitation Angles: Make Miss Doro the play-up, but do not neglect the advertising possibilities of the title. Start off by chalking 12:10 with a slanting line between on walls and sidewalks. Then take it into the newspapers for a teaser. Get some stores to make displays of clocks all set at the hour and get a large clock face for the lobby. If you want to go to a little trouble, counterweight the hands so that they point properly and hang the dial low enough to let people turn the hands and see them go back to the proper time. Use pictures of Miss Doro as the waif in all your advertising.

"The Gay Lord Quex"

Goldwyn Adaption of Pinero Play Features Tom Moore and Proves Good Entertainment.

Reviewed by Margaret I. MacDonald.

THE Goldwyn adaption of the Pinero play, "The Gay Lord Quex," is fairly successful. Tom Moore appears in the title role, and is well suited to the personality which he is called upon to portray. The earlier scenes of the picture, in which the various loves of the "Gay Lord Quex" are listed with an affix of the same old question in each case, "Didn't anyone ever tell you what lovely eyes you have?" are sure to prove amusing; and are followed by moments of more serious intent, when his fickle lordship finally meets the right girl.

When Knighthood Was in Garter.
Period presented by Tom Moore in Goldwyn's "The Gay Lord Quex."

The characterization of the play is interesting, and has been carefully cast. Hazel Dawn, for instance, in the role of the manicure queen, Sophie Fullgarney, is exactly the type for the part. Gloria Hope's conception of Muriel Eden, a languid English girl, uncertain as to which one of two men her affections belong, is also correct. Naomi Childers as the Duchess of Strood portrays with fine effect a loose type of women well known among English aristocracy, married to one man, but loving another. P. H. McCullough as the worthless Captain Bastling, is another outstanding characterization.

The production will appeal strongly to those who like society drama.

Cast.

The Marquess of Quex.....Tom Moore
Muriel Eden.....Gloria Hope
Duchess of Strood.....Naomi Childers
Sophie Fullgarney.....Hazel Dawn
Sir Chichester Frayne..Sydney Ainsworth
Captain Bastling.....P. H. McCullough
"Valma" (Frank Pollitt).Arthur Housman
Lady Owbridge.....Kate Lester
Jack Eden.....Henry Miller, Jr.
Mrs. Jack Eden.....Kathleen Kirkman

Adapted from the play by Sir Arthur Wing Pinero.
Scenario by E. A. Bingham.
Directed by Harry Beaumont.
Length—4,909 feet.

The Story.

The thrilling circumstances surrounding the only serious love affair in the career of Lord Quex, of Nottinghamshire, England, are set forth in the play, "The Gay Lord Quex." After having followed the road of romance through many countries, making love to women of many types, Lord Quex finally falls madly in love with a pretty girl, Muriel Eden, of London. Muriel first meets him in the manicure shop of her friend, Sophie Fullgarney, and is later entertained at the home of Lady Owbridge, an aunt of Lord Quex. Here the romance between the pair ripens, and after much persuasion Muriel promises to forget his ill-reputed past and marry him.

In her heart Muriel still treasures an affection for Captain Bastling, a ne'er-do-well, who is looking for money rather than love with the wife he marries, but is not above making love to a pretty girl at any time. And when she is told of associations between the dowager Duchess of Strood and Lord Quex, a situation brought about through the scheming of the duchess, Muriel quickly turns to Bastling and makes an appointment to meet him at Sophie Fullgarney's shop. Here Sophie, who was the tale-bearer and has relented on discovery of the real character of Bastling, arranges a revelation for Muriel which throws light on the situation, and causes her to return to Lord Quex.

Program and Exploitation Catchlines:

Well-known Play, "The Gay Lord Quex, Adapted to the Screen with Tom Moore as the star.

Amusing Photoplay Depicting the Many Love Affairs of "The Gay Lord Quex."

Story of Fickle Lord Quex Who After Experiencing Many Thrilling Love Episodes Weds a London Manicure Girl.

Highly Entertaining English Society Drama Adapted from Popular Play and Starring Tom Moore.

Exploitation Angles: Play up Moore and the leading members of his support above the picture, but don't let them forget that this is a Pinero drama. With the better class of patrons you have only to identify the play to gain their interest, but for the crowd use such sub-descriptions as "The story of a London manicure girl who saved the happiness of a titled pair"; "Where the Primrose Path of dalliance crosses the boundary of married life." Make it plain that it is a society drama of English life and not a melodrama, though the title should make this clear.

"The Broken Melody"

Eugene O'Brien's Third Starring Vehicle for Selznick Tells Entertaining Love Story.

Reviewed by Herbert J. Hoose.

SENTIMENTALITY is the predominating feature of Eugene O'Brien's latest Selznick picture, "The Broken Melody." As in his two previous starring productions he is seen as a romantic lover and is at no time called upon to do strenuous work during the telling of the story.

The tale is of a young aspiring artist in New York's Greenwich Village who is

madly in love with a pretty girl singer living in an adjoining apartment. The artist meets a wealthy woman, who greatly admires him and offers to accompany him to Europe in order that he may study. The main action of the story hinges on these three characters.

There is not much plot material, but the manner in which the love story is told holds the interest. The sets are exceptionally fine and show careful construction. In addition there are several beautiful exterior "shots." Taken as a whole this feature should prove an asset to most programmes and especially pleasing to the O'Brien followers.

In support of Eugene O'Brien is Lucy Cotton, who is delightful as the girl. This player has great acting ability at her command and is an ideal choice for the part. Corinne Barker as Mrs. Drexel Trask and Gus Weinberg as Ivan, the 'cello player, are well drawn characters and do good work. The other members of the cast lend able support.

Cast.

Stewart Grant.....Eugene O'Brien
Hedda Dana.....Lucy Cotton
Mrs. Drexel Trask.....Corinne Barker
Howard Thornby.....Donald Hall
Leroy Clemons.....Ivo Dawson
Ivan.....Gus Weinberg

Story by Dorothy Farnum and Ouida Bergere.
Scenario by Ouida Bergere.
Directed by William P. S. Earle.
Length About 5,000 Feet.

The Story.

"The Broken Melody" is about Stewart Grant, who is an artist in Greenwich Village. In an adjoining apartment lives his sweetheart, Hedda. Another apartment is occupied by an aged 'cello player, who in his youth was the rage in European music circles. He tells the two lovers that they are wasting their lives and asks why they don't strive for something bigger. The old fellow composes a musical selection which he takes to a stage director and offers it for use in his production. It is turned down, but the owner of the show looks at the song and consents to use it.

The old man informs the producer that he knows a pretty girl with a wonderful voice who would be an excellent choice to introduce the number. Hedda is given a try-out and makes good. She is invited out to dinner by the owner of the company, but she declines. Stewart then enters and together they visit Molly's popular dining establishment in Greenwich Village. While there he meets Howard Thornby, a millionaire. Thornby introduces Stewart to a Mrs. Drexel Trask. She is attracted by Grant and has him paint her picture.

Mrs. Trask offers him the chance of going to Paris at her expense and says that she accompany him. Stewart goes to see Hedda and tells her he wants to marry her immediately. She is bound up in her stage career and refuses him. Grant packs his belongings and leaves for Europe with Mrs. Trask. Before long he gains fame. His first masterpiece is a painting of a girl and it turned out to be the exact features of Hedda, although he had a model for the picture. Mrs. Trask endeavors to force attentions upon Stewart. He learns that Hedda had collapsed during her opening performance, and yearns for his return. Grant goes back to America and finds Hedda waiting for him at the old studio.

Program and Exploitation Catchlines:

See Eugene O'Brien as a Romantic Lover in His Latest Picture, "The Broken Melody."

Did the Love for the Girl He Intended to Marry Prevent Stewart from Visiting Paris to Study Art? See "The Broken Melody" and Find the Answer.

Appealing Love Story Simply Told Amidst a Charming Atmosphere.

Deeply Emotional Love Story with Eugene O'Brien as the Artist Lover.

Exploitation Angles: Make O'Brien your chief appeal. Sel lthe story through him. Tell merely that it is a story of art life in New York and Paris or use "He loved a girl, but a rich patron offered to take him to Europe with her. It was love or advancement. Which do you suppose he chose?" Play up the "perfect lover" angle and hook up with the similarly named production.

"Marked Men"

Universal Reissues Screen Version of Famous Story Written by Peter B. Kyne.

Reviewed by Robert C. McElravy.

IT has been several years since the screen adaptation of Peter B. Kyne's story of "The Three Godfathers" appeared. This present production, entitled "Marked Men," is practically the same version, furnished with new subtitles and touched up here and there to freshen it. There is no apparent change in the original production, made by Jack Ford, and none should be made, for the subject is one that will never be forgotten by anyone who has seen it.

Harry Carey, Ted Brooks and Joe Harris have the parts of the three escaped convicts, and Winifred Westover plays the girl. The story written by Mr. Kyne is worthy of a place with the

The Hole in the Wall.
Harry Carey has a powerful role in his latest Universal, "Marked Men."

western classics of Bret Harte and the producer has caught in splendid style the wonderful atmosphere and profound pathos of the original. It is a tale filled with sublime moments.

The prison scenes at the beginning are done with great realism. A large cast of men appear as the convicts and the escape is accomplished in a way that is at once exciting and convincing. The crossing of the Mojave desert by the three men, the discovery of the dying mother and her child, and their acceptance of her charge that they act as godfathers to the infant, are pictured with an unusual depth of feeling. The subject is one of rare appeal.

Cast.

Harry.....Harry Carey
Placer.....J. Farrel McDonald
Tom Gibbons.....Joe Harris
Tony Garcia.....Ted Brooks
Ruby Merril.....Winifred Westover
Pete Cushing.....Charles Lemoyne

Scenario by Tipton Steck.
Directed by Jack Ford.

The Story.

Cheyenne Harry, in "Marked Men," is serving a prison sentence for robbing a train. He and two pals, Tom any Tony, lay plans for an escape on the nineteenth of a certain month. The prison break occurs and the man make their getaway under heavy fire from prison guards.

After the escape they separate, agreeing to meet at a small town on the edge of the Mojave desert known as Trade Rat. Harry reaches the town first and falls in love with a girl named Ruby Merril. Pete Cushing, the sheriff, is his rival. Ruby is without home or friends and takes employment in a dance hall as waitress. Cheyenne, knowing her to be an innocent girl, desires to get her away and marry her.

But upon the appearance of his pals, Cheyenne is induced to help loot the local bank. The job is done and the three ride out into the desert with the spoils. Their horses are lost during a sand storm, and they are forced to trudge on foot. After traversing many miles in the awful heat they come upon a covered wagon. In this they discover a mother with a newly-born child. The mother, who is dying, appoints them godfathers.

There are many amusing and pathetic scenes connected with the efforts of the three to take this child back to civilization. Two of them die on the trip, but Cheyenne brings it in. His prison term is shortened and he wins the love of Ruby.

Program and Exploitation Catchlines:

Famous Peter B. Kyne Story, "The Three Godfathers," Adapted to the Screen as "Marked Men," With Daring Harry Carey Heading a Notable Cast.

Inspiring Photoplay in Which Is Told the Story of the Reformation of a Crook Who Escapes Prison.

Story Filled with Sublime Moments.

"Marked Men" Featuring Harry Carey Tells Vivid Story of the West.

Exploitation Angles: Make it plain that this is a reissue, but explain that it is again brought out in response to popular demand. Tell that Harry Carey is one of the three stars and play him above the others. And make much of the fact that this is Peter B. Kyne's story.

"Beckoning Roads"

Bessie Barriscale Featured in Story of Moderate Strength Carries Role of Meagre Opportunities.

Reviewed by Margaret I. MacDonald.

THE difficulty of acquiring good screen stories exemplifies itself in the Robertson-Cole-Barriscale release, "Beckoning Roads." The opportunities which it affords the players are scant, and even better direction than the picture boasts would fail to improve largely on the defects of a mediocre story. Bessie Barriscale handles the part of Marquita Shay with the skill which she usually exhibits, covering herself with glory in the more dramatic moments of the play. The picture is well cast, and especially well adapted to the part allotted him is Niles Welch in the role of the young husband, who weakens when he is asked to choose between his parents and his wife, but who afterward, on the attainment of maturer manhood, makes good for former shortcomings. Baron Brinker, played by Joseph J. Dowling, is also an outstanding figure of correct conception and careful outlining. The settings of the production have been well taken

care of, and the atmosphere is satisfying; but the director has not made the best of the situation. The box office values of the picture are fair.

The Cast.

Marquita Shay.....Bessie Barriscale
Humphrey Wells.....Niles Welch
John Grayson.....George Periolat
Baron Brinker.....Joseph J. Dowling
Henry Wells.....Emmet King
Mrs. Rose-Gordon Chester,
Dorcas Matthews
Cecil Barrington.....Thomas Holding
Story Adapted from "The Call of Life" by Jeanne Judson.
Direction by Howard Hickman.
Length, 5,033 feet.

The Story.

Marquita Shay, an orphan girl who had been reared in the backwoods of Canada by a friend of her parents, is placed in boarding school by John Grayson, her foster father, after he has sold his farm to a St. Louis financier, Henry Wells, and invested his money in Billings & Co. stocks, on the recommendation of Wells. Tiring of the prison-like school, she marries Humphrey, the son of Henry Wells, without the knowledge of her guardian or of the young man's parents. She is taken into the Wells home and treated like a servant. In a moment of desperation she turns on her persecutors ,and asks her husband to choose between his father and his wife. Humphrey Wells, in a moment of cowardice, fails to make the answer his wife has hoped for. On entering the room of her guardian, to whom she goes for advice, she finds him lying dead behind the bed, and a note on the table addressed to her telling her that he has lost all he had in the Billings & Co. investment.

The next chapter of the story finds her in New York, living with a friend, through whom she meets Baron Brinker, the proprietor of a fashionable gambling house. She becomes his secretary, and through doing so discovers that his is the stock concern that ruined Grayson, operating under the assumed name of Billings & Co. An opportunity soon comes to her to wreak vengeance on Brinker, when in the management of his affairs she orders his broker to continue to sell certain stock which practically represents his entire fortune. When the price is broken she calls up her husband and tells him to buy; and so she avenges the wrong that ruined John Grayson and robbed her of a friend.

The close of the story shows the reconciliation of husband and wife, and the decision to find a home of their own.

Program and Exploitation Catchlines:
Story of an Orphan Girl Who After Being Placed in a Boarding School Secretly Weds. The Remainder of This Interesting Story Is Told in "Beckoning Roads."
The Story of a Husband Who in a Moment of Cowardice Fails to Stand by His Wife.

Exploitation Angles: Make the most of Miss Barriscale without dwelling much upon the story. It gives her a chance, and that is all her admirers desire. For the story angle use "She asked him to choose between his wife and his family and he lacked the moral strength to give her the answer she craved."

"The Capitol"

Artco Adaptation of Augustus Thomas Play Features Leah Baird and Presents Spectacular Water Rescue.

Reviewed by Margaret I. MacDonald.

THE latest Augustus Thomas adaptation, "The Capitol," made by Artco and distributed by W. W. Hodkinson, lacks the professional accuracy of filmed versions of other of his plays. The story contains a fairly interesting situation which has, however, not met with the best treatment in its transition to the screen. Leah Baird, the star of the production, handles a double role, that of mother and daughter. Robert T. Haines and Alexander Gaden are the leading members of the support. Donald Hugh McBride makes the best showing of the cast in a minor part.

The thrill of the production occurs when Agnes Blake and James Carroll, played respectively by Leah Baird and Alexander Gaden, are swept over a falls and into the rapids in a canoe. This scene is well done and will appeal to the average audience. The real climax in which the villain is caught red-handed will also thrill the ordinary moving picture fan.

Cast.

Margaret Kennard } .....Leah Baird
Agnes Blake }
Eustace Kennard.....Robert T. Haines
James Carroll.....Alexander Gaden
Congressman Blake..William B. Davidson
Henry Garretson.....Downing Clarke
James Lamar.....Ben Hendricks
Jimmy Vincent....Donald Hugh McBride
Baby Kennard.....Mildred Rhoads
Story by Augustus Thomas.
Direction by George Irving.
Length—5,350 feet.

The Story.

The theme of "The Capitol" concerns the career of a young woman whose mother deserted her father when she was still

"Capital!"

Says Leah Baird in this moment from her Hodkinson release, "The Capitol."

an infant, and ran away with a man who was being prosecuted by her husband for unlawful business methods. Later we find the girl, who has been reared in a convent, married to Congressman Blake. The mother is devoting herself to social welfare work and keeping aloof from her child that she may more easily climb the social scale. Carroll is now dancing attendance on Mrs. Blake, acting as the tool of his party in trying to win the wife to betray her husband's interests in his fight for a place in the senate.

In the course of events a would-be newspaper reporter takes a hand, and when Carroll and his party are picnicing on an island remote from the mainland, with Mrs. Blake as one of the party, he steals their boats with the intention of keeping them there until Blake puts through a certain bill to which Carroll and his party are opposed. An old boat found on the island is used by Carroll and Mrs. Blake in trying to make the mainland. They are swept over a falls and into the rapids, and Mrs. Blake is rescued by her own father, who is on the bank of the river when the accident happens.

In a fight with food profiteers, Mrs. Blake's mother comes on the scene, and when Carroll tries to gain his point by damaging the character of Mrs. Blake, she reveals his crooked dealing of years before, to help substantiate his newly discovered villainy.

Program and Exploitation Catchlines:
Thrilling Photoplay with Entertaining Story.
Leah Baird Starred in Highly Melodramatic Picture.
Lovely Leah Baird in Famous Augustus Thomas Story.
See the Spectacular Scene Where the Canoe Is Swept Over the Gushing Rapids—in "The Capitol" Starring Leah Baird.

Exploitation Angles: Play up the cast and the author, stating that this is one of his early dramas. Don't play too heavily upon the stage production, for the stage version ran some twenty years ago and will not be recalled by most of the present day picture lovers. Simply say that it is from a Thomas play and then talk about the cast.

"The Corsican Brothers"

United Picture Theatres Picturization of Dumas Novel has Considerable Merit and Features Dustin Farnum.

Reviewed by Margaret I. MacDonald.

THE story of "The Corsican Brothers" by Alexander Dumas, containing a wealth of material for spectacular and dramatic presentation, has not yet been converted to the screen with the best accoutrements of art. Stories of lesser dramatic values and more ordinary problems have been filmed with a larger degree of artistry and monied magnificance.

For the third time in the history of the screen has the tale of the Corican twins, born as one body, and separated after birth, been picturized; this time by Louis J. Gasnier for the United Picture Theatres of America, Inc. While the production contains many points of merit, including excellent double exposure work in which Dustin Farnum impersonates both brothers, and realism of atmosphere in the Corsican village where the twins were wont to settle local disputes, it has not the earnmarks of a finished production.

The construction is choppy and lacks breadth of vision, but at the same time contains much to please the public. The old-fashioned charm of Emilie de Lesparre as portrayed by Winifred Kingston is exquisite. The role is delightfully delicate in outline, with old fashioned gowns, and old-fashioned manners the chief accessories. Dustin Farnum, while he is a bit stagey in his "double role," presents an attractive figure.

Cast.

Fabien Del Franchi } ..Dustin Farnum
Luis Del Franchi }
M. Chateu Renaud....Wedgewood Nowell
Le Baron Montigiron.....Will Machin
Gaeno Orlando.....Ogden Crane
Madame Savilia Del Franchi
Fannie Midgeley
Emilie de Lesparre....Winifred Kingston
General de Lesparre.....Andrew Robson
Story Adapted from the Novel of Alexandre Dumas.
Scenario by Katherine Carr.
Direction by Colin Campbell.
Supervised by Louis J. Gasnier.
Length—5,600 feet.

Story.

The plot of the story of "The Corsican Brothers" concerns twins who were joined together at birth and separated by an

operation. They were apparently animated by one soul, each experiencing the other's emotions. Devoted to their mother, they promised each other that should one leave her for the purpose of study or any reason, the other would stay with her. And so it happened that following the appearance in the Corsican village of Emilie de Lesparre, a native of Paris, Louise goes to the French city to study law. While there he again meets Emilie, and in trying to defend her at a dinner given by M. Chateu Renaud, another of her admirers, he is drawn into a duel with Renaud, and is killed.

Fabien, subconsciously aware of what has happened to his brother, goes to Paris to avenge him. He fights a sword duel with Renaud and kills him. Emilie realizes that it is Fabien she loves instead of Louis and promises to become his wife.

Program and Exploitation Catchlines:

Well-Known Story, "The Corsican Brothers," Presents Dustin Farnum in Dual Role.

Spectacular Photoplay That Is Sure to Please.

Story of Two Twins Who Resolve Never to Leave Home Unless—For the Remainder of This Absorbing Picture See Dustin Farnum in a Dual Role in "The Corsican Brothers."

Exploitation Angles: Play up Farnum in this good old standby. Try the "ask Dad, he knows" style of advertising for a novelty. This can be done in the newspapers, on throwaways or in the lobby and will serve to emphasize the time honored popularity of this once standard play. Tell the younger generation that here is a story they need to know. If you desire a novelty stunt offer free admissions to doubles, heading the offer with such lines as "Are you a Corsican Brother?"

"Out Yonder"

Olive Thomas in Ralph Ince Production of Selznick Release Makes an Attractive Heroine.

Reviewed by Edward Weitzel.

AS the heroine of "Out Yonder," a Selznick release, directed by Ralph Ince, that attractive young woman, Olive Thomas, has been given a part that is nicely adapted to her personality. With most of the scenes laid in and around a lighthouse on a reef off the New England shore and the beauty of the Atlantic for a background, a story is unfolded which touches life interestingly if not deeply and adds another piece of fiction to that class of pictures that are meant to while away an hour pleasantly if not with any degree of profit. A youthful looking heroine who wears her hair under a souester and goes boating dressed in a pair of overalls is not a novel figure on the screen, but she generally has a numerous following. In this case the girl's love story is full of dramatic happenings before the way is cleared for the happy ending which is always to be expected and never fails to arrive.

Ralph Ince has gone to a real lighthouse for his scenes, and a cleverly contrived storm effect is introduced. The authors have not inserted any new material in their plot, but their characters are worth meeting and the action moves along a fair speed. John Smiley is forceful as Amos Bart, a man who believes he is a murderer and who is deeply punished by his conscience. Other well sustained roles are contributed to the cast by Edward Ellis, Huntley Gordon and Mary Coverdale.

Cast.

Flotsam, a waif of the sea..Olive Thomas
Edward Elmer .....Huntley Gordon
Mrs. Elmer.....Mary Coverdale
Clarice Stapleton.....Louise Prussing
Amos Bart.....John Smiley
Reggie Hughes .....Cyril Chadwick
Joey Clark.....Edward Ellis
Story by Pauline Phelps and Marion Short.
Directed by Ralph Ince.

The Story.

"Out Yonder" refers to a lighthouse of the New England coast. Flotsam, whose father is the keeper of the light, is loved by her father's helper, a surly brute who holds the older man, Amos Bart, in his power. Years before, Amos quarreled with a passenger in the cabin of his sloop while the two men were drinking, and he believes that he killed him. The helper committed the crime for the purpose of robbery. Flotsam is supposed to be a waif of the sea.

When a party of wealthy pleasure seekers anchor their yacht near the reef, Flotsam saves Mrs. Elmer, the owner of the boat, from drowning. This leads to the girl's meeting Mrs. Elmer's nephew, Edward Elmer, and the two fall in love with each other. An offer from Edward's aunt to take Flotsam home with her and give the girl the social training she lacks is gladly accepted by Amos and his daughter, but the jealous helper interferes and exposes the lighthouse keeper as a murderer. Amos at once claims that he is not the girl's father, that she was brought to the lighthouse by her mother, the woman dying and leaving the baby to his wife's care.

The fact is brought out that the helper is the real murderer, and all ends happily for the lovers.

Program and Exploitation Catchlines:

Thrills—Suspense — Action — Plenty in "Out Yonder," Starring Beautiful Olive Thomas.

See the Thrilling Struggle in a Light House—The Attempt to Wreck the Yacht in "Out Yonder."—A Story of the Sea Coast.

Beautiful Olive Thomas Captivates as a Sea Waif in Her Latest Production, "Out Yonder."

"Out Yonder," Starring Olive Thomas, Is a Play with Many Spectacular Moments.

Exploitation Angles: Make Miss Thomas your chief point of appeal, but tell your patrons that she has a part in this play which fits her down to the ground. Make an especial appeal to her following with this fact and then make a general appeal with the play on the picturesque settings, with allusions to "the beautiful New England coast," and similar lines. Also play up the storm.

"The Darkest Hour"

Harry Morey Has Well Fitting Role in Vitagraph Production with Rather Improbable Story.

Reviewed by Edward Weitzel.

THE Vitagraph picture, "The Darkest Hour," belongs to the class of fiction that is entertaining enough so long as all of the incidents of the story are accepted without question. The authors have used the familiar device of having the hero hit on the head and being unable to remember even his own name when he recovers consciousness. While in this condition he is married to a young girl, and is attacked shortly after the ceremony and again hit on the head. The blow brings back complete recollection of his life before the first injury, but he can remember nothing of what has taken place since then.

With these situations as a basis a smoothly developed story has been built up which supplies Harry Morey with a well fitting role. His indication of the hero's changes of mental condition is cleverly done and he makes the scenes of physical encounter sufficiently impressive. Jean Paige, as Justine, plays a girl of the lumber woods with pleasing effect. Anna Lehr, George Majeroni and George Howard are the other important members of a competent cast.

"The Darkest Hour" has carefully chosen locations for the lumber camp scenes and the views of city life are diversified and truthful.

The Cast.

Peter Schuyler.....Harry T. Morey
Marion Dinsmore.....Anna Lehr
Justine Bouvier.....Jean Page
Dr. Robert Culver.....George Howard
Lee Austin.....George Majeroni
Joe Bouvier .....Robert Gaillard
Louis Marcotte .....Louis Walheim
Priest .....Herbert Pattee
Mr. Dinsmore .....Harry Hallem
Mrs. Dinsmore .....Jane Jennings
Story and Scenario by Marie Eve.
Directed by Paul Scardon.

The Story.

Peter Schuyler, the principal character in "The Darkest Hour," is a young man of wealth, who is surprised when informed by one of his girl friends that she is in love with him. In reality, she wants to marry him for his money, obtain a divorce and a large settlement and then marry the man she is infatuated with, another supposed friend of Peter's, who has put the girl up to the game. Young Schuyler leaves the girl without giving her much encouragement. That night, while alone in his own house, he is attacked by thieves and struck on the head with a blackjack. When he recovers, he does not remember anything of the past and wanders out into the street. Spending the rest of the night in the park, he stumbles into an employment office and is sent to work in a northern lumber camp, after being given the name of John Doe.

A well set up young fellow, Schuyler's new work agrees with him and he is content to fell trees and make love to the niece of his boss, Justine is a pretty little thing, and when her dishonest uncle is told to leave the camp, Peter will not leave the girl go with him. They are married that night, Peter and the uncle come to blows a few minutes later and the young man is hit on the head with a revolver. Left for dead, he recovers, but the John Doe period of his existence has completely departed from his mind. Without the slightest recollection of the wife waiting for him in his cabin, he remembers only that he is Peter Schuyler, and goes back to New York on the first train.

His arrival at his own home and his loss of memory, give the schemers a chance to claim that Peter married the female schemer the night he was first attacked.

A dishonest justice of the peace is in the plot, and Schuyler is about to be victimized, when he meets his real wife, who has come to New York in search of him. He does not know her at first, but everything is made clear at the end, and Justine finds that she is Mrs. Peter Schuyler and not Mrs. John Doe.

Program and Exploitation Catchlines:

"The Darkest Hour"—A Thoroughly Interesting Story of a Lumber Camp.

Social Whirl and Brute Strife in the Woods, Are Presented in This Gripping Drama, Starring Harry Morey.

Can a Woman Make a Man Propose to Her Without His Having Any Knowledge of It? Find Out by Seeing Harry Morey in "The Darkest Hour."

Thrilling Picture with Harry Morey, First as Society's Gentleman and Then as a Bare-fisted Fighting Lumber Jack.

Do You Think Lumberjacks Lead Easy Lives?

See "The Darkest Hour" and find out.

Exploitation Angles: Play heavily on Morey, then sketch in the high points of the story, dwelling upon the man who twice lost his personality through a blow upon the head. Play up the lumber camp environment, unless you have had too many of that type of pictures lately.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. Volume number is also shown where information was published in previous volumes.

FOX FILM CORPORATION

Should a Husband Forgive? Vol. 42; P-1191.

WILLIAM FARNUM SERIES.

Wings of the Morning. Vol. 42; P-672.
Heart Strings.
The Adventurer

TOM MIX SERIES.

The Feud. Vol. 42; P-1008.
The Cyclone.
The Daredevil.
3 Gold Coins.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russel).
The Devil's Riddle (Gladys Brockwell).
The Shark (George Walsh).
Shod With Fire (William Russell).
Flames of the Flesh (Gladys Brockwell).
The Square Shooter (Buck Jones).
Tin Pan Alley (Ray and Fair).
Her Elephant Man (Shirley Mason).
The Hell Ship (Madlaine Traverse).

SUNSHINE COMEDIES.

Chicken a la Cabaret.
Hungry Lions and Tender Hearts.
Sheriff Nell's Comeback.

MUTT AND JEFF.

Cutting Out His Nonsense. Vol. 42; P-1191.
For Bitten or for Verse.
He Ain't Done Right by Our Nell.

FAMOUS PLAYERS-LASKY

The Miracle Man (George Loane Tucker).
The Hayseed (Roscoe Arbuckle).
The Teeth of the Tiger. Vol. 42; P-857.
In Mizzoura. Vol. 42; P1192.
Dec. 7—An Adventure in Hearts (Robert Warwick).
Victory (Maurice Tourneur Production). Vol. 42; P-672.
More Deadly Than the Male (Ethel Clayton). Vol. 42; P-1101.
Dec. 7—A Lady's Tailor (Sennett—Two Reels).
Dec. 21—From a Piscatorial Angle (Nature Pictures).
Wanted—A Husband (Billie Burke). Vol. 42; P-1187.
Dec. 28—Red Hot Dollars (Charles Ray).
Everywoman (Super-Special—All Star Cast). Vol. 42; P-1190.
Dec. 28—Too Good to be True (Ernest Truex—Two Reels).
Dec. 28—Housecleaning (Briggs — One Reel).
Dec. 28—King Rama at the Royal Wat (Burton Holmes—One Reel).
Dec. 28—Paramount Magazine.
Dec. 28—Winter Sports at St. Moritz (Burlingham—One Reel).

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 42; P-1014.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 42; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
Oct. 19—Why Divorce? (De Haven—Two Parts). Vol. 42; P-1014.
The Gay Lord Quex (Tom Moore).
Jubilo (Will Rogers). Vol. 42; P-1007.
The Loves of Letty (Pauline Frederick).
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes).
A Misfit Earl (Betzwood-Louis Bennison).
Toby's Bow (Tom Moore). Vol. 42; P-1189.
Pinto (Mabel Normand).
Water, Water Everywhere (Will Rogers).
The Silver Horde (Rex Beach Production).
The Palliser Case (Pauline Frederick).
The Blooming Angel (Madge Kennedy).
Duds (Tom Moore).
Moving Day (Mr. and Mrs. Carter DeHaven—Two Reels).
A Much Needed Rest ("Smiling Bill" Parsons—Two Reels).
The Little Dears (Mr. and Mrs. Carter DeHaven—Two Reels).

BRAY PICTOGRAPHS.

The Far Away New Zealand and Other Subjects.
Girl Pottery Makers of the Caribbeans and Other Subjects.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

Islands of the St. Lawrence.
Cutting Up.
The Story of Zinc.
"Meat" Again.
Eventide.

W. W. HODKINSON

The Desert of Wheat (Jane Gray—Six Parts).
The Harvest Moon (Deitrich-Beck—Doris Kenyon—Six Parts).
Cynthia-of-the-Minute. (Artco-Leah Baird—Six parts).
The Joyous Liar ((Brunton-J. Warren Kerrigan).
The Bandbox (Doris Kenyon—Six Parts—Dietrich-Beck, Incorporated). Vol 42; P-453.
The Sagebrusher (Benjamin B. Hampton—Great Authors Pictures, Inc.—Seven Parts).
The Lone Wolf's Daughter (J. Parker Read, Jr., Productions—Louise Glaum—Seven Parts).
The Capitol (Artco-Leah Baird — Six Parts).
The Lord Loves the Irish (Robert Brunton Productions—J. Warren Kerrigan—Five Parts).

PATHE EXCHANGE, INC.

Releases for Week of December 14.

The A-B-C of Love (Mae Murray—Six Parts). Vol. 42; P-855.
No. 8 of Bound and Gagged.
No. 6 of The Black Secret. Vol. 42; P-1012.
Looking for Trouble (Harry Pollard—One Reel). Vol. 42; P-1012.

Releases for Week of December 21.

The Prince and Betty (William Desmond and Mary Thurman). Vol. 42, P-1010.
No. 9 of Bound and Gagged (A Homeless Prince).
No. 7 of The Black Secret (The Betrayal).
Tough Luck (Harry Pollard—One Reel).
From Hand to Mouth (Harold Lloyd and Mildred Davis—Two Parts). Vol. 42; P-2026.

Releases for the Week of Dec. 28.

Hopely Takes the Liberty (No. 10 of Bound and Gagged).
A Crippled Hand (No. 8 of The Black Secret).
The False Countess (No. 1 of The Adventures of Ruth).
From Hand to Mouth (Harold Lloyd and Mildred Davis—Two Parts).
The Floor Below (Harry Pollard—One Reel).

RELEASES FOR WEEK OF JAN. 4.

My Husband's Other Wife (Sylvia Bremer and Robert Gordon—Six Parts).
No. 9 of The Black Secret (Woes of Deceit).
No. 2 of The Adventures of Ruth (Kidnapped).
Red Hot Hottentots (Harry Pollard—One Reel).

ROBERTSON-COLE

Nov. The Illustrious Prince (Hayakawa). Vol. 42; P-363.
Nov.—The Blue Bandanna (Desmond).
Nov. A Fugitive From Matrimomny. Vol. 42; P-672.
Dec.—Where There's a Will.
Dec.—Beckoning Roads.
Dec. The Tong Man (Hayakawa). Vol. 42; P-1009.
Dec.—The Golden Hope.
Dec.—The Beloved Cheater (Special).

STRAND COMEDIES.

Nov.—Too Many Bils.
Nov.—Is Your Sweetheart False?

SUPREME COMEDIES.

Nov.—Their Mutual Mistake.
Nov.—Good Night Judge.
Dec.—Stuck Out.

MARTIN JOHNSON.

Dec.—Through the Isles of the New Hebrides.

ADVENTURE SCENICS.

Dec.—The Home of the Hula Hula.
Dec.—Just Over Yonder.
Dec.—I and the Mountain.

METRO PICTURES CORP.

Lombardi Ltd. (Bert Lytell). Vol. 42; P-160.
Please Get Married (Viola Dana). Vol. 42; P-1191.
Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Six Parts).
The Willow Tree (Viola Dana—Six Parts).
The Right of Way (Bert Lytell—Six Parts).
The Walk-Offs (May Allison—Six Parts).
Stronger Than Death (Nazimova—Parts).
Nothing But the Truth (Taylor Holmes—Six Parts).

HALLMARK PICTURES CORP.

The Devil's Trademark (No. 1 of the Trail of the Octopus).
A Woman's Experience (Bacon-Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).

TRIANGLE

Dec. 7—The Life of Reilly (Ford Sterling-Sennett—Two Parts).
Dec. 14—Betty of Greystone (Dorothy Gish).
Dec. 14—Crashing Through (Ford Sterling-Sennett).
Dec. 21—Keystone Babies (Sennett—Two Parts).
Dec. 28—Fast Trains and Slow Women (Sydney Chaplin-Keystone).

UNIVERSAL FILM MFG. CO.

Releases for Week of December 22.

No. 17 of The Midnight Man (The Cave of Destruction).
No. 11 of The Great Radium Mystery (Perils of Doom).
In the Good Old Days (Lyons-Moran—Two Reels).

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. Volume number is also shown where information was published in previous quarters.

She's Everywhere (Enid Markey and Montagu Love—Stage Women's War Relief—Two Reels).
Weak Hearts and Wild Lions (Jimmy Adams and Lois Nelson—Two Reels).
The Counterfeit Trail (Magda Lane and Edward J. Henessey—Two Reels).

Releases for the Week of Dec. 29.

The Pointing Finger (Mary MacLaren).
Shackled (No. 12 of The Great Radium Mystery).
A Wild Finish (No. 18—Final Episode of The Midnight Man).
The Flames of Hate (No. 1 of The Lion Man).
Seeing Things (Neal Burns—Okeh—One Reel).
The Line Runners (Arnold Gregg and Helen Howard—Western—Two Reels).

RELEASES FOR WEEK OF JAN. 5.

The Day She Paid (Francelia Billington).
No. 13 of The Great Radium Mystery (The Scalding Pit).
No. 2 of The Lion Man (The Rope of Death).
Sweet Patootie (Lyons-Moran—One Reel).
The Inner Ring (William Courtenay—Stage Women's War Relief—Two Reels).
Adam and Eve a la Mode (Rainbow Beauties—Two Reels).
The Jay Bird (Hoot Gibson and Josephine Hill—Western—Two Reels).

VITAGRAPH

The Invisible Hand (Antonio Moreno—15 Episode Serial—Every Week).
The Golden Shower (Gladys Leslie). Vol. 42; P-1188.
The Tower of Jewels (Corrine Griffith).
The Darkest Hour (Harry T. Morey(.
Pegeen (Bessie Love).
The Suspect (Anita Stewart).
The Vengeance of Durand (Alice Joyce). Vol. 42; P-362.
Dew Drop Inn (Semon Comedy). Vol. 42; P-1014.
The Midnight Ride (Gladys Leslie).
The Fortune Hunter (Earle Williams).
When a Man loves (Earle Williams).
The Sins of the Mothers (Anita Stewart).
The Midnight Bride (Gladys Leslie).
Human Collateral (Corinne Griffith).
The Birth of a Soul (Harry T. Morey).
Slaves of Pride (Alice Joyce—Special—Six Reels).
The Head Waiter (Semon—Two Reels).
High Jinks (Semon—Two Reels).
The Friendly Call (Julia Swayne Gordon).
Yaps and Yokels (Big V—Two Parts).
Vamps and Variety (Big V—Two Parts).
Mates and Models (Big V—Two Parts).
Squabs and Squabbles (Big V—Two Parts).

BIG V COMEDIES.

Bungs and Bunglers (Big V—James Aubrey).
Rubes and Robbers (Big V—Montgomery and Rock).
Switches and Sweeties (Big V—James Aubrey).
Throbs and Thrills (Big V—Montgomery and Rock).

FIRST NAT'L EXHIBITORS

The Thunderbolt (Katherine MacDonald). Vol. 42; P-453.
In Wrong (Jack Pickford).
The Virtuous Vamp (Constance Talmadge). Vol. 42; P-536.
Mind the Paint Girl (Anita Stewart). Vol. 42; P-536.
Heart O' the Hills (Mary Pickford). Vol. 42; P-853.
The Beauty Market (Katherine MacDonald).
In Old Kentucky (Anita Stewart).
The Greatest Question (D. W. Griffith).
A Daughter of Two Worlds (Norma Talmadge).
The Inferior Sex (Mildred Harris Chaplin).
The Turning Point (Katherine MacDonald).
The River's End (Marshall Neilan).
A Day's Pleasure (Charles Chaplin—Two Reels). Vol. 42; P-1009.

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges.

A Regular Girl (Elsie Janis). Vol. 42; P-454.
The Country Cousin (Elaine Hammerstein). Vol. 42; P-536.
Sealed Hearts (Eugene O'Brien). Vol. 42; P-362.
The Glorious Lady (Olive Thomas).
Piccadilly Jim (Owen Moore).
Out Yonder (Olive Thomas).
The Broken Melody (Eugene O'Brien).

SELECT PICTURES.
Distributed by Select Exchanges.

The Undercurrent (Guy Empey). Vol. 42; P-536.
Faith of the Strong (Mitchell Lewis).
A Scream in the Night (Special). Vol. 42; P-1192
Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.

NATIONAL PICTURES.
Distributed by Select Exchanges.

Jan.—Just a Wife.
Jan.—Blind Youth.

REPUBLIC PICTURES.
Distributed through Republic Exchanges.

Twelve-Ten (Marie Doro).
The Blue Pearl (Edith Hallor).
The Amazing Woman (Ruth Clifford).
Prizma Pictures (Nature Color Pictures).
Kinograms (News Reel).

WORLD PICTURES

Oct.—Arizona Catclaw (Edythe Sterling).
Nov. 3—Me and Captain Kidd (Evelyn Greeley).
Nov. 10—The Poison Pen (June Elvidge).
Nov. 17—You Never Know Your Luck (House Peters). Vol. 42; P-454.

REALART PICTURES

Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts).
Anne of the Green Gables. (Mary Miles Minter—Six Parts). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-851.

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

A. H. FISCHER PRODUCTIONS.

The Amazing Lovers (Grace Darling).

SOL LESSER.

Sky Eye.

UNITED ARTISTS.

Broken Blossoms (Griffith).
His Majesty the American (Fairbanks). Vol. 42; P-245.

GAYETY COMEDIES.

Dark and Cloudy.
Hits and Misses.
Bride and Gloomy.
Love Sick at Sea.

(One Reel)

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.

CHRISTIE FILM COMPANY.
(One Reel)

All Jazzed Up.
Two A. M.
Kidnapping Caroline.

(Two Reels)

Nov. A Roman Scandal (Colleen Moore).
Dec. Go West Young Woman (Fay Fincher).
Jan. Save Me, Sadie (Eddie Barry).

CAPITAL FILM COMPANY.
(Two Reels Each)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

EQUITY FILM CORPORATION.

Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.

ADOLPH PHILIPP FILM CORPORATION.
(Musical Film Comedies—Two Parts Each)

The Midnight Girl.
Oh! Louise!

CHESTER OUTING PICTURES.
(One Reel Each)

The Fifteen Million. Vol. 42; P-854.
Considering Posey. Vol. 42; P-854.
Temple Bells and Wayside Shrines.
No Coma in Acoma.
The People in White.
Editorial Horseplay.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Vigilantes (Seven Reels).
"Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).

BULL'S EYE FILM CORPORATION.
(Two-Reel Comedies Every Two Weeks Featuring Gale Henry.)

Ham An——
This Way Out.
Legends of the Wilderness.

FROHMAN AMUSEMENT COMPANY.

Texas Guinan Westerns.
Mack Swain Comedies.

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthal). Vol. 42; P-245.
Atonement (Grace Davison).

S. L. K. SERIAL CORPORATION.

The Fatal Fortune Serial.

D. W. GRIFFITH.

The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

VICTOR KREMER.

Reissue of Chaplin Burlesque on Carmen (Four Reels).
Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
April 1—Reissue of Work (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).
March 1—Reissue of Jitney Elopement (Chaplin—Two Reels).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 42; P-854.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

HALL ROOM BOYS COMEDIES.

Dec. 30—The Millionaire Paupers.
Jan. 13—Wrong Again.
Jan. 27—Neck and Neck.

Projection Department

By F. H. RICHARDSON

To Make Operators Projectionists

THE showing of photoplays upon battle and other ships of the United States navy, both amusement and instruction, has proven so beneficial that the Powers That Be have decided that the interpretations of the pictures to the men should no longer be trusted to untrained projectionists.

In the past it has been the custom of the crews of the various ships to purchase a projector through one of various available funds. Those most used for the purpose have been the canteen, athletic or welfare funds. This method has resulted in projectors of about every known type finding place aboard naval vessels.

During the transportation of men overseas it was found advisable to make the showing of photoplays at frequent intervals during the voyage a regular part of the navy program. So deeply impressed were those in charge with the beneficial results of this, that negotiations were begun with the large producers looking to the use of their films for the purpose.

Proper Training Required.

But it was found that, owing to the varying types of projectors in use, and the fact that these were mostly in the hands of men with no training in projection practice, hence in bad repair and worse adjustment, great damage was done to films. This promply brought from the producers a demand for closer supervision and the proper training of projectionists who were to handle their films.

The custom had been to place the projector in charge of any member of the ship's crew who had a smattering of projection knowledge, or if there happened to be none such, then the ship's electrician. The net result, both as to screen results and film damage can well be imagined.

This somewhat costly experience finally decided the navy to go into the matter of projection as thoroughly as might be. Instead of the crew purchasing the ship's projector, the navy itself will purchase standard professional projectors for all battleships and other ships where space for permanent installation can be spared.

For torpedo destroyers and vessels where space is limited, some type of portable projector will be selected. A board has been appointed to determine the type of projector best adapted to the various needs of the navy, and it has already arrived at the above determination.

A Supply of Developed Projectionists.

To the end that a supply of at least reasonably competent projectionists be quickly developed, without going outside the personnel of the navy, a school has been established at the naval dock at the foot of West Ninety-sixth street, New York City.

Here have been installed projectors of about all types. So completely has this plan been carried out that one projector of a type now obsolete is to be found among the collection.

In charge of this work is Lieutenant Charles Swanberg, one of whose duties will be to superintend the instruction of the men selected for projection work.

At this time the "supply train" of the Atlantic fleet is lying in or near New York City, so that the men selected from the various ships for projection work will have opportunity to begin study at once in the "school." The repair ship of the Atlantic fleet will carry a complete complement of projector repair parts.

Major projector repairs will be cared for in the splendidly equipped machine shop of the repair ship. The supply train," be it noted, consists of the various coaling, hospital, repair and other ships needed for attendance on Uncle Samuel's fighters.

To Standardize Equipment.

It is the ultimate purpose of the officers in charge of this new and decidedly progressive step to finally completely standardize everything in the way of motion picture accessories in the United States Navy.

A part of the school program thus far determined upon is to have representatives of manufacturers of standard projectors appear before the classes and explain the details of their various machines. The editor also has been asked to deliver lectures on projection to the men.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Are You Getting Maximum Screen Illumination for Wattage Used?

The 11x17 (two on one) LENS CHARTS printed on heavy paper are suitable for framing. Both A. C. and D. C. amperage 25 to 60 is covered with Plano-convex or meniscus bi-convex; correct projection lens diameter to avoid waste, also correct distance of revolving shutter from aperture.

Your projection room is not complete without the LENS CHARTS.

Send 50 cents in stamps today!!! Moving Picture World, 516 Fifth avenue, N. Y. City; Schiller Bldg., Chicago, Ill.: Wright & Callender Bldg., Los Angeles, Cal.

Figuring Shutter Blade Problem

From our old friend W. B. Allen, Edmonton, Alberta, comes what seems to be a correct, and what certainly is an ingenious method of solving the shutter blade problem in which I asked for the minimum width in degrees of the master blade of a revolving shutter where (a) the intermittent speed is five to one, (b) the light ray one and one-quarter inches in diameter, and (c) the ray entirely covered during intermittent motion. The only point not covered by Allen's answer is distance of center of ray from center of shutter shaft.

Where We Have Erred.

And right here I see where I and several others have fallen into error. We have assumed that because a degree increase in linear measurement as distance from center is increased, less degrees would be necessary to cover a given ray diameter. We have erred in failing to consider the fact that while the degree is further across as distance from center increases, the shutter is moving faster at that point, so that one thing exactly compensates for the other.

What Allen Says.

Brother Allen, who is, by the way, President of the Edmonton Projectionists' Association, Local 360 of the I. A. T. S. E. & M. P. M. O. of the U. S. and Canada, says:

To simplify the question, and at the same time make it more practical, we will assume the projection speed to be at the rate of sixty crank turns per minute.

One foot of film then passes a given point in one second and one frame will pass the aperture in 1/16th or .0625 of a second. One movement of the intermittent sprocket would, then, occupy .0652÷6=.010416666 of a second.

For a shutter blade to cover a pin-point in the same time would require 360÷6=60 degrees width, to which we must add one and a quarter inches. Suppose the circumference at center of light ray be 21 inches. Then sixty degrees would be 3.5 inches, to which we must add 1.25, making a total of 4.75 inches or, expressed in degrees, 80.2.

Um, now lemme see. I get all twisted

up myself. S'posin the distance from shutter center to center of ray be such that the circumference would be decidedly more—say thirty inches. Would the addition of one and a quarter effect the same result? Certainly not, but expressed in degrees the necessary addition would be precisely the same.

Another Answer for Malone, N. Y.

F. H. Hitchcock, Upper Sandusky, Ohio, offers the following as a possible solution of the troubles of Malone, New York:

Regarding the Regent Theatre trouble of Malone, New York, described in September 27 issue, it resembles a trouble I had with a 55 Ampere G. E. generator not long ago, the seat of which was finally found in a loose connection.

I had trouble starting the arc, but once started it would burn well for twenty to thirty minutes. Then it would sputter and become unsteady.

Feeding the arc would only make a bad matter worse. The sputtering usually would last but a moment or two, and then the arc would become steady again. During such spells the voltage and amperage would both fluctuate a great deal.

When the loose connection was located and fixed the trouble ceased, and I was able to get a large crater with same amount of current. Would suggest that the Regent Projectionist feel his connections, at generator, panel board and switches.

I believe he will find one or more of them warm, though he must do it, of course, after runing for some time.

Said I Skidded.

Hum, Joe Moulton, of the General Electric Company, Campe (if I rightly remember, of the Westinghouse and one or two others criticised my reply to Malone when we met at the Society of Motion Picture Engineers. Said I skidded, ran with my cut-out open and with too lean a mixture, or words to that general effect. Well, mebby I did, but even so I did'nt notice any of them coming across with the right answer. Huh! I made a stab at it anyhow, and I'm danged if I don't believe they knew what was wrong themselves. There consarn ye' stuff that in your pipe an' smoke ut, Messrs Campe, Moulton and Burrows. I pass friend Hitchcock's solution along to Malone, but I'm not going to burn my fingers on the same hot poker twice. Still, they've got to show me that what I suggested is impossible.

The English Have a Plan

The English have a plan for locating the projection room in the front of the balcony. It is graphically set forth in the sketch. Its fault lies in the fact that when loaded to capacity there is a deflection of the balcony amounting to as much, in some cases, as two and one half inches.

This might easily be allowed for were the balcony always loaded to capacity when projection is under way. But it is not. The editor of this department is of the opinion that this might be taken care of by doing away with the pedestal supporting the projector, placing it on a heavy metal table carried on central bearings A, shown in right hand sketch.

These bearings, one on either side, would be supported on legs resting on the floor, and would carry a shaft, resting on ball bearings, supporting the projector table. Lead weight B would be attached to machine table by supporting rods C C, in which would be substantial turn-buckles, the operation being as follows: The entire machine (projector) being in place and lined sidewise, turnbuckles in rods C C would be so adjusted that the light ray centre properly on the screen.

When Balcony Deflects.

Now when the balcony deflects, it is readily seen that the table would automatically adjust itself to take care of the deflection, be it little or much. The weight would have to be something substantial, say 500 pounds, and be hung as low as practicable. With such a weight hung say twenty four inches below the table, I do not think anything, other than the shifting of center of gravity by balcony deflection, would move the machine table, and stops would be provided so that in any event accidental movement would only equal maximum of deflection.

The foregoing is only a crude idea. Maybe it is not practical, but I believe that it is, and I understand that deflection is the only objection the British have found to this ideal location of the projection room. Can any one suggest a better plan for overcoming the deflection difficulty.

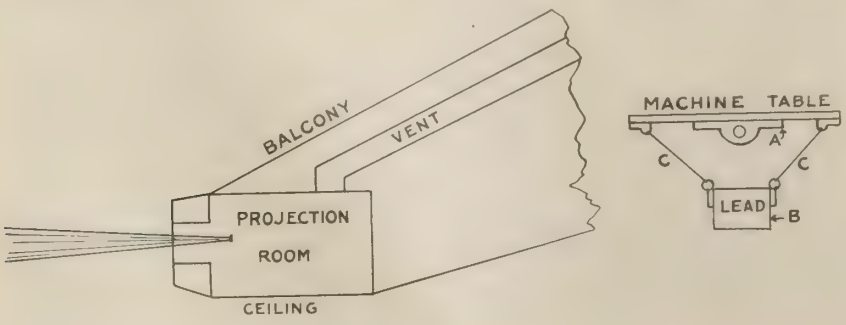
Horting Rewinder

John R. Canhuse, New Orleans, La., asks:

Can you tell me the particulars of the Horting Rewinder?

Well, we don't know just what you had in mind when you asked the above question, but anyhow we can. The "Horting Rewinder" is so designed that both reels of film are, and must be enclosed during re-winding, because when the inclosing casing is opened the motor automatically stops.

A 1/30 h. p. Westinghouse type C. A. motor is belted to the rewinder. An automatic switch stops the motor when rewinding is finished. The motor is normally a 110volt a. c., but the device may be fitted with motor to suit local current, on order. The Horting is made in Harrisburg, Pennsylvania. It is approved by the Underwriters. The inclosing casing is of sheet metal, commonly dubbed "Russia iron," the gauge of which we do not know. Two other inclosed rewinders are approved by the Underwriters, viz., the Fulton Company (Chicago) rewinder and the "Safety Fireproof Rewind," made in Philadelphia.



Prompt Preparation of Papers Urged

L. C. Porter, Chairman Papers Committee Society of Motion Picture Engineers, certainly is not inclined to sleep at the switch.

The editor promised a paper on "Effects of Overspreading Projection" for the Montreal meeting of the society, and although that gathering is still months away, friend Porter has been bombarding us with "get busy" letters.

It worked, too, for we soon got tired of reading communications which began "Much of the success of the work of the papers committee depends on prompt receipt of promised papers" and ended "In view of these few facts, where in hallelujah is the paper you promised," or something to that effect, and as a result the danged paper is finished, done, signed, sealed and delivered to the Hon. Chairman of the Hon. Committee.

How's This for a Program.

And now Porter is sending out a general letter, from which we gather we are to have papers for the next meeting, as follows: "Film Tinting and Densities," by G. A. Blair, Eastman Kodak Company; Design of Theatres and Studios," by W. H. Braun; "Studio Lighting," by W. C. Hubbard, Cooper Hewitt Electric Company; "The Design of Gasoline Electric Sets for Motion Picture Work," R. L. Lee, Domestic Engineering Company; A continuation of the paper and demonstration of the use of color, begun at the Pittsburgh meeting, by Wm. Kelley and Max Mayer; "Small Gasoline Generator Sets for Motion Picture Work," by W. H. Rabell, Independent Movie Supply Company; "Projection Speed and Its Effects," by F. H. Richardson, Moving Picture World; "Studio Methods," by W. R. Rothaker; "A New High-speed Intermittent," by W. B. Cook, of the Pathescope Company; "New Developments in Motion Picture Equipment," by C. A. E. Halverson, of the General Electric Company; "The Application of Mazda Lamps to Small Projectors," by H. H. Madgsick, of the National Lamp Works; A Continuation of Dr. W. E. Story's talk on photo-electric methods of comparing condenser results; "Aspheric Condensers," by Dr. Herman Kellner, Bausch and Lomb Optical Company; "Latest Progress in Photography," by Carl Gregory, Moving Picture World; "Educational Possibilities of the Moving Picture," by B. E. Norrish, of Canada; "Fire Risks in Theatres, Studios and Laboratories," by Mr. Lomis, of the Eastman Kodak Company and "Motion Picture Work In China," by W. M. States, of the General Electrical Company, now in Shanghai, China.

Meeting Promises to Be Interesting.

From the foregoing it will be seen that if even a considerable fraction of the papers proposed materialize the

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LUDWIG G. B. ERB, President

Montreal meeting will not only have surpassing interest, but will be of great value to the industry.

The committee is sending out letters to the entire membership, asking for an expression of opinion as to what topics they would perfer to have discussed. We doubt the advisability of this. Our own experience is that some of those things for which there would be the very least popular demand are the very things which, above all others, really need exploiting; also that the average individual will demand that attention be given the particular thing in which he happens to be, at that particular time, most interested, although it may really have small relative value.

Be that as it may, however, there is ample evidence that the papers committee is preparing a most interestng and valuable program for Montreal, all of which is good.

Power Puts Out Excellent Reel

The Nicholas Power Company is now sending out, as a part of their regular equipment, an excellent all-metal, five-inch-hub, fourteen-inch-diameter reel. The sides are embossed to provide stiffness, and the reel is enameled black. Those who know the troubles of which the small-hub reel is father will appreciate the improvement thus brought about in the Power's machine equipment. There are six slots for attaching the film end to the reel, hence that operation is well and effectively provided for.

A Tough Proposition

Lum Fleming, Dallas, Texas, writes asking certain information which raises a question as to the wisdom of unions and government officials prohibiting apprentices. He says:

Was in New York and started a course in Taylor's school for projectionists, but had to leave before I finished. I advanced to where I had passed the examination for license in New York City, but had not had any machine practice at all.

There are no schools nearer Dallas than Chicago. Can you recommend a school in that city that will give me a practical preparation as I cannot get machine practice here for love or money?

Aside From the Fact—

Laying aside the fact that here is a man who, without a particle of practical experience in projection, was, according to his own statement, examined and passed as a competent projectionist by the Board of Motion Picture Examiners of New York City, let me ask the industry in general and the Dallas union and city officials in particular (if the latter has anything to do with Mr. Fleming not being able to serve an apprenticeship in that city) how we are to get competent projectionists if apprenticeships are forbidden.

Curtailing the Supply.

Many unions, in an endeavor to curtail the supply of projectionists (for that is precisely what it amounts to) forbid their members from allowing an apprentice in their projection rooms. Some city officials, to avoid bothering with apprentices, and thus make their jobs the easier (for that is precisely what this amounts to) prohibit apprentices, and thus make it impossible for any one to properly learn the profession of projection within their jurisdiction. New York City is a shining example of this sort of solid ivory top procedure.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

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MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

What Say, Gentlemen?

If the Dallas local is responsible for Mr. Fleming's inability to serve an apprenticeship, will it be kind enough to explain where, when and how it expects the motion picture industry to secure its supply of competent projectionists. On the one hand, the union cordially, and with good cause, curses the "school." On the other hand, it forces a condition which makes the school an absolute necessity. What have you to say for yourselves, gentlemen?

Chicago Asks a Question

A Chicago exhibitor, whose name I suppress for obvious reasons, writes as follows:

Will you be good enough to answer the following:

In your opion has or has not the exhibitor who complies with all the union requirements as to wages and working conditions, and who employs union projectionists, (I like that word projectionist and believe your position in advocating its use to be correct) the right to choose whom he will employ?

Putting it another way, so that there will be no possible chance to misunderstand my meaning, is it, in your opinion, right that a union compel the exhibitor to employ union help, and then arbitrarily dictate to him what individual union man he shall employ?

Likely to Get "In Wrong."

Yours is a question the answering of which will most likely get me "in wrong" with a few unions. However, that does not worry me in the least. I have long since concluded that the writer who is too cowardly to write the truth, as he sees it, from fear that the truth will be unpleasant to some one, has no business editing such a department as this.

The truth is mighty, so 'tis said, and must prevail, and we're here to assist in the prevailing end of things, regardless of whose toes are pinched in the process.

My Answer Is "No."

My answer to your question is NO. In my opinion such a proceeding on the part of a union would be an unwarranted and outrageous invasion of the rights of the employer.

It would be an utterly unjustifiable procedure, no matter from what point the matter be viewed. A union has the right to, and should, dictate decent working conditions and a minimum wage for its least capable men, which will be at least sufficient to enable them to live and support a family in decency.

But a union has no more moral right to say to the exhibitor, you must not only employ a union man, but must employ this particular union man, than it has to say to him that he must purchase a particular make of projection machine, or dictate the brand of collar he shall wear.

Such Proceedings Would Work Evil.

Such a proceeding on the part of a union would place in the hands of its officials the power to force upon the owner of a high class theatre, where the work is exacting, a man entirely unfit for such a position.

Such a policy would engender hard feeling and needless friction. It would place in the hands of union officials, some of them (whisper) are not *quite* perfect, the power to graft two ways—viz: to force an exhibitor to "come across" or have an unsatisfactory man forced upon him and to enable the union officials to place in desirable positions men who will "sweeten their palm" or support them in union politics."

The Right Position.

The only right and sensible position for a union to take is that the exhibitor may employ any member of the union he chooses, but that once employed the man cannot be discharged except for reasonable cause, and upon reasonable notice being given. This rule might be set aside in those rare cases where there is well-founded suspicion that collusion exists between an exhibitor and his projectionist which operates to cut the minimum wage scale.

Such cases have been known, but they are rare. In such a case the union could with justice select for that theatre a man or men whom it had reason to believe would not be party to such a proposition, but such action should be done only by the body as a whole, not by its officials.

I trust that I have answered Chicago fully and to his satisfaction. Next!

Lens Cleaner Approved

W. B. Allen, president Edmonton Projectionists' Association, Local No. 360, I. A. T. S. E. and M. P. M. O., Edmonton, Alberta, says:

I have received from the Blue Bird Products Company a sample of the lens cleaning fluid put out by them, same being sent at your request. They said I was to report my findings to you.

I have given this cleaner what I call a thorough trial on a number of lenses, and am safe in saying it is very satisfactory. It will neither scratch or otherwise injure the high polish of a lens surface, nor do the chemicals of which it is composed affect the glass or its surface in any way.

It must, however, be borne in mind that unless the right sort of polishing cloth or paper be used the best results will not be obtained.

This is, to date, the only report received on this particular article, but the editor will back brother Allen's judgment.

If he, after test, declares the polish to be good, that settles it in our mind, and we are quite willing to recommend the article to projectionists. It is a fluid for cleaning and polishing lenses. It removes all traces of dirt and oil from the lens and gives that high polish so important to excellence of results.

THE CHOICE OF THE PROFESSIONAL

Also Made with Enclosing Magazines

Because it combines the most advanced ideas in design, with unique convenience in operation. Everything accessible, get-at-able, observable; perfectly simple —

PEERLESS STANDARD PORTABLE PROJECTOR

Motor (or hand) Drive and Rapid Rewind, Film threads easily, runs in a straight line, without twists or turns and

Where You Can See It!

COSTS { **A little more to buy** / **A good deal more to build**

Because it contains expensive features heretofore found only in the best Professional Theatre Machines and *exclusive features not found in any other projector.*

This is the Machine that—

—Martin Johnson took to the South Sea Islands to show to the natives.
—China and India are using with Hand-Driven Electric Generators where electric current is not available.
—Is being ordered by Sweden, Siberia, South America, China, India, Canada, Mexico, etc.
—Will run ten or more "shows" on one charging of a small ten-cell electric storage battery.
—The New York, New Jersey, Texas, etc., State Boards of Health selected to show their Hygienic Films.
—The Newark Board of Education purchased for use in inspecting all films before sending them out to the Schools.

Hand Driven Electric Generator
Weight 45 lbs.—Price $150
For 8 Foot Picture

—Was selected for Norma Talmadge to enjoy her own and other "movies."
—Anita Loos presented to her clever husband and co-director, John Emerson, to edit his productions.

It is not a "stunt" machine. It is not "fool-proof"—was not designed for such users, or for any one not familiar with the nature of celluloid film.

But it Will

Show a clear, bright, steady, FLICKERLESS twelve-foot picture from any lamp socket; has graphite and bronze oil-less bearings, helical cut bronze on steel gears, aluminum frame, a balanced shutter of three equal blades and the most perfect 5 to 1 Intermittent Movement known to the motion picture art.

Weighs only 23 lbs. and fits in a case only 16 in. x 13½ in. x 8 in.

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Other Reliable Foreign Representatives Wanted

BETTER EQUIPMENT

CONDUCTED BY E.T.KEYSER

Sun-Light Arc Corporation Announces Two New Methods in Its Distribution

UNDER date of December 17, the Sunlight-Light Arc Corporation of 218 West Forty-Eighth street, New York, manufacturer of the famous Sun-Light arc lamp, announces that in addition to its former rental plan, which will in future be designated as plan 3, it is now placing the apparatus on absolute sale under either cash down or time payment arrangements, to be known as plans 1 and 2, respectively.

This deviation from the former policy of rental exclusively has been made in deference to the urgent requests of many picture producers who, having tested out the merits of the light by long and hard service were desirous of owning the equipment outright.

A Powerful Light.

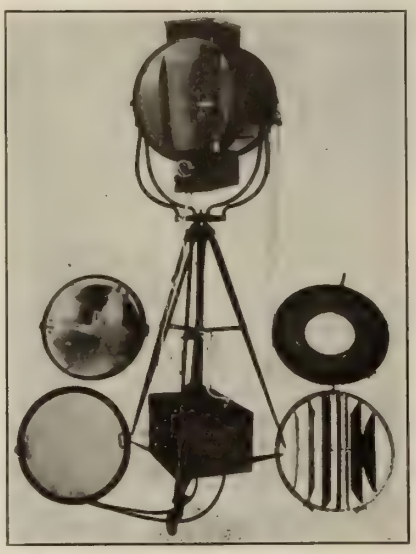
The Sun-Light arc lamp, gives one hundred thousand candle power illumination on a current consumption of 18 k. w. at 120 volts direct current. This light, which may be diffused at an angle of 130 degrees or concentrated in a spot of any desired diameter, gives the true color values of daylight and is beamless except in a foggy or smoke permeated atmosphere.

It may be projected to a distance of 2 miles and at that distance will permit of night photography of objects on which the camera is focussed, either from a distance or close to the object.

The drum light cage in which is housed the lamp, is twenty-four inches diameter and twenty-three inches from front to rear. The lamp consists of a noiseless feed mechanism that obviates all distracting buzz and sputter.

The carbons used are of special cored type, the positive being 5/8 inch diameter and sixteen inches in length while the negative is 7/16 inch diameter and 10 inches long.

The lamp and housing are mounted in a frame allowing vertical movement.



This frame, in turn, is mounted on a pivot at top of tripod for horizontal movement, making it possible to move the lamp in any direction. The tripod carries a rheostat and switch box and the entire unit is supported on large, easy rolling casters that permit its being shifted from place to place in the studio without loss of time or effort. The center of the arc is 8 feet above the floor ordinarily but can be elevated to 11 feet.

Ingenious Attachments.

Much of the adaptability of the light is due to the ingenious attachments with which it is provided. These consist of a diffusing lens of parallel glass strips which throws a diffused light that covers a field greater than that of the widest angle photographic lens that may be used on the camera; a spotlight reflector that concentrates a spotlight of any desired diameter upon the object to be emphasized; an Iris diaphram that may be stopped down from the full opening of the drum to one and one half inches and with which fade out effects may be produced.

"Fade Outs" and "Fade Ins."

In addition there is a device consisting of a metal shutter perforated by several holes. Each of which is fitted with a small Iris diaphram. With this device, it is possible to throw several beams of concentrated light upon several objects simultaneously, making them stand out against almost total blackness in the print. With this same device, any beam may be either stopped out entirely, or reduced to any size making "fade outs" or "fade ins" possible with each spot.

Another accessory consists of a series

Sun-Light Arc Light and Reproductions of Photos Taken by Same.
To left, silhouette effect obtained with perforated shutter; to right, the color values as given by light.

THEATRE LIGHTING

AUDITORIUM: X-Ray indirect lighting with ceiling fixtures, coves, cornices or wall boxes produces illumination results demanded in the finest auditoriums. The newest effects in color lighting are satisfactorily secured only with X-Ray indirect illumination.

STAGE: The powerful X-Ray reflector, with color screen, has revolutionized stage lighting methods. Better color values and light control are to be had with this system; with reduced current.

EXTERIOR: The theatre front must be flood-lighted with X-Ray projectors to show its beauty at night. Outline lighting with studded lamps is an expensive way to hide the theatre beautiful; flood-lighting with powerful X-Ray projectors an economical way to enhance its beauty.

Write for our booklet on complete theatre illumination with X-Ray lighting equipment.

NATIONAL X-RAY REFLECTOR CO.

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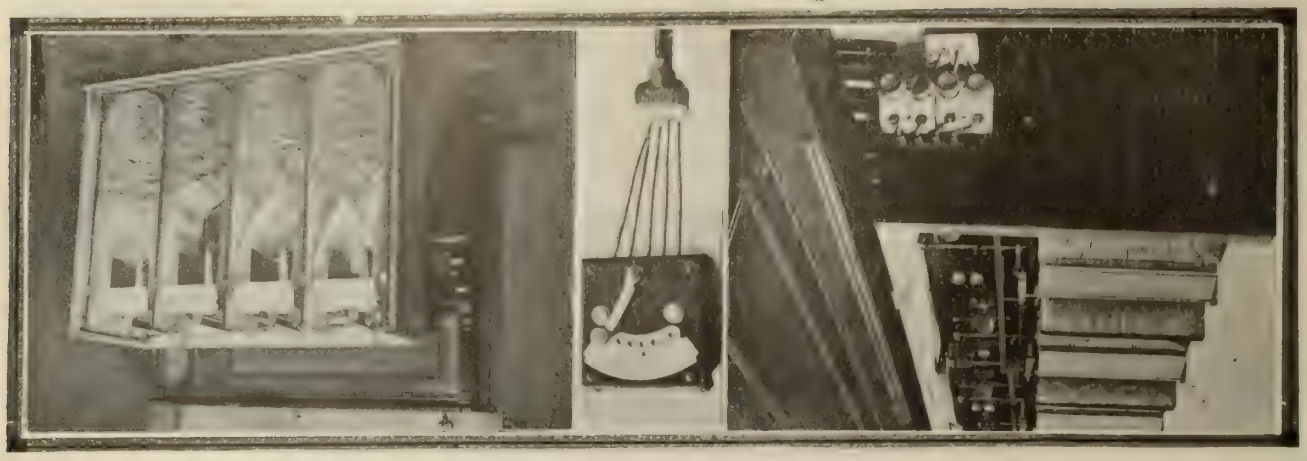


The Projectionist Directed Orchestra.
Left to right are shown: top view of player, switch control and front view with lid removed.

of independently pivoted parallel shutters to be mounted on the front of the drum. This permits of the light being so manipulated that any portion of an interior may receive exactly the degree of illumination desired.

Abolishing Footlights.

The lighting system, built on a smaller scale should be particularly adapted to projection practice and it is said that J. Justice Harmer, president of the corporation is about to announce an adaption of the system that will supplant stage footlights and permit the actor to see his audience almost as plainly as the audience sees the actor.

The Sun-Light Arc Corporation is expanding and also enlarging its activities. In line with this policy comes the announcement that Al Kaufman of the Famous Players-Lasky Corporation has accepted a directorship in the corporation.

Here's a Novel Man Power Electric Generating Plant

TO those of us who are in the habit of attending a movie theatre once a week or oftener, it may not occur that there are some hundreds of millions of human beings on this earth who never saw a moving picture.

Electricity is absolutely essential to motion picture projection. In the United States practically every hamlet and even many thousand country homes have electricity always on tap. Isolated electric generating plants operated by gasoline and kerosene engines solve the problem where their expense is justified and a sufficiently intelligent caretaker can be found. But the weight, size, complexity and mechanical skill required bar motor generator equipment from some locations.

Hand-Made Electricity.

However, where labor is unskilled, it is always cheap and plentiful, and for such localities the hand operated electric generator illustrated herewith is meeting with a large and deserved success. A couple of husky negroes in Africa, coolies in China, mujiks in Siberia, or Hindoos in India can furnish the necessary electric juice for showing up to an 8 by 10 foot picture with the Peerless Standard Portable Projector and direct Gear Driven Electric Generator, as illustrated.

The manufacturers, whose address appears in the Accessory Section, have shipped a large number of these outfits to China, India, the South Sea Islands, etc., and repeat orders by cable have borne eloquent testimony of the satisfaction which they have given.

Tell Us About It

This department exists for the purpose of spreading the glad tidings of anything in the way of equipment, its use or arrangement that makes or saves money for picture theatres or studios.

The door is wide open and the lid entirely absent to any exhibitor, house or studio manager or manufacturer who has a story to tell or a device to describe, the reading of which will tend to increase efficiency in the showing or making of films.

Send photos and diagrams whenever possible and address your communication to "Better Equipment" Department, Moving Picture World.

A Mid-West Inventor Plans to Make Musical Director of Projectionist

A MID-WEST inventor has incubated a scheme to add the duties of musical director to those of the projectionist, thereby eliminating the pianist, regarding whose lamp, our friend Richardson has many times made observations of an unappreciative nature.

What Will Richardson Say?

Just what Richardson will say about the advisability of adding to the projectionist's duties is problematical, but we are going to give him a chance to express himself by mail and will publish his views in a future issue if he has anything to say on the subject.

The scheme consists of sorting from forty to fifty rolls of suitable music into four classes, very fast, moderate time, very slow and one of odd selections for special pictures.

A switch dial in the projection room permits the playing of any one of the four types in accordance with the requirements of that portion of the film that is being screened.

The playing mechanism which operates the piano is housed in an ornamental case placed just in front of the instrument. Each piano key is played by a mechanical finger controlled by an electrical magnet, the electrical contact being made through the holes of the music rolls by metallic brushes normally held above the paper by springs.

The Picture Tells the Story.

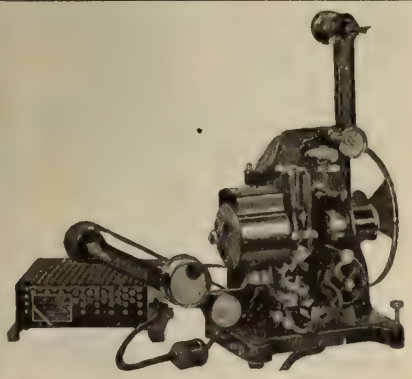
The illustration shows top view of player with lid and front removed to show the motor, drive chains electrical contact brushes and control magnets; the control switch and a front view of player with lid and front removed to show the four classifying departments containing from ten to twelve endless rolls each.

The inventor claims that instantaneous change of music at any moment is possible.

PLYERS are important in the booth, but Richardson's Handbook plays even a more important part to the ambitious projectionist. 700 pages with 300 detailed illustrations. Postpaid for $4. Chalmers Publishing Company, 516 Fifth avenue, New York.

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment —its choice, use or installation. Whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.



New Premier Pathéscope with 4-ampere Rheostat and Weston D. C. Voltmeter

The New Premier

Pathe-scope

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Will run the "Safety Standard" narrow-width, slow-burning film, adopted by the Society of Motion Picture Engineers.

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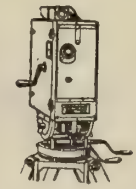

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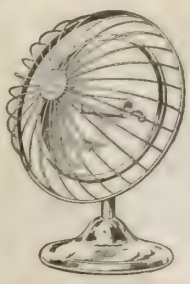

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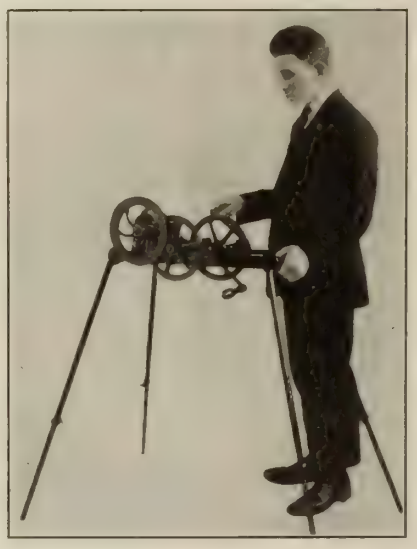

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Can you give us any information regarding book on the subject of Motion Picture Studio Construction

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December 16, 1919.

Moving Picture World.

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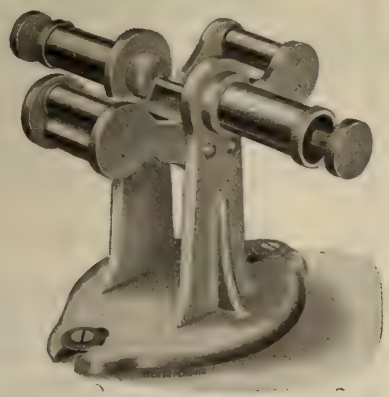

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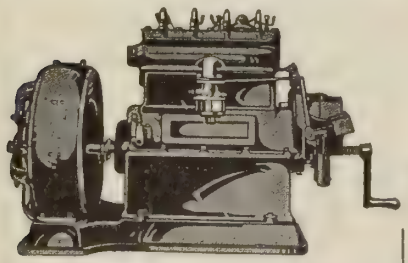

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George Feinberg, enterprising manager of that company, is editor-in-chief of this interesting and progressive little sheet, which, judging from its initial number, should become very popular with the purchasers of theatre equipment in its territory.

Whence the Name.

The Teco Company derives its name from the words "Theatre Equipment Company," the trade name of their predecessor. Throughout the first number of the Teco Tatler runs a series of interesting facts concerning the Simplex projector, together with well-written descriptions of the numerous other accessories handled by the Teco company.

Mr. Feinberg, together with Mr. Francis, his partner, recently organized the Teco Company. Their headquarters in the Loeb Arcade building is regarded as one of the finest equipped supply houses in the Middle West.

The number of Simplex Projectors sold through this enterprising house in the past year already reaches close to the three hundred mark.

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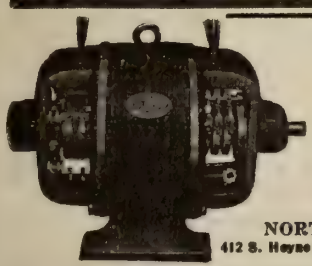

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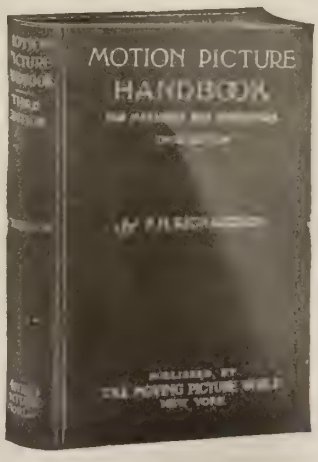

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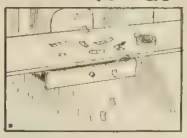

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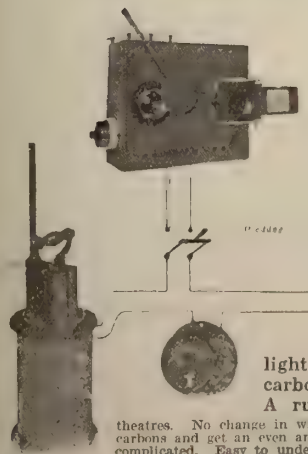

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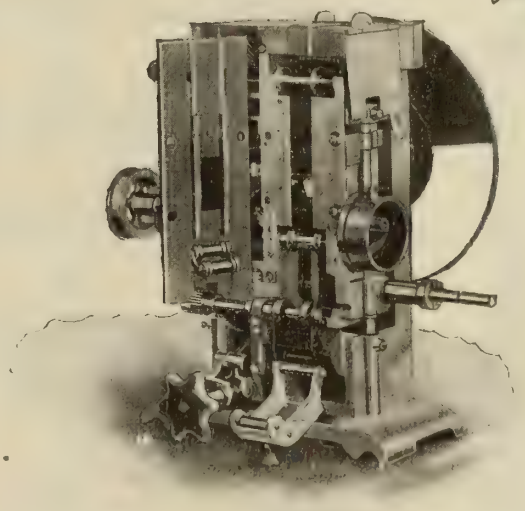

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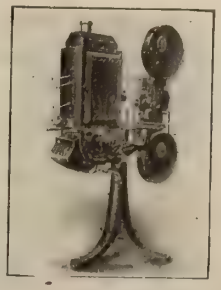

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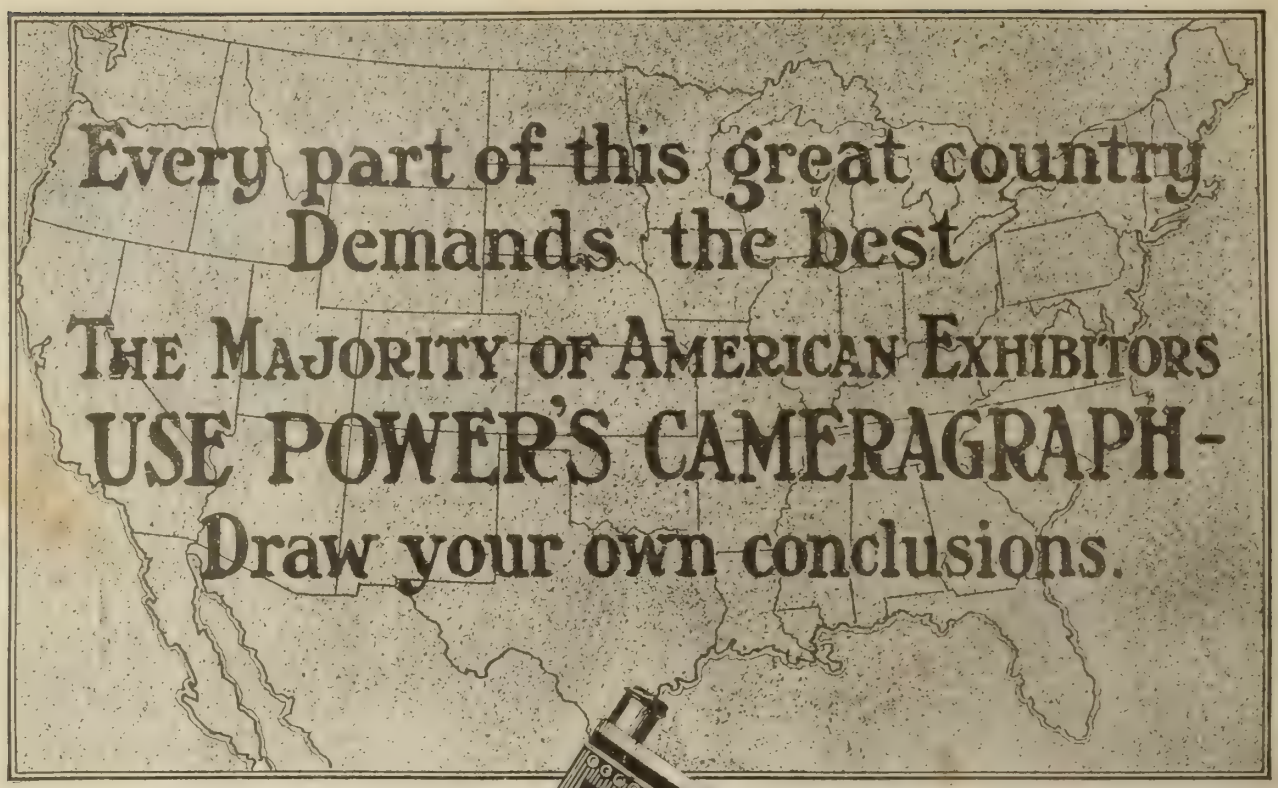
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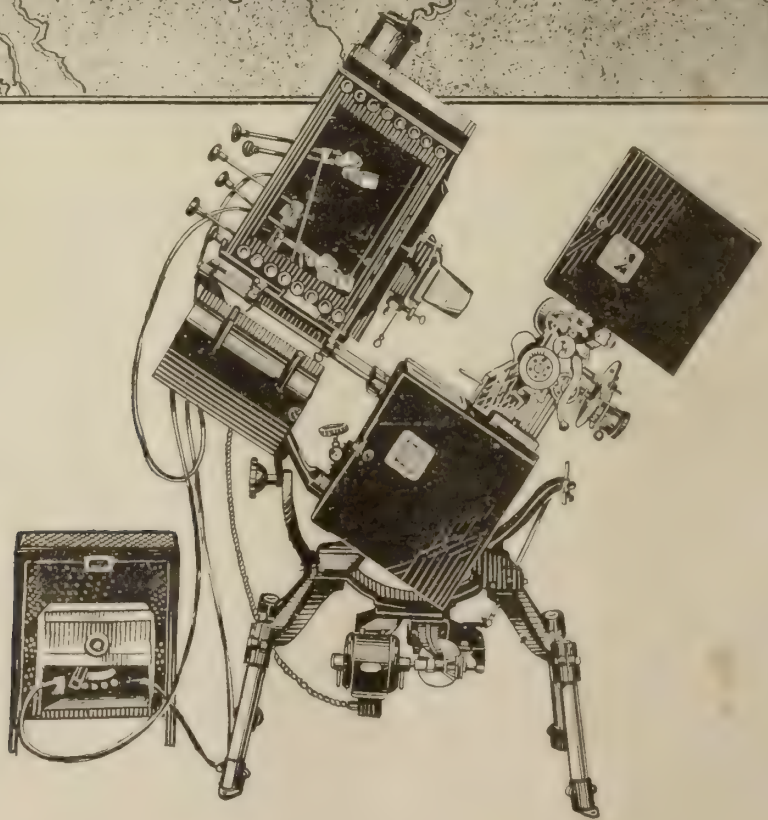

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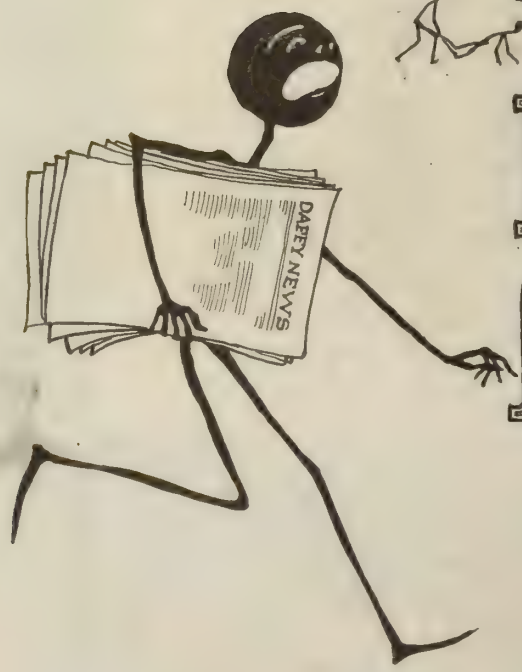

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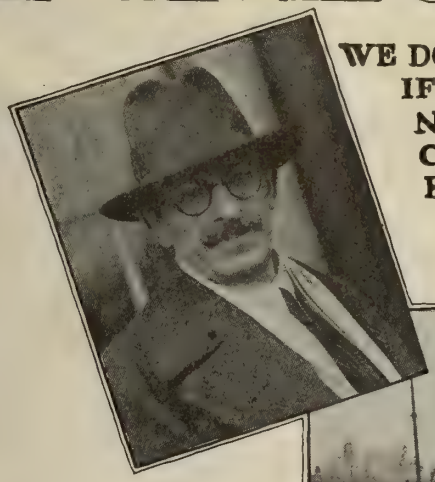

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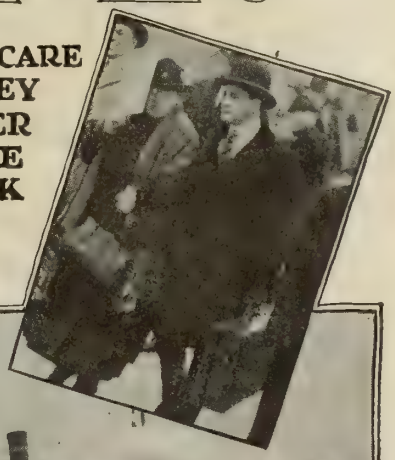

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Enid Bennett achieved one of the great successes of the year in "Stepping Out." Now in "The Woman in the Suit Case" she has another intimate, real, live, love story that goes to the heart of every home. It turns into vivid drama the secrets of a man or woman *you* know!

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General

NEW YORK

ARTCRAFT PICTURES

William S. Hart in his own productions

William S. Hart is now producing his own feature pictures made by his own producing company under his own individual supervision.

Nine big special Paramount Artcraft productions made by William S. Hart and starring Mr. Hart in stories selected by him and adapted for him—the sort of stories the public wants Mr. Hart to play.

The first, now nearing completion, will be announced for release soon. It will be the biggest and best William S. Hart picture ever made.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

A MESSAGE TO ALL MOTION

(A Statement from the West)

Cleveland, Ohio, December 26, 1919.

Dear Mr. Black:

As you appointed ıe on the Reel and Slide Advertising Committee at the St. Louis meeting, I venture to take advantage of your public offer and submit to you such "questions, comments and suggestions" as may enlighten the exhibitors of the country on the general subject of screen advertising.

Question No. 1. You say that "a searching investigation" led you to the officers of the Universal Film Company where you found happiness in the fulfillment of your hopes. Will you please tell the exhibitors of the country whether you had any aid in your "searching investigation"? Did you consult any of the members of your Slide and Reel Advertising Committee or some one whose office is not so far from the Universal as the city of Cleveland is? Who outside of yourself supervised and arranged the bargain with Universal bringing so much Christmas cheer to the fireside of even the humblest exhibitor? When did the conviction of the Universal's most excellent educational films penetrate your reason? Was it at New Orleans or more recently on the seventh floor of 1600 Broadway when two were company and three constituted a multitude?

Question No. 2. In your "searching investigation" did you discover just about when Universal decided to pay the exhibitor for running its "educational films"? Was it about the time the Committee for the Protection of the Screen began to become inquisitive? Please advise us how much money the company made by running advertising films on the screens of the exhibitor before it decided to pay something? No exact sum is demanded. Our Screen Protection Committee will be very grateful to you for even an approximately accurate estimate.

Question No. 3. You say you have seen "industrial and educational films" recently made by the aforesaid producer and you express a hope that one of them showing how much of the world's rubber supply comes from Sumatra will soon "grace" our screens. What do you think of the "industrial and educational" films "The Awakening of Tim," "Hope of the Hills" and "Heads Win"? Some exhibitors tell me these two were just "raw advertising and an imposition on the exhibitor." What do you say?

Question No. 4. Do you think it wise and a benefit to the exhibitor to be tied up to any particuair film manufacturer, particularly when in the past this same manufacturer has specialized in camouflaged advertising?

Question No. 5. Do you really believe in an exhibitors' organization which must be supported directly or indirectly by the doles of the manufacturers? To me it seems that such an organization might tempt the pencil of the cartoonist and the writer of comic scenarios, but I cannot see it as a source of real usefulness to the exhibitor.

Question No. 6. Who is paying for the lavish advertising in the trade papers wherein you eulogize one certain brand of films and then sign your name to it as "president," etc. In view of the fact that the brand of the aforesaid company is mentioned seven times in two ads to the exclusion of all others, am I oversuspicious in my conclusion that you did not pay for it but that the manufacturer did, although the "Announcement" is made in your name and in the name of your pretended organization? A little "educational advertising" on the printed page, eh?

JUST ONE COMMENT: It is to laugh.

With one statement in your various outbursts I most heartily agree. You say "The World is Full of Wonders." It is, indeed, and the greatest of them all is the accelerated philanthropy of the noble producer under whose protecting wings you would gather your "vast" flock of unsophisticated exhibitors.

With assurances of my most distinguished consideration, I beg to remain,

Yours truly,

HENRY H. LUSTIG,

President Cleveland Motion Picture Exhibitors' Association.

P. S.—In order to avoid all possible misunderstanding between yourself and the Universal Film Company, please take notice that Cleveland exhibitors are not to be included in your bargain. I tender without regret my resignation as member of your "Reel and Slide Committee."

FELLOW EXHIBITORS:

To judge by the excitement about screen advertising created in the advertising columns of the trade press, one might think that this is the overshadowing issue of the industry. It is not. It is a question of lesser importance. It is significant only because it shows the sharp division between the men who want to sell and mortgage the screens to producing interests and the men who stand for commercial independence of the exhibitor.

There you have the overshadowing issue. Exhibitors in close to forty states have effected state organizations. At last even the exhibitors respond to the instinct of self-preservation. If, at this time the exhibitors are in a particularly helpless condition is it because they have heretofore been sold, betrayed and delivered? The men who are now engaged in an earnest and honest effort to protect the property of the exhibitors are theatre owners with no conflicting interests.

It is not our intention to be turned aside in our constructive work by any personal abuse.

We feel that we are fighting interests who fear for their illegitimate gains. These interests seem to be behind Mr. Alfred S. Black, the shadow president of a shadow organization. We are not hitting at Mr. Black. We want no controversy with Mr. Black. Our case against him was fully proved last September in the trade press, whereupon he and his sponsor disappeared suddenly into the shadows. The exhibitors of this country have sustained us and the matter is closed. He interests us about as much as the inspired dummy dancing on the knee of the clever ventriloquist. We are out to reach the interests and influences which are using Mr. Black.

Mr. Black has seen fit to challenge our record and to charge us with the pursuit of personal gain. It is an old trick to resort to personal attack when you are trying to defend a bad cause. It always tends to divert attention from the inherent weakness of your proposition.

We are willing to let our records be compared with the records of the men who are moving this little pawn across the chessboard these masters of Mr. Black.

As far as the men referred to in the advertisement of Mr. Black are concerned they need no defense. Since they have been identified with organizations they have not directly or indirectly asked or received one penny from any source. Can Mr. Black say the same? They are neither altruists nor grafters. They are interested in organization because they believe that the protection of the screen against hostile legislation or producers' intrigues can best be achieved by united action. Such a mental attitude perhaps defies the comprehension of the men for whom the gentleman from New England is acting—not so much as a spokesman but as a decoy.

As for us, we would never come across even the existence of Mr. Black, if it had not been for our efforts to give the screen owners of America a genuine protection. In the pursuit of that object we discovered that Mr. Black and his Boss were putting obstacles in our path and in devious ways seeking to prevent exhibitors from getting together. Just as we were starting our drive to stop the producer from using our screens as a signboard for his advertising films, the trail of Mr. Black and his boss leads to the offices of one of these producers whence he issues a plea for the use of this particular producer's "industrial and educational" films.

Nothing presses more heavily upon the exhibitor today than the infamous five per cent rental tax which has now grown to the proportion of three times the original size, due to the increase of the price of film service. What effort has Mr. Black made to bring about a revision, if not a repeal, of this burdensome tax? At the recent taxation hearing before the House Committee on Ways and Means, Mr. Black was conspicuous by his absence.

At that hearing in Washington advertised with eclat by Mr. Black's overlord, who as chairman of the taxation committee, appointed innumerable "state directors" throughout the country, only one of these state directors appeared. Mr. Black himself was absent and only one man spoke for the exhibitors, a neighbor

PICTURE THEATRE OWNERS

of the chairman of his taxation committee. This same man who at the Chicago convention had so tactfully referred to his fellow exhibitors as "cattle," characterized the motion picture theatres of the country as "illegitimate theatres" and only the good sense of the chairman of the committee, Representative Fordney of Michigan, prevented this chaste and refined characterization of the exhibitors from becoming a part of the Congressional Record.

The case of the exhibitors at that hearing was presented in such a pitiful way that one of the members of the Ways and Means Committee commented upon it as quite extraordinary. The exhibitors of the country may indeed deem themselves fortunate to have escaped additional taxes after such a wretched showing on the part of the alleged representative of the motion picture theatre owners of America.

We call particular attention to the letter of Mr. Henry Lustig of Cleveland, Ohio, a one hundred per cent exhibitor who attended the alleged convention at St. Louis and came from it hopeless and disgusted. He answered the questions in Mr. Black's effusion.

As recently as the 5th of August of 1919, it may interest you to know, the Universal Film Manufacturing Co. at the convention held at Rochester made an offer to the executive committee of the New York State Organization of Exhibitors to pay something for the use of our screens. The executive committee carefully considered the proposal and rejected it unanimously. First—because it offered no effectual help against crude and inferior industrial pictures. Second—because the compensation offered was ridiculously inadequate. Third—because the committee did not think it proper to form an alliance with any particular producer, particularly in view of the fact that an exclusive endorsement was asked for.

Mr. Black has indulged in a lot of talk about personal gain. May we not ask Mr. Black to explain a most delightful little paragraph in a most delightful little contract that he entered into with the Book Lovers' Picture Game Corporation on the 17th day of July, 1919, shortly after he had received the benediction by Louis at St. Louis. Here is the paragraph of Mr. Black's contract:

> "Herman A. Mintz, Esq., shall be employed to represent the interest of said 'exhibitors' in the carrying out of this contract and in obtaining the co-operation of the motion picture theatres and shall be paid for such services only out of the revenue received as aforesaid the sum of One Hundred Fifty Dollars weekly and ANY expenses incurred by him in connection with said employment."

And this other paragraph even more interesting and numbered 11 in the contract:

> "After said 'exhibitors' have retained the sums provided for in the preceding paragraphs, the balance remaining on hand shall be paid as follows: Fifty per cent thereof to the said 'company,' fifteen per cent thereof to said Kimball, fifteen per cent to the said Mintz, and the balance shall be retained by the exhibitors in addition to the provisions contained in paragraphs 9 and 10."

You, Mr. Black, appointed Mr. Herman A. Mintz, Esq., to represent the exhibitors. His compensation was to be $150.00 per week, fifteen per cent of the profits and all expenses. Will you deny that Mr. Herman A. Mintz is your personal attorney at Boston?

Under the Book Lovers' contract the exhibitors would have received practically nothing, and the entire scheme came to naught. Will your contract with the Universal, made without consulting any of the appointed commtiteemen, yield any more profit than the Book Lovers did or be any more of a success?

It is quite obvious that this organization has not assumed "a lukewarm attitude in the matter of one harmonious exhibitors' movement" because we have banded together to wage war on any individual or concern that stands in the way of an honest exhibitors' organization, controlled by the exhibitors and maintained exclusively for their benefit.

Before we leave the subject of screen advertising we will say in response to one of Mr. Black's questions that we have been offered and are about to release a number of industrial subjects made by several manufacturers which will be acceptable to the exhibitors. While these industrial films confer a legitimate benefit on the advertiser, their first object is the entertainment of the patrons. In this they differ strikingly from some of the films heretofore offered, which were principally cheap, crude and clumsy products. We will not allow any representative of the predatory interests to draw a red herring across the trail and to confuse the issues, issues which far transcend all personal questions and which we stated at the opening of this article, involve the commercial independence of the exhibitor and the integrity of his investment.

The Motion Picture Theatre Owners of America cannot be thwarted in their determination to have a one hundred per cent exhibitors' organization.

A sample of the spirit which is now abroad was shown at the Syracuse convention in the State of New York where the exploiters were given short shrift. Just as these powers that prey are now dead in the State of New York and have been succeeded by a live, virile, efficient organization there will be a NATIONAL effort to finish the grafters and the job will be done at an early date. To this national gathering every motion picture theatre owner will receive an invitation to assure its thoroughly representative character.

All benefits arising from organization are to be enjoyed in equal measure by every member of the organization. At the next gathering of exhibitors looking toward a national organization the first proposed paragraph in the constitution will read something like this:

"Any officer or member of this organization who uses or attempts to use the name or the advantages of the organization for his own personal benefit in any way whatsoever shall upon proper proof be immediately expelled from the organization."

This is our final word on the subject. We now have thousands of individual contracts, signed by one hundred per cent exhibitors in all parts of the United States, and the list is growing daily. If you have not signed, see the secretary of your local organization or write to this office. Under Mr. Black's plan generous provision is made for his personal attorney. Under our plan, all money received goes directly into the hands of the various exhibitors' organizations for the exhibitors of each State to do with as they see fit. You may be sure that the sum the exhibitors will receive will be a just share of the amount paid by the national advertiser for the use of your screen.

MOTION PICTURE THEATRE OWNERS OF AMERICA

Representing

Motion Picture Exhibitors' League of New York State. Miami Valley Exhibitors' Association of Ohio, Kentucky, West Virginia, Indiana. Northwest Exhibitors' Circuit, Washington, Oregon, Montana, Idaho. Cleveland Motion Picture Exhibitors' Association of Ohio. American Exhibitors' Association of Pennsylvania and West Virginia. Kansas City Exhibitors' Association of Missouri. Illinois Exhibitors' Alliance. Michigan Exhibitors' Association. South Carolina Exhibitors' League. North Carolina Exhibitors' Association. Los Angeles (California) Theatre Owners' Association. Colorado Exhibitors' Association. Exhibitors' Protective League of Minnesota, North Dakota, South Dakota and Iowa. Motion Picture Exhibitors' Association of Wisconsin.

708 TIMES BUILDING, NEW YORK CITY

The Lost Battalion

Red is our bed.
It reeks
Wet with our brother's blood.
Hushed are the words
We speak
Under the deadly flood
Of steel
And German lead.

Though they have penned
Us here,
Lost in this vale of death,
Comrade, your hand
In mine
Tells more than living breath
That you
And I will spend

All that we sought
Of life
Rather than ever yield.
Though we shall die
Our God
In heaven's flowery field
Will see
What here we wrought.

"Lost"? No, not lost.,
For men
Are never lost who hold
Their honor high
Where'er they die.

STATE RIGHTS NOW SELLING - ADDRESS ALL REQUESTS TO

W. H. PRODUCTIONS CO.

71 West 23rd. St. New York.

REALART PICTURES

ALVAH G. TALBOT showed Realart Pictures for several successive weeks in his big America Theatre, Denver.

Why?

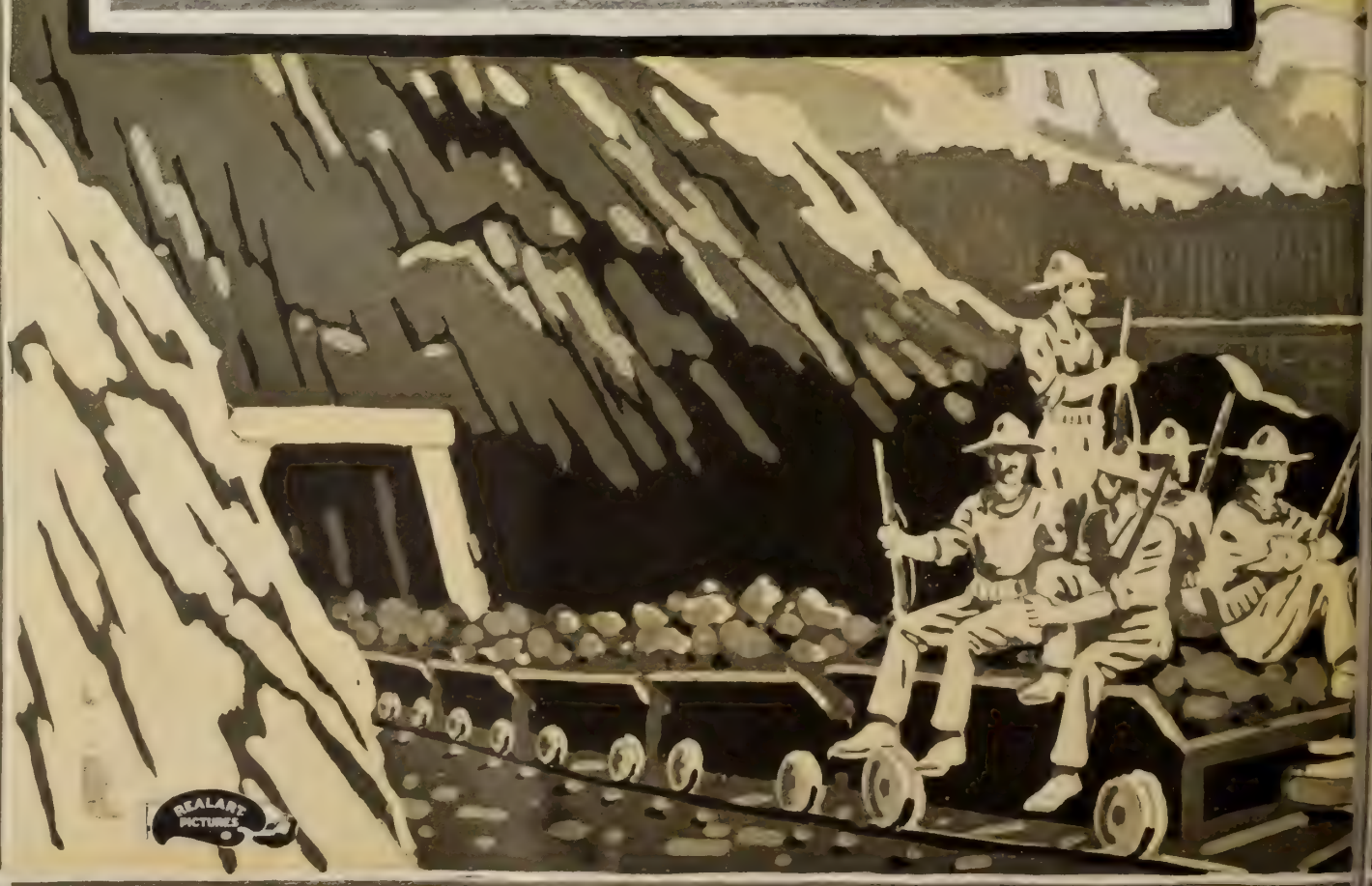
Mr. Talbot is in business, like most of the rest of us, to make money. He expected Realart Pictures to add to his profits and to the prestige of his theatre.

Was he justified?

Here is his own opinion: "Tremendous crowds . . . . . hundreds turned away . . . . . congratulations."

Realart *promised.* Now Realart is *delivering!*

REALART PICTURES CORPORATION
469 Fifth Avenue New York City


REALART
PICTURES

What Should a Picture Be?

Crammed with action?—powerful in love interest?—rich in clean humor? — a magnificent spectacle? — based on a world-famous novel by a popular author?—made by one of the greatest American directors?—and steeped in wonderful advertising possibilities? Many pictures have part of these profit elements. *One* picture *has them all*—

"SOLDIERS OF FORTUNE"

An ALLAN DWAN Production

This isn't bald assertion; it is fact, backed by evidence from a regiment of exhibitors who have shown the picture.

"SOLDIERS OF FORTUNE" is doing big time everywhere because it has proved it gets 'em coming and keeps 'em coming!

It's a MAYFLOWER Product!

REALART PICTURES CORPORATION

469 FIFTH AVENUE NEW YORK CITY

REALART PICTURES

REALART has rejected a lot of opportunities to do advance boasting and boosting. It might, for instance, have predicted that

CONSTANCE BINNEY

in her first starring vehicle,

"ERSTWHILE SUSAN"

directed by John S. Robertson and based on the novel, "Barnabetta," the story of a modern Cinderella, by Helen R. Martin, would win instant recognition. But Realart preferred the message should come to you first hand from other exhibitors—from such men of vision as William Sievers of St. Louis, who says, "Miss Binney is destined to become one of the leading and most popular stars of the screen."

Realart has quoted many other exhibitors in these pages, and will quote more. But the trend of all the comment is the same: "'Erstwhile Susan' is a big buy," and "Constance Binney is a comer who has arrived"

REALART PICTURES CORPORATION :: 469 Fifth Avenue :: NEW YORK CITY

PRESS OF

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

AT GRAND CENTRAL TERMINAL MAIN CONCOURSE, N. Y. ALWAYS OPEN

DEC 23 AM 4 23

A 43RD 94 2 EX NL

RICHMOND VA 22

J S WOODY

GENERAL MANAGER REALART PICTURES
469 5 AVE NEW YORK CITY

OPENED HERE TODAY WITH SOLDIERS FORTUNE STOP TURNED THEM AWAY EVERY SHOW STOP CANNOT UNDERSTAND THIS ON MONDAY BEFORE CHRISTMAS WITH EVERYONE ELSE IN CITY STARVING TO DEATH STOP RAISED ADMISSION TO FIFTY CENTS FOR FIRST TIME IN HISTORY OF THEATRE AND DESPITE FACT THIS IS WORST WEEK IN AMUSEMENT SEASON THIS DOES NOT KEEP THEM AWAY STOP MANAGERS OF OTHER HOUSES STANDING IN FRONT OF MY THEATRE WONDERING WHAT ITS ALL ABOUT STOP SMASHING RECORDS IS ONE THING BUT SMASHING THEM MONDAY BEFORE CHRISTMAS IS ANOTHER STOP KEEP UP THE GREAT WORK AND WE ARE YOURS FOR LIFE

KEN E FINLEY MANAGER BROADWAY

REALART PICTURES

ALBERT E. SMITH PRESENTS

ALICE in "Slaves"

A PICTURE OF POWER

Written by William B. Courtney

Edited by Mr. and Mrs.
GEORGE RANDOLPH CHESTER

Directed by George Terwilliger

A Great Love Story

A Vitagraph Special Production

with the same cast of principals praised by press and public when seen in

"The Vengeance of Durand"

More Than A Picture—

a great, throbbing cross-section of LIFE.

Its powerful truths fairly

LEAP FROM THE SCREEN!

JOYCE of Pride"

ALICE JOYCE

never was more radiant than as "Patricia Leeds" in this superlative screen production which is destined to be one of the *really big* pictures of 1920.

"Slaves of Pride"

is a powerful preachment against *Love of Self.*

It breaks down the fence that people erect about the person of wealth. It arraigns *false pride*—it glorifies pride of the right fibre.

"Slaves of Pride"

adds brilliancy to Alice Joyce's already bright stardom.

It begins the new year with a standard so high that the eleven months to come may not see it equalled.

The PENNY PHILANTHROPIST

PEGGY O'NEILL
One of the big reasons that this picture will make you much money.

The Unusual Has Happened

is a name you are going to hear repeated many times during the coming months because it is the name of one of the biggest, most unusual pictures that has reached the screen this season.

"The Penny Philanthropist" is the picture extraordinary of the year. No picture ever screened is even nearly like it. Never before has such a combination of story, star and keen presentation been offered on the basis upon which we offer this picture.

Ralph Morgan and Peggy O'Neill are the stars, two names that mean much to those interested in the progress of the silent art.

Clara Laughlin is the author. Who doesn't know her?

THE WORLD RIGHTS AND FOREIGN RIGHTS ARE CONTROLLED BY US, AND ARE SELLING FAST. THERE IS NO TIME LIKE THE PRESENT. BE SUDDEN.

ARTHUR S. HYMAN ATTRACTIONS
CONSUMERS BUILDING - CHICAGO.
FILM BUILDING - DETROIT, MICH.
W. G. McCOY, MGR. CHICAGO - C. O. BROKAW, MGR. DETROIT
TELEPHONE, HARRISON 2740 — TELEPHONE, CHERRY 866

SELZNICK PICTURES

OLIVE THOMAS
in Pauline Phelps and Marion Shorts'
"OUT YONDER"
A RALPH INCE PRODUCTION

EUGENE O'BRIEN
in Ouida Bergere's
"The BROKEN MELODY"
Direction-William P.S. Earle

OWEN MOORE
in P.G. Wodehouse's Saturday Evening Post Story
"PICCADILLY JIM"
Direction-Wesley Ruggles

ELSIE JANIS
in Elsie Janis and Edmund Goulding's
"THE IMP"
Direction-Robert Ellis

DISTRIBUTED BY SELECT

SELZNICK
PICTURES
ELAINE HAMMERSTEIN
in S. Jay Kaufman's
"GREATER THAN FAME"
Scenario by Katherine Reed
Direction-Alan Crosland
Made by Selznick Distributed by Select

NATIONAL NP PICTURES

? The Woman He Married –

– or The Woman He Loves ?

"JUST A WIFE"

Adapted from the play by Eugene Walter

Direction-Howard Hickman Scenario-Katherine Reed

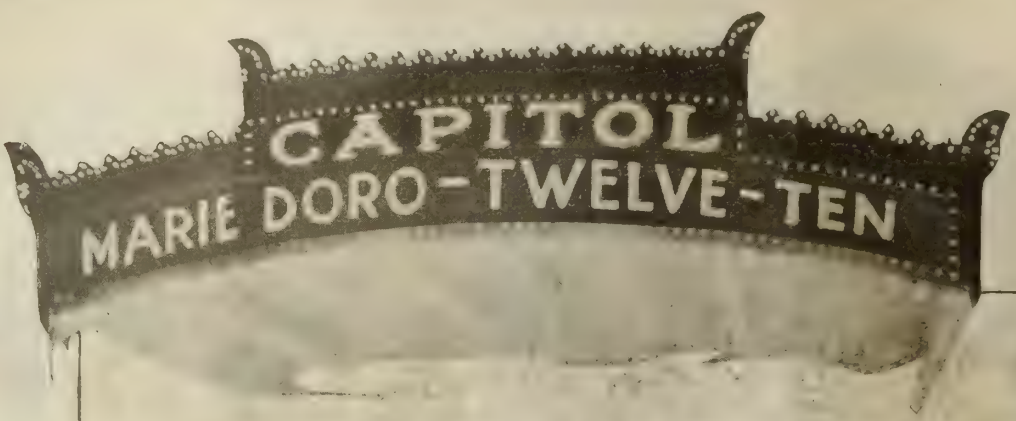
NATIONAL PICTURE THEATRES Inc.

Lewis J. Selznick

President

Made by National Distributed by Select

RELEASED IN JANUARY



N. Y. NEWSPAPERS REVIEW "12-10"

CAPITOL THEATRE, N.Y.

The picture is a real thriller. Mr. Brenon simply can't make an uninteresting picture. His direction is imaginative and dramatic. Then, too, Marie Doro is more beautiful than we have ever seen her before, and her acting is sensitive and expressive. —"The Morning Telegraph," December 22, 1919.

The ethereal beauty of Miss Doro was never quite so appealing as it is this week on the Capitol Theatre screen, where she is the star of "Twelve-Ten." And it has been a long, long time since Mr. Brenon has produced a picture quite so generally satisfying.—"The Evening Mail," December 23.

It is worth going to the Capitol merely to solve it and see Miss Doro's winsome acting in a story that is like a happy New Year wish —"The Sun," December 22.

Marie Doro, in a really surprising mystery photoplay, "Twelve-Ten." produced in Paris and London, is both beautiful and tensely dramatic.—"The Evening Sun," December 22.

. . . . It is a superior picture . . . scenes reveal the skill and the intelligence that go into the making of the best photoplays. . . . . Mr. Brenon could not have done this all alone. He received invaluable assistance from Miss Doro, who, in addition to her competence on the speaking stage, is a pantomimist of unusual talent. Her actions, especially in emotional scenes, have plain meaning and subtle significance.
"The New York Times," Dec. 22.

REPUBLIC RP PICTURES

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President

130 West 46th Street New York City

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

IN

THE PALISER CASE

BY EDGAR SALTUS

DIRECTED BY WILLIAM PARKE

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President*

In the Eyes of the World

A knife flashed in the gloom of an opera box. and Monty Paliser crumpled up in a lifeless heap.

Who killed him? Was it the woman he wronged? Was it the man he betrayed? Was it the crippled father of the woman?

Who killed Monty Paliser?

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

She Was Guilty!

A breath-taking mystery, a haunting tale of revenge, an inspiring romance - - -

And to top it all, the tremendous emotional acting of Pauline Frederick, sweeping from climax to climax with a power unrivalled in the annals of great screen performances.

IN

THE PALISER CASE

BY EDGAR SALTUS

DIRECTED BY WILLIAM PARKE

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

The PAULINE FREDERICK PICTURES

Bare, blunt box-office logic tells you that a Pauline Frederick Picture is a super-attraction.

Her amazing record of consistent success has built up a loyal, unswerving following that simply stampedes to see her whenever she is billed.

Pauline Frederick plays "Cassy" the woman in the Paliser Case, with a smouldering repression that blazes into passionate flame in the most dramatic climax ever seen on the screen

Book this greatest of Pauline Frederick pictures!

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

IN

THE PALISER CASE

BY EDGAR SALTUS

DIRECTED BY WILLIAM PARKE

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY

IN

THE BLOOMING ANGEL

BY WALLACE IRWIN

DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

The famous Saturday Evening Post story with Tom Moore in the most exciting role he has ever had in motion pictures.

SAMUEL GOLDWYN PRESENTS

TOM MOORE IN DUDS

BY HENRY C. ROWLAND
DIRECTED BY TOM MILLS

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY

IN

THE BLOOMING ANGEL

BY WALLACE IRWIN

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The famous Saturday Evening Post story with Tom Moore in the most exciting role he has ever had in motion pictures.

SAMUEL GOLDWYN PRESENTS

TOM MOORE

IN

D U D S

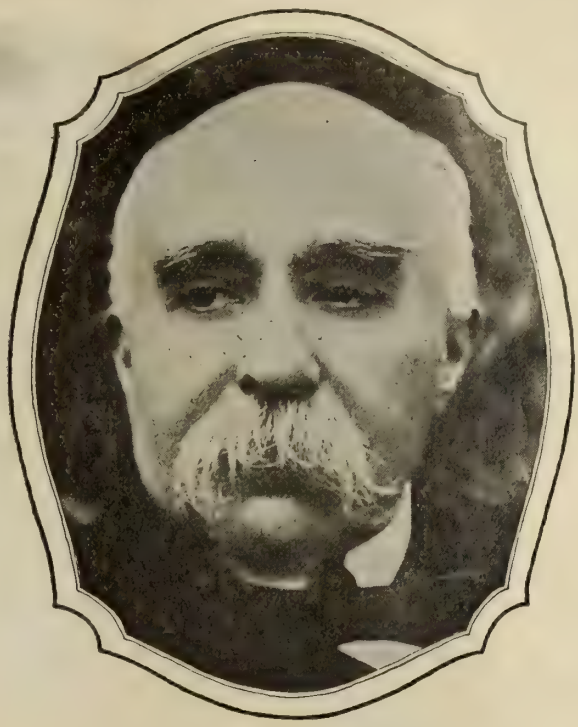
BY HENRY C. ROWLAND

DIRECTED BY TOM MILLS

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

THE mightiest man in the world has written the mightiest drama in the world for the mightiest success in the world.



CLEMENCEAU

No name so greatly advertised-
No man so admired and beloved-
No work so absolutely sure of amazing success.

ITS THEME –
The soul of woman rules the world.

ITS AUTHOR –

CLEMENCEAU

Tiger of France and the most stupendous figure on earth.

ITS NAME

THE STRONGEST

His one and only work for the first time in motion pictures.

A FOX SPECIAL

Presented by William Fox for release in January.

Get ready for it NOW

FOX ENTERTAINMENTS

WILLIAM FOX *presents*

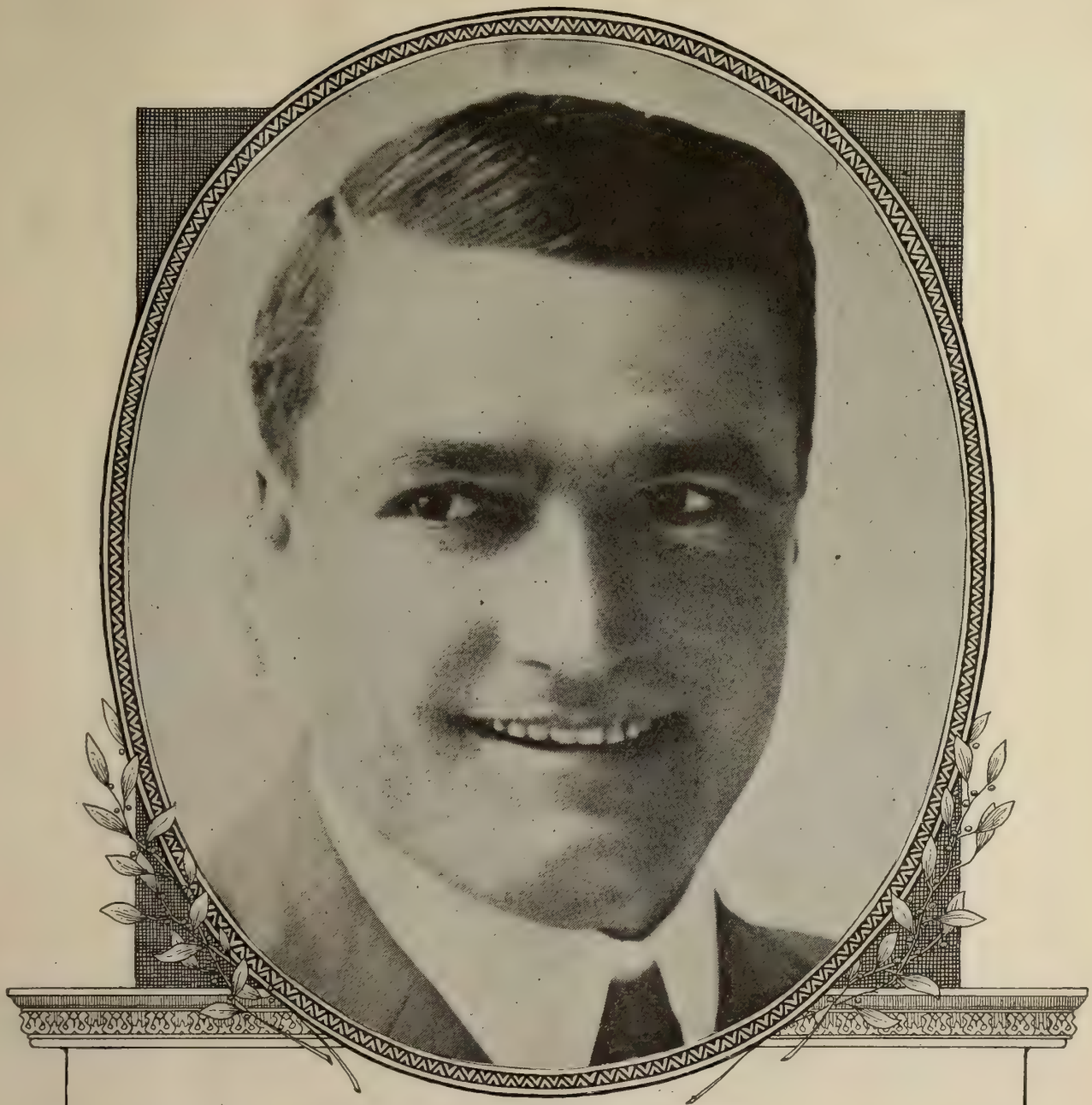
WILLIAM FARNUM

in HEART STRINGS

A big sacrifice of Brother for sister.

By Henry Albert Phillips , *Directed by J. Gordon Edwards*

FOX
ENTERTAINMENTS



WILLIAM FOX *presents*

Tom Mix in THE DAREDEVIL

The romance of a hard boiled tenderfoot

Direction and story by Tom Mix

FOX ENTERTAINMENTS

WILLIAM FOX *presents*

GEORGE WALSH

in THE SHARK

A sea story of Luck, Lure and Love.

By Thomas F. Fallon. Directed by Dell Henderson.

FOX

ENTERTAINMENTS

WILLIAM FOX *presents*

Madlaine Traverse

in

WHAT WOULD *YOU* DO?

Story by Denison Clift

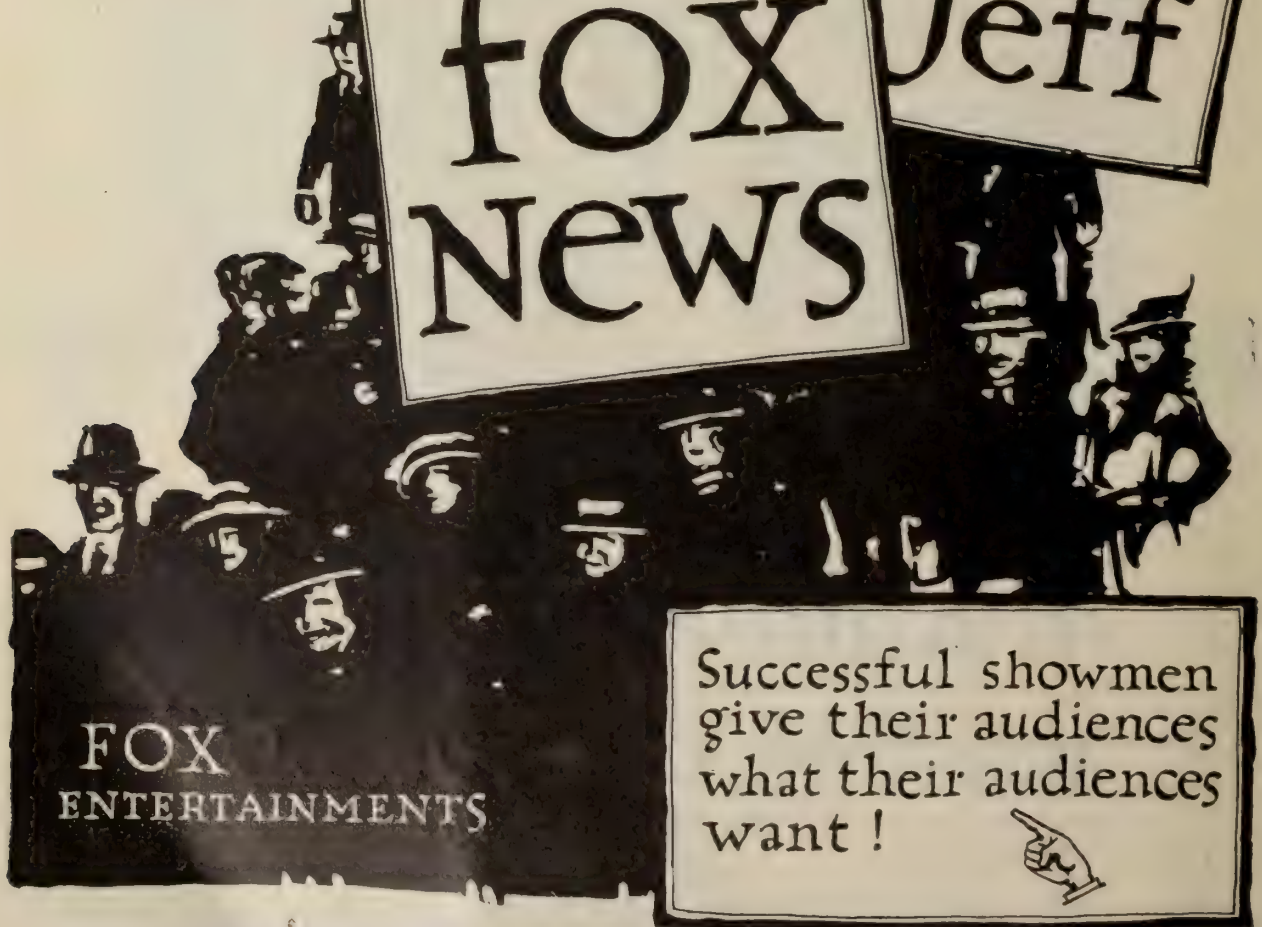
FOX
ENTERTAINMENTS

The American public has declared in favor of

FOX Sunshine Comedies

Capt. Bud Fisher's Mutt & Jeff

FOX NEWS



FOX ENTERTAINMENTS

Successful showmen give their audiences what their audiences want !

The HALL ROOM BOYS COMEDIES

YOURS FOR FUN

PERCY AND FERDIE

Good Wholesome Fun, Portrayed by Two of the Most Famous Characters in America Today, Have Brought About a Deserved Popularity for

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Distributed by

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1600 BROADWAY, NEW YORK CITY

Produced by National Film Corporation

The Shining Lights of the Comedy World

BROKE RECORDS

CLEVELAND
MINNEAPOLIS
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THESE WIRES TELL THE STORY

From Freedman and Gusdanovic, the successful Cleveland managers, dated December 31st:

"'Old Kentucky' opened Sunday simultaneously in three houses. Crowds of people turned away each house. Accept congratulations and our sincere appreciation."

From W. E. Lusk, First National manager in Cleveland, dated December 29th:

"Anita Stewart in 'Old Kentucky' broke all records at three houses opening here simultaneously Sunday. Metropolitan, Orpheum and Strand did biggest business in their history. Messrs. Freedman and Gusdanovic enthusiastic. Audiences greatly pleased with picture. Congratulations to Mayer, Miss Stewart, Mickey, Neilan."

From William Sievers, the leading St. Louis exhibitor, dated December 31st:

"'Old Kentucky' still doing capacity business and pleasing everybody."

From Finkelstein & Ruben, the foremost exhibitors in the Northwest, dated December 31st:

"We opened with Anita Stewart in 'Old Kentucky' in our New Garrick, Duluth; New Liberty, St. Paul, and New Lyric, Minneapolis, on Sunday, December 29th, and we are pleased to advise that the picture is breaking all previous attendance records in all three of these theatres. Monday and Tuesday business has also been record, people standing in line from 3:00 o'clock until 10:00 at night. 'In Old Kentucky' is going to be the greatest cleanup of the year and will please all who see it. Congratulations."

Senario by Thos. J. Geraghty

Anita STEWART

In The Louis B. Mayer First National Attraction

"IN OLD KENTUCKY"

BY CHAS. T. DAZEY

DIRECTED BY MARSHALL NEILAN

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, President

OFFERS

"The Invisible Ray"

The Greatest Serial the World has ever seen

Written by Mr. Guy McConnell

Directed by Mr. Harry Pollard

Starring

MISS **Ruth Clifford** and

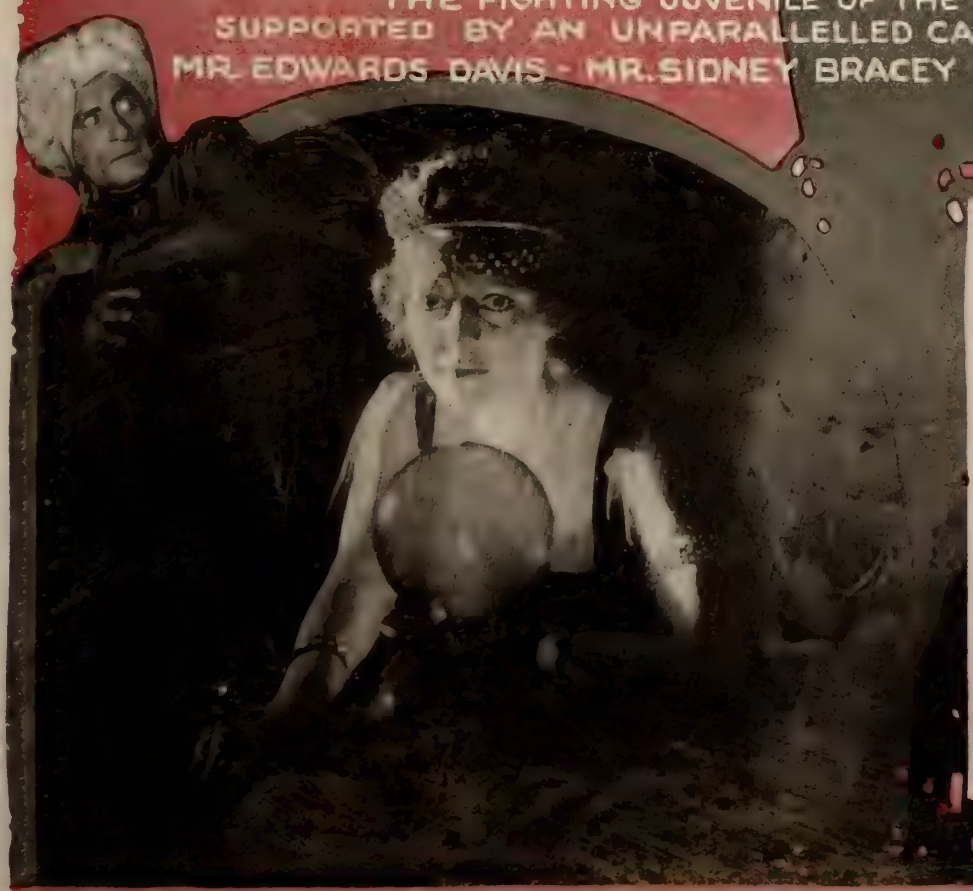
AS "MYSTERY"

MR. **Jack Sherrill**

THE FIGHTING JUVENILE OF THE SCREEN

SUPPORTED BY AN UNPARALLELLED CAST INCLUDING

MR. EDWARDS DAVIS - MR. SIDNEY BRACEY - MISS CORENE UZZELL



Original in plot. Staggering in its Sensationalism. Marvellous in its beauty and unequalled in its dramatic suspense.

Dealing with a theme that is now commanding the attention of the entire World.

FOR FURTHER
THE FROHMAN
WILLIAM L. SHERRILL, President
310 TIMES BUILDING...
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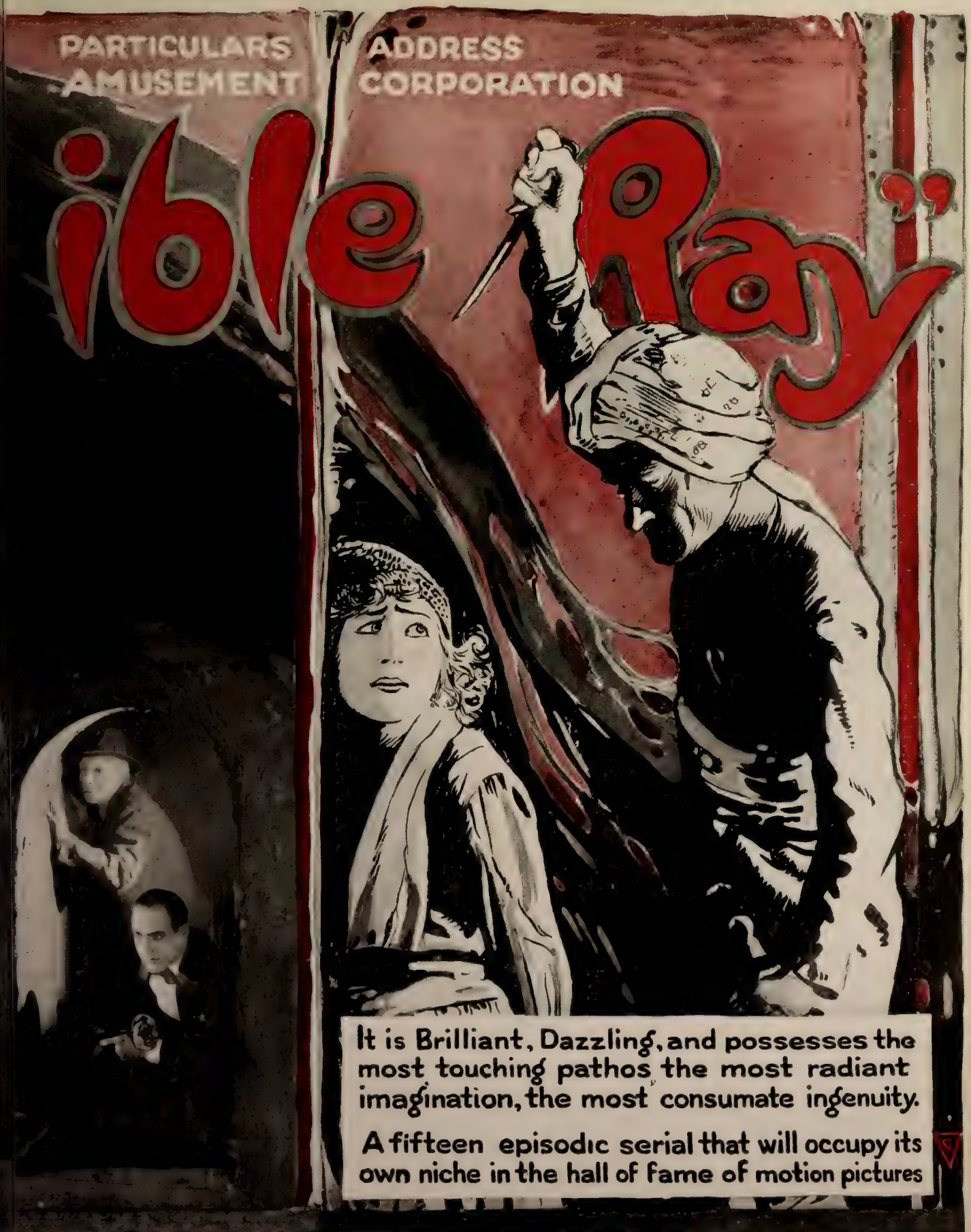
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ible Ray"
It is Brilliant, Dazzling, and possesses the most touching pathos the most radiant imagination, the most consumate ingenuity.
A fifteen episodic serial that will occupy its own niche in the hall of fame of motion pictures

PRESS OF THOS. B. BROOKS, N. Y.

Today—
the golden sunshine
of boxoffice prosperity
is flooding big theatres
the country over.
They're showing
DOUGLAS
FAIRBANKS'
new picture
"WHEN THE CLOUDS
ROLL BY"
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

MARY PICKFORD in POLLYANNA"

From Eleanor H. Porter's Famous Novel, "Pollyanna", published by the Page Company

and the Four Act Comedy by Catherine Chisholm Cushing.

Screen Adaptation by Frances Marion
Photographed by Charles Rosher

Released January 18 th.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

"POLLYANNA"

Miss Pickford's

Initial Release Through
United Artists Corporation

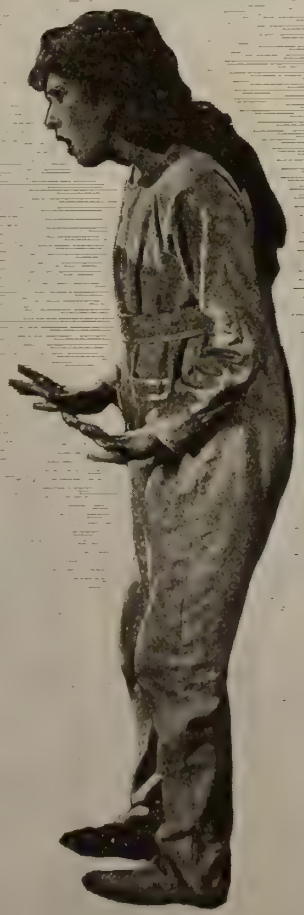
brings to the motion picture theatres of America a production of tremendous possibilities.

One of the most popular books in the history of the publishing world—

One of the most successful plays in stage history—

have paved the way for what Miss Pickford has endeavored to make

her most sincere, lasting and ambitious contribution to motion picture entertainment.



Schomer Ross Productions Present

Emily Stevens

With MURIEL OSTRICHE and a brilliant cast in

"The Sacred Flame"

A MAGNIFICENT human interest story of love and life as we live it. A gripping and intensely interesting photo drama of people that we know—every day, human folks. A drama so perfectly directed and so splendidly invested as to be truthfully termed, "one of the best of the 1919-1920 seasons."

Written and Directed by

Abraham S. Schomer

whose wonderful conception of human interest stories has placed him high among the foremost directors of the screen and stage and whose past successes include such box office winners as "Ruling Passions"—"Today"—"The Yellow Passport"—"The Inner Man" and others, a guarantee for the success of "THE SACRED FLAME."

Now Being Sold on State Rights Basis

Northern New Jersey and New York State Rights for "THE SACRED FLAME" purchased by Sam Zierler of the Commonwealth Pictures, Inc., 1600 Broadway, New York. Watch for further announcements.

Schomer-Ross Productions, Inc.

E. S. Manheimer
General Manager

126 West 46th Street, New York City

A. Egan Cobb
State Right Sales Manager

COMING JACK

DEMPSEY

the Best Known Man in the World

in the

MILLION DOLLAR PATHE SERIAL

"DAREDEVIL DURANT"

an Unprecedented and Epochal Box Office Attraction

Released Feb. 15

PATHE

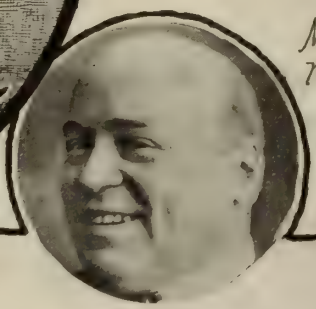
Distributors

The Nation's Capitol solves the worlds problems
The National "Capitols" solve Your COMEDY PROBLEMS

One problem always stares the exhibitor in the face—the question of good, clean comedies. A comedy must be good and it must balance with your other offerings.

FUN WITHOUT A BLUSH!!

No apologies necessary to outraged patrons when Capitol Comedies are shown. Capitol Comedies make weak programs strong and strong programs stronger.



Each and every Capitol Comedy starring Mr. and Mrs. Carter DeHaven is a cinema gem. These musical comedy headliners are at their best in the following two-reel fun films:

"In a Pinch"
"Their Day of Rest"
"After the 'Ball'"
"Close to Nature"
"Honey Mooning"
"Why Divorce?"
"Moving Day"
"The Little Dears"
"A Sure Cure"
"Excess Baggage"
"Forget-Me-Nots"
"Rare Bits"
"What Could Be Sweeter?"

"Smiling Bill" Parsons' face is known to every screen fan in the world. His genial smile drives away dull care from the minds of millions every night. Ask your nearest Goldwyn exchange for any of the following "Smiling Bill" Parsons comedies:

"Bill's Baby"
"Billy's Predicament"
"Birds of a Feather"
"Matching Bill"
"The Widow's Mite"
"Bill's Knockout"
"Up-a-Tree"
"Billy's Fortune"
"Bill Settles Down"
"Bill's Opportunity"
"Bill's Sweetie"
"Camping Out"
"Pink Pajamas"
"The Jellyfish"
"You Know What I Mean"
"Proposing Bill"
"Poor Innocent"
"The Big Idea"
"Have Another"
"A Master of Music"
"The New Breakfast Food"
"Potum of Swat"
"The Midnight Alarm"
"Circumstantial Evidence"
"Wanted: A Baby"
"The Sea Wolf"
"A Wonderful Night"
"Chasing Rainbeaux"
"They're Off"
"He Did and He Didn't"
"Oh, Bill, Behave"
"His Own Medicine"
"A Much Needed Rest"

Neal Burns is the original painless laugh extractor. And he does it without a stuffed club, too. This youngest of screen stars is right in his element in the following grouch destroyers:

"Darn That Stocking"
"Two Dollars, Please"
"One Dollar Down"
"Matrimoniacs"
"Treat 'Em Kind"
"A Sleepless Night"

Released by **Goldwyn**

THE NATIONAL FILM CORP OF AMERICA
HARRY M. RUBEY PRES. I. BERNSTEIN PROD. MGR.
JOE BRANDT EASTERN REPRESENTATIVE
1600 BROADWAY NEW YORK

"National"—ize Your Booking

A BLACKTON PRODUCTION

MY HUSBAND'S OTHER WIFE

WITH SYLVIA BREAMER AND ROBERT GORDON

The old adage "marry in haste and repent in leisure" could be parodied to "divorce in haste and repent in leisure." Here is a punchy story of a woman who divorced in haste because she thought she loved another man, but time proved that her first husband still held her heart. A good title and a good picture for a good business!

Directed by J. Stuart Blackton

Cressy
by
BRET
HARTE
Pathe
Distributor

Just as though she stepped out of the book

Jesse D. Hampton *presents*

BLANCHE SWEET in FIGHTING CRESSY

Adapted from Bret Harte's famous story, "Cressy." Bret Harte wrote such good stories that they have been translated into practically every civilized language. They are human, appealing and dramatic, brightened by many subtle touches of humor. "Cressy" is such a story. All the subtle charm and vigorous and vivacious youth that Bret Harte put into the story have been translated into the photoplay... A fine story, extremely well acted and produced. The technique is faultless. Blanche Sweet gives an exquisite portrayal."

The New York Review

Pathé
Distributors

Quality production and real box office stars, backed by wide national advertising have made Pathé Serials a household word

RUTH ROLAND

IN HER NEW SERIAL —

The Adventures of Ruth

is backed by an advertising campaign so wide in its scope that it reaches the vast majority of motion picture fans.

207 of the country's greatest newspapers, located in every section of the country; backed by the "Saturday Evening Post" and the leading fan magazines; and supplemented by a billboard showing reaching between six and seven million persons, are creating the desire to see "The Adventures of Ruth."

Are You Prepared To Meet The Demand?

Produced by Ruth Roland Serials Inc.

Scenarios by Gilson Willets.

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FIRST DAY BIG;----

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This is a fast Day Telegram unless otherwise indicated by signal after the number of words:—"N. L." (Night Lettergram) or "Nite" (Night Telegram). 14—47060

458 AGWS 1155P 32 NL

FAYETTEVILLE NC NOV 24 1919

MR E E HELLER

CARE PATHE EXGE CHARLOTTE NC

AT EIGHT OCLOCK HOUSE JAMMED EVERY SEAT STANDING ROOM IN LOBBY NOT TO BE HAD ON RIGHT TO LIE I ADVERTISED IT WELL IT IS A GRAND PICTURE EXPECT BIGGER RESULTS TOMORROW

WM C MCINTYRE

Pathé
Distributors

SECOND DAY BIGGEST!

Mr. McIntire of the Base Theatre Fayetteville, N.C. did in a two days run with

CASSINELLI

RIGHT TO LIE

Produced by Albert Capellani Productions Inc. Directed by Edwin Carewe from Jane Murfin's story

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Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check number of words this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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E E MELLER

PATHE EXCHANGE CHARLOTTE NC

SECOND DAY SHOWING OF THE RIGHT TO LIE FEATURING DOLORES CASSINELLI BETTER THAN THE FIRST PULLED PACKED HOUSE FOR TWO DAYS UNUSUAL FOR SMALL TOWNS THE PATRONS DECLARE IT A MOST WONDERFUL INTERESTING AND HIGH CLASS PRODUCTION TEACHING A GREAT MORAL LESSON THINK BEFORE YOU STRIKE CONGRATULATIONS

WM C MCINTIPE.

Pathé Distributors

Here's the Title!

'Ev as

From Robert W. Chambers'

Famous Story, "The Shining Band"

Presented by B. A. Rolfe **Adapted by Charles A. Logue**

Directed by B. A. Rolfe and Chester De Yonde

Produced by A. H. Fischer Features, Inc.

A Startling New Feature!

Eve's

A DRAMA OF FEMININE WILES

A "First National"

Attraction

What a Picture!

Take the soul of a woman, implanted in a slum girl, surrounded by vicious elements and criminal characters—and you have grim tragedy.

Follow that soul's transition through the stages that this girl passes in her struggle from the mire to the heights—and you have a miracle.

This is the tremendous drama of life by which Norma Talmadge, through her powerful acting, probes the depths of human emotions and sways the public to her story.

A "First National" Special Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

Cut No. 7 from Press Sheet

The Amazing Story of a Girl's Transition

Presented by Joseph M. Schenck:

NORMA TALMADGE

has hit the high spot in a career of brilliant achievements in her first picture for First National

"A Daughter of Two Worlds"

From the famous novel by LEROY SCOTT

Directed by James Young

Adapted by James Young and Edmund Goulding

Photographed by David Abel **Technical Director, Willard Reineck**

Cut No. 8 from Press Sheet

From the Slums to Exclusive New York Society

Are You Profiting by

CONSTANCE TALMADGE'S

immense popularity? After her tremendous success in "A Temperamental Wife" and "A Virtuous Vamp," you will need the S. R. O. signs for "Two Weeks."

Directed by Sydney Franklin
Technical Director, Willard Reineck
Photographed by Oliver Marsh

PRESENTED BY JOSEPH M. SCHENCK

A chorus girl's life is not always all lobsters and midnight frolics. This one stalls the rent man.

The show girls plan how to get a square deal when hunger stalks and the purse is perfectly flat.

Poverty drives "Lillums" to accept aid from a stage door Johnny, but he is the kind that demands a heavy toll.

"How can I walk with my hand hurt?" she asks, when caught stealing a ride in her flight from the persistent wooer.

"Why, you have scarcely any clothes on. Your picture is a disgrace," says the grouchy bachelor in whose house she takes refuge.

Nobody to love her but the dog in this home of three women-haters, where show girls are taboo.

A "First National" Attraction

There's a Barrel of Fun

"TWO WEEKS"

It's peppy with spice—piquant, bubbling and sparkling with laughter—but with a strong love interest. The world will fall in love with her in this new play.

Adapted from Anthony Wharton's play, "At the Barn"

"We won't let him send you away," and two of the "old bears" are softened by a woman's tears.

A kiss would heal it quicker, but the poor, bruised hand has won the sympathy of the crusty old butler.

And the cook, in this house without love, quickly succumbs to the charmer's winning smile.

But the youngest and handsomest of the three bachelors refuses to fall for her feminine wiles.

Until his sense of chivalry is aroused to protect the weak when the promoter comes again to demand his "toll."

And then, what do you think? The grouchiest of the bears is caught, actually hugging the fair young charmer.

A "First National" Attraction

Leading— Always Leading

DURING THE YEAR

1919

92 8/10

PAGES PAID ADVERTISING PER WEEK

In 1919—the papers published in the interests of the moving picture trade by the Chalmers Publishing Co. carried an average of 92 8/10 pages of paid advertising per week, proving absolute leadership in moving picture trade publications.

Moving Picture World
Cine Mundial

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

You'll Want To Read in This Issue—

WHO SAID WE WOULDN'T TAKE A DARE?.....*Page 217*
It isn't a gauntlet but a boxing glove that Principal Auginbaugh of the Mingo (O.) Rural Schools throws down to the World. Do we take it up? Well! Read our editorial. Mr. Auginbaugh's challenge is on page 218.

DO YOU LIKE DIMPLES?.....*Page 286*
So do we. But Dorothy M. Jaquish, Ontario, Ore., besides having real dimples. has a real capacity for showmanship. Wish there were more like her.

THEATRE PERSONALITY.....*Page 25*
Runs through the beautiful Palads-Theatre, Copenhagen. It is a social center and the meeting place of fashion. An exclusive story.

COLD ON THE STROKE OF MIDNIGHT.....*Page 249*
Columbia, S. C., put on its first midnight motion picture show with "Auction of Souls." An exploitation feature illustrated by Brinkerhoff.

THE INDUSTRIAL BATTLE.....*Page 221*
Continues between Motion Picture Exhibitors of America and the Motion Picture Theatre Owners of America. This week the Cohen-O'Reilly-Berman group pplies the fireworks.

"A SPECIAL SHOWING ON TOP OF THE GRAND CENTRAL TRAIN SHEDS".....*Page 245*
Doesn't help the exhibitor to pay his orchestra bill. There's a snap in J. D. Williams' story coming on the completion of a big tour.

JACK DEMPSEY—REGULAR GUY.....*Page 227*
Giebler, our Rubberneck, lost a dollar on the "Toledo affair," but he still thinks Jack's a great old bean and a star who will make good in his Pathe serial. It's a cinch nobody else has this story.

NO WONDER HE STEPPED ON THE GAS!.....*Page 287*
Arvid E. Gillstrom was a directorial Sindbad in the Rockies making Paramount's "So This Is America!" comedy-travel series. But when he found a real boulevard!

BUYERS' INDEX? OF COURSE!
Page 317

Big League Reading For 12,500 Buyers

COTTON IN DAISIES
A Beautiful Combination since the former is
Lucy Cotton
Star of "Blind Love"
State Right. Gerald F. Bacon. Production released by Nathan Hirsh, 729 Seventh Ave., New York City.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell.....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright & Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

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DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, January 10, 1920

Mr. Auginbaugh of Mingo

WE print on another page a letter from B. A. Auginbaugh, superintendent of public schools in Mingo, Champaign County, Ohio. Mr. Auginbaugh takes exception—strenuous exception, it seems to us, much more so than the circumstances apparently warrant—to editorial comment in the Moving Picture World's issue of December 20, under the caption of "Church Shows Hitting the Theatres."

As our readers may recall we deplored the action of an exchange booking to an exhibitor at a high rental a subject that a few days later was to be issued to a church. The authorities of the latter posted a bulletin setting forth that the production which the theatre owner was advertising would be shown in the church edifice a day or two later. "The inference was, of course, that the parishioners should wait until the church performance could be given," said the news letter on which our comment was based. "That a large number took this advice and patronized the church show was evident by the crowd attending the latter."

We said then that such action plainly was taking advantage of an exhibitor and that it did not seem equitable or at all necessary that in the making up of church programs there should be included pictures the showing of which in any manner would conflict with the subjects recently or soon to be shown in neighborhood theatres.

We reiterate the statement.

Mr. Auginbaugh asks for a square deal for churches and schools. We hope they get it. They seem to be getting it now beyond question. We simply were asking that the exhibitors also be given a square deal.

Our correspondent refers to our "first doing away" with the educational department and adds that "now in your open hostility to schools and churches using pictures you are becoming our enemy instead of our former friend." His letter is dated December 26. Even as it was being penned the issue of the World for January 3 containing an educational department was on the presses. The "open hostility" exists only in the mind of the schoolmaster.

Mr. Auginbaugh's statement that the World aims to destroy "us" through the exchanges not only impugns the intelligence of World readers but carries its own refutation. The denial that the exchange's charges to the churches are not lower than to the theatres may be true so far as Mingo is concerned, but Mr. Auginbaugh hardly can be qualified to speak with authority as to the practice of exchanges all over the country. There is no urgent reason why charges to churches should not be lower if only the exchanges will exercise intelligence and not book competing shows.

In Mingo it seems prices of theatre admissions have been raised through the influence of Mr. Auginbaugh and his coworkers and that the relations between the schools and local theatres are most cordial. This makes for good reading, but the situation in the communities referred to by us in the article complained of was very much different. The schools of Mingo, a 500 population town, pay the same rentals as does Urbana, of 12,000 inhabitants.

The Mingo superintendent is writing more in heat than in sobriety of judgment when he says our editorial was a plea for the "converted livery stable circus showman." Actually it was a plea that all exhibitors might be protected against unfair competition so far as exchange managers had it in their power equitably to protect them.

Perhaps had Mr. Auginbaugh a few years ago discovered Sam Rothapfel in a barroom of a Pennsylvania mining town exhibiting pictures to a number of local residents seated in chairs rented from an undertaker he would have proceeded to "put out of the game" the man who later made famous the Regent, the Strand, the Rialto, the Rivoli and now the California. We say perhaps. Contrary to the position of Mr. Auginbaugh, the Moving Picture World is not for putting out of the moving picture business any man connected with a livery stable or a circus—or with any other honorable calling.

"Let the theatres keep up with us or quit," says the schoolmaster. "To try to support them by your suggested underhand method of extra rental is infamous and un-American." Again Mr. Auginbaugh's temper comes to the surface. The suggestion of extra rental to schools is all Mr. Auginbaugh's own. We absolutely are opposed to that course of procedure.

Mr. Auginbaugh challenges the World to print his letter verbatim. We take pleasure in doing so. We are under the impression, however, his "burning words" will not look as good to him in cold type as they did when he penned them.

QUICK GLANCES AT

C. A. Meade
Veteran field man goes to C. B. Price Company as special representative.

Censorship Investigators Select Place of Meeting

THE Waldorf-Astoria Hotel, New York, has been selected as the place for the first meeting of the recently appointed committee which will investigate the need of censorship in motion pictures in New York State and later on will render a report which will form the base of any attempted legislation along these lines between now and April.

W. S. Capes, secretary of the State Conference of Mayors, has announced the first session of the committee for January 15 and 16 at the well-known New York hotel. Mayor Palmer Canfield of Kingston, chairman of the committee, will preside. The first session will be called to order at 2:30 o'clock.

While the details of the coming sessions are now being worked out by Secretary Capes, it is expected that the first afternoon will be given over to visiting one of the large producing companies in order that the committee may see a film in its making. On the following morning the committee will watch the National Board of Review in the actual process of reviewing some picture.

Philadelphia Managers Plan to Stabilize Work

PHILADELPHIA exchange managers at a representative gathering have taken steps to stabilize the film business in the city for the New Year. An association was organized at a meeting held in the offices of the Metro Film Exchange, to work through the Philadelphia chamber of commerce for the standardization of the affairs of the industry in the territory.

It is understood that the first step will be for the modification of the Pennsylvania censor laws in conjunction with the action of the national committee on censorship. The association will cooperate with the national body at all times in this matter. Although plans for this organization had been long under way, nothing definite was accomplished until the last meeting, which was attended by the managers of eleven of the largest exchanges in this city. They were Harry M. White, Goldwyn; Robert Lynch, Metro; Wiliam U. Bethel, Select; George Dembow, Fox; John Clark, Paramount; William J. Heenan, First National; William Priest, Republic; V. R. Carrick, Inter State; L. Bache, Electric; Herbert Given, United Pictures, and Jay Emanuel, Realart.

Mr. Auginbaugh of Mingo Defends Where No One Assails School Shows

MINGO PUBLIC SCHOOLS.
B. A. Auginbaugh, Supt.
Mingo, Champaign County, Ohio.
Member of the Ohio Inter-School Motion Picture Association.

Editor of Moving Picture World.

I NOTE your editorial in your issue of December 20 headed "Church Shows Hitting the Theatres." Permit me to say that this came as a most disagreeable surprise to me. Apparently in your first doing away with your educational department and now in your open hostility to schools and churches using pictures, you are becoming our enemy instead of our former friend. I do not lament this condition on our part, but on your own account. Not long since you heralded our project on your editorial page and praised it. You took up our problems and assisted us. Now you turn on us and aim to destroy us through the exchanges. You cannot do this and the sooner you cease the attempt the sooner it will be to your interest. Your editorial was most ill-advised.

If you will examine your own files (Projection Department), you will find that the school shows have better men in the "booth" than most regular houses. I deny the charge that they undercharge. In fact we brought the price up in our own locality to 10 and 15 cents and later to 10 and 20 cents. We took this matter up with the regular theatres and brought them to see that they were undercharging.

Our relations with our local theatres are most cordial and we mutually help each other. In localities where pleasant relationships do not exist it is more likely to be due to the theatres than the schools.

We now pay the same rentals as the theatres—in fact more. Our town of less than 500 pays the same prices as Urbana of 12,000! We are not asking charity of anyone, but we do ask for a square deal. We are in for putting the "converted-livery-stable" circus-showman out of the game, as what reputable exponent of good pictures should not be **—you included!** And we are putting them out and no others. They are the only squealers. Your editorial is a plea for them, more to your own shame.

If school and church shows can exist in the face of theatres—there is a reason. They deliver the goods. People buy where they receive the goods, be it church, school or theatre, when the goods are the same material. Let the theatres keep up with us or quit. To try to support them by your suggested underhand method of extra rental is infamous and un-American! I challenge you to print this letter verbatim!

Very truly,
B. A. AUGINBAUGH.

Mingo, December 26, 1919.

Kress Loses Appeal.

Harry W. Kress, exhibitor of Piqua, Ohio, lost his appeal to the Supreme Court, at Columbus, which refused to hear the case against him of keeping open his theatre on Sunday. He was convicted in the courts of Miami county and fined $100 and costs. He was president of the Ohio Screen League, which has for its purpose the repealing of present laws against Sunday shows, or testing them in an effort to get them clearly defined as regards moving pictures.

Fred Desberg, of Cleveland, attorney for the league, says the fight will go on despite this ruling.

Richard Travers Returns to Screen.

Captain Richard C. Travers, former Essanay leading man, has returned from service in France and will resume his motion picture work at once. William Fox has signed Mr. Travers for the leading role in Pearl White's next picture.

Seek to Repeal Measure Permitting Local Option

WORD has reached Albany that a movement is on foot which has already gained considerable headway over New York State and which will seek to bring about a repeal of the law passed at the last legislature enabling cities to decide through their own governing boards whether or not Sunday motion picture shows would be permitted.

Just what organizations or what individuals are inspiring the present movement is not definitely known, but it is thought that they are the same who fought the bill tooth and nail last winter, and who declared at that time that they would continue the fight despite the fact that the legislature passed the bill and it met with the governor's approval.

It is said that the present movement has already reached Syracuse, Rochester, Buffalo and other cities, and that the work which is being attempted will not only undo that of last winter on the part of exhibitors and the tens of thousands of others favorable to Sunday shows, but that the present agitators will seek to close motion picture houses that have been open in a number of cities for several years past.

There is a saving of $4.80 to those who pay the annual subscription rate of $3 to Moving Picture World. The newsstand price is 15 cents.

AN ACTIVE FIELD

Winnipeg Clergy Protests Restrictions on Its Shows

A PROPOSAL by the City of Winnipeg, Manitoba, to place restrictions upon the staging of moving picture performances in buildings other than moving picture theatres has brought protests from the local clergy. It was found that picture shows were being conducted with frequency at churches and in club rooms, no less than four film exhibitions being given in one church building during a recent week.

The fire, water and light committee of the city council drew up a by-law which requires that a licensed operator must be in charge of projection machines when the audience consists of fifty or more persons. Film entertainments on the third or higher floor of a building were also prohibited and the by-law also stipulates that not more than two shows a month can be given in any but a regular moving picture theatre. The provision is made that all seats or chairs must be fixed firmly to the floor in all buildings where film shows are given. The by-law perscribed that a tent in which moving pictures are screened cannot be classed as a moving picture theatre and that all regulations of the by-law would apply to shows in tents as well as permanent buildings.

Copies of the by-laws were sent to members of the Ministerial Association and to the Anglican Synod for perusal and the result has been that objection has been taken to the new requirements. The clause providing for the attachment of chairs or benches to the floor of an auditorium has aroused the loudest protest because, it is argued, such a procedure would place a limitation on the uses to which a parish hall or Sunday School room could be put.

Federal Authorities May Prosecute Abusive Writers

EXCHANGE managers of Washington, D. C., are planning a campaign to clean up the territory in at least one respect. For some time past it has been the practice of a number of exhibitors in the locality to write insulting and often libellous letters to the managers, threatening them with all sorts of dire results if they did not do things these exhibitors wanted.

These letters are to be withdrawn from the files of the exchanges and those that are really bad will probably be turned over to the post-office department for investigation. A committee has been appointed for that purpose, it is said, and the managers are going to do all that they can to make their correspondence clean, courteous and businesslike.

Some of the missives that are received at the exchanges, it is learned, are of a highly inflammatory type and quite likely to get their writers in trouble with the federal authorities. Many of these come from Virginia and West Virginia. Authorities state that regardless of the provocation, the exhibitors in question have no right to send such letters through the mails and their submission to the post office people would make it rather warm for them.

A number of the managers have been assured of the assistance and co-operation of many reputable exhibitors in stamping out this trade abuse. The grievance committee in this territory, made up of exhibitors and exchangemen, has deplored the existence of the present condition. The action contemplated seems the only one that will effectively stop the practice.

Baltimore Kiddies Guests of Four Theatre Managers

FREE moving picture entertainments were held in four theatres in Baltimore during the holidays for the poor children. The managers of the various theatres arranged the shows and donated the playhouses for the occasion. The show for orphans, held at Loew's Hippodrome under the auspices of the Knights of Columbus, was attended by 1,300 orphans on Sunday, December 21. Gifts were provided and each child received a present when he left the theatre. George McDermitt arranged the program.

Under the auspices of the Christmas Club, a performance which did not include moving pictures was given at Ford's Opera House, on Christmas Day, at which 1,400 poor children were present. Charles E. Ford, manager of the theatre, arranged a program for the entertainment and Grant Mitchell, star of "A Prince There Was," then playing at that house, was Santa Claus.

A special program of moving pictures was furnished L. A. DeHoff, manager of the Garden Theatre, for the entertainment which was given to 2,000 poor children at that playhouse under the auspices of the Advertising Club of Baltimore, on Saturday morning, December 27. Gifts were provided and the children had a rollicking time.

At the Maryland Theatre, Manager J. L. Schanberger arranged a Christmas entertainment for all the crippled children in Baltimore for Sunday afternoon, December 28.

Californians Organize Advisory Censor Board

REALIZING that subtle influences are at work to interfere with the development of the moving picture industry along proper lines, and acting upon a suggestion received from the National Association of the Motion Picture Industry, a meeting of interested parties was held recently at San Francisco at the call of H. L. Kappen, president of the San Francisco Film Board of Trade, and an advisory board of censorship was organized. This organization will pass upon any film productions of a doubtful character, but its real object will be to stand guard and resist any attempts to extend the scope of official censorship.

The organization consists of three units, one representing the general public, one the exhibitors and the third one the film exchanges. The public will be represented by the Rev. Fruehling, of Vacaville; Curran D. Swint, of the San Francisco Call, and Mrs. James Rolph, Jr., wife of the mayor of San Francisco. The interests of exhibitors will be cared for by Eugene H. Roth, of the California, Imperial and Portola Theatres; James Beatty, of the Liberty theatres, San Jose and Fresno, and L. E. Lund, of the Broadway Theatre, Oakland. The film excahnges will be represented by H. L. Knappen, manager of Select; R. B. Quive, manager of Realart, and A. M. Bowles, the American representative.

The Iron Face
Of Harry Carey, star of Universal's "Marked Men."

Co-operation Is Needed Is Rembusch's Message

IN the following telegram to Moving Picture World, received shortly before press time, Frank J. Rembusch, national secretary of the Motion Picture Exhibitors of America, wishes all a happy New Year and makes recommendations that would insure a prosperous year for all:

"National screen advertising plans are excellent. The actual merits or demerits of either plan in controversy are only known to me from the trade journal advertisements. Any exhibitor organization activities look good even though they seem at cross purposes. We hold a meeting in New York next week which I hope will bring harmony. Exhibitors have before them the greatest opportunity for a successful business this year.

"We need co-operation between competitive exhibitors, better pictures and intelligent efforts with broader co-ordination between all branches of the industry. A happy New Year to all.

"Motion Picture Exhibitors of America.
"Frank Rembusch, National Sec."

Mary Pickford's Grandmother Dies.

The death occurred at Toronto on December 19 of Mrs. Sarah Smith, grandmother of Mary Pickford, Jack Pickford, Lottie Pickford and others. Mrs. Smith's deceased son, John Smith, was the father of the screen stars. According to the published obituaries, there are twenty-four grandchildren in addition to Mary Pickford.

Cradle Rocking for an Infant Industry

Glancing Through Moving Picture World Ten Years Ago

THE issue of Moving Picture World for January 8, 1910, was thin in size and scarce of news. Just at that time Billy Ganes was the Roxey-Riesenfeld of Broadway. He had been graduated from the Manhattan Theatre into a specially-built house at Thirtieth street and was making residenters sit up and take notice with "pictures on Broadway."

But he polluted his bills with cheap vaudeville and got the editor of Moving Picture World after him to this effect: "We looked upon Mr. Ganes as the man to seize the opportunity that lay ready for him—that opportunity being to give Broadway a picture palace, and a picture palace only.

"Broadway has not yet got its picture palace. It has its theatres galore, it has its vaudeville houses, but its picture palace has yet to be erected—erected on a sumptuous scale with the picture beautifully shown, with flowers, music and all the rest of the concomitants which make the sumptuary surroundings of the moving picture *as luxurious and as beautiful as those which surround the opera or the high-class play.*

Reading the Tea Leaves.

"In other words what we want to see on Broadway is the moving picture treated with the dignity which Mr. Hammerstein treats opera or Charles Frohman treats a play."

On Saturday, April 11, 1914, *the editor got his wish.* The Strand opened with "The Spoilers," with "flowers, music and all the rest of the concomitants"—including Roxey Rothapfel. The editor of Moving Picture World was only four years and four months ahead of the times with his appeal for picture palaces. *Depend upon the World to be just about that far ahead of the times in all things that make for improvement in the industry.*

Back in January, 1910, cheap vaudeville was held as a menace to pictures and in proof of which the passing of the Unique, Philadelphia, was noted.

"Those five cent palaces on Market street," said a World editorial, "which started out a year or more ago to give a combination program have found that people who want vaudeville will go to a regular vaudeville house and those who want to see pictures will rather patronize a house that is devoted to the exclusive exhibition of the best pictures.

Jitney Prices and Patronage Prizes.

"The managers of the combination house have done everything they could to stem the tide. The Palace offers elegant souvenirs to ladies. The Victoria decorates its entrance with a department store showcase in which is displayed a dummy showing the petticoats to be given away as souvenirs. The Unique decided that the limit had been reached and instead of giving away souvenirs closed a place that had been erected a year ago at great expense."

Pictures in those days suffered so much from "rain" that waterproof film had been placed upon the market as the latest development of the business.

"The Vitagraph Company is now issuing its own lithograph posters," said one paragraph commending enterprise.

"Every Vitagraph employee *received a fat turkey for Christmas,* and a group photograph was taken showing the event." *Turkey, on the hoof, didn't stand Vitagraph 60 to 65 cents the lb. in* 1910!

"The Edison Manufacuring Company is beginning to receive flattering comments on the improvement in the photographic quality of their films of late," was a public ist's paragraph which *for modesty is commended in comparison to present-day boosting.*

Selig Lays Aside Publicity Quill.

Harry Gordon, for many years head of the firm of Gordon & Bennett, producers of "The Holy City," "The Royal Slave," and other Chicago melodramas, succeeded Thomas Quill as "press representative and advertising agent" for the Selig Polyscope, Inc. *Nowadays they are "Directors of Publicity and Advertising."*

Just imagine referring to Arthur James as William Fox's *"advertising agent"!* Or to Ralph Block as Goldwyn's *"press representative."* The game is getting better—yes, indeed!

The following "well known producers" were under contract with Selig: Francis Boggs, later killed by a Japanese in Los Angeles; Otis Turner, Lorin J. Howard, Frank Beal and Frank Baum. *Remember 'em?*

Selig Threatens a Revolution.

Not at all as a "Red" did William N. Selig threaten. Nevertheless, he was just back from a trip to Europe, elated over the popularity of his films in Continental cities and "will soon announce some film subjects that will revolutionize the film industry in this country."

Elbert Hubbard declared himself a "moving picture fiend." "For nervous prostration or nervous prosperity try the moving picture," advised the oracle. "Between nicotine and the nickleodeon I prefer the latter," said he.

At the invitation of T. D. Cocharne, general manager of the Independent Moving Picture Company, employees of that concern assembled at Cafe Boulevard for a spread and jolly time on Christmas Eve. L. J. Rubinstein was toastmaster. Bill Ranous, "Silent" Harry Solter and "Doc" Willart contributed their talents to the entertainment. The health of their absent host, Carl Laemmle, was toasted. *Proving that it was a wet banquet, his employes presented General Manager Cochrane with a silver-handled umbrella.*

Rex Beach Gets Into the Movies.

"Pardners" was the Edison release for January 4. Referred to as "Rex Beach's extraordinary story of life and scenes in the Alaskan gold fields." *Edison furnished twelve printed lines on the subject.*

"More Refined Audiences Demand a Stricter Censorship" was headline that told a story. "I think very few exhibitors are clamoring for murders and shocking tragedies," said W. C., "as patronage has increased since such pictures were reduced in numbers."

Through the efforts of Herbert F. Streeter, manager of the Bijou, Greenfield, Mass., two great tragedies of Deerfield will be reproduced under contract by the Edison Company. The attack on the town by French and Indians in 1703 and the massacre at Bloody Brook in 1675 were to be re-enacted on the exact local of the original events. *Here's a thought for present-day managers who run houses in localities that have a history. Just a tip to Watt Rothacker et al.*

Pictures Taken from Aeroplane.

"Moving pictures were taken in an aeroplane near Paris last week," said one of the few items of news ten years ago. "Latham, the well known aviator, made a seven-minute flight, carrying a cinematograph and an operator, who worked the camera throughout the trip, which was made at the height of eighty feet with the lens pointed earthward."

Contrast this with the recent display in Pathe News of the "Leap for Life" via parachute.

Among the picture theatres projected we find this item: Academy of Music, New York City, on Fourteenth street, to be opened in two or three weeks by the Shuberts as M. P. theatre, renting for $125,000 per annum.

Films from N. I. M. P. A.

Meaning National Independent Moving Picture Alliance, per Secretary Bill Swanson. Release days alloted (all one reel save I. P. & P. Co., 4):

Monday: Imp, International projecting and Producing Company.

Tuesday: Powers, Bison.

Wednesday: Columbia, New York Motion Picture Company, Ambrosio, Actophone.

Thursday: Centaur, Exclusive, Great Northern.

Friday: Bison, Pantograph.

Saturday: Great Northern, Phoenix.

Sunday: N. Y. M. P. Company, Italia.

Gone are the "Independents" of yesteryear! Everybody's independent now.

Line Up of "Licensed" Films.

Very many of the licensed manufacturers live only in the records of this later era—but Pathe and Vitagraph are still on the job and going strong. Here is the weekly lay-out ten years ago:

Monday: Biograph, dramatic; Lubin, comedy; Selig, dramatic; Pathe, comedy and dramatic.

Tuesday: Edison, dramatic; Gaumont, dramatic and comedy; Vitagraph, dramatic.

Wednesday: Urban, dramatic and scenic; Essanay, dramatic and comedy; Pathe, dramatic and comedy.

Thursday: Biograph, dramatic; Lubin, dramatic; Selig, dramatic and comedy.

Friday: Edison, two dramatics; Kalem, dramatic; Pathe, dramatic and comedy.

Saturday: Essanay, dramatic; Gaumont, dramatic; Vitagraph, dramatic; Pathe, dramatic and comedy.

And there were others, many others, making and distributing pictures and not associated with either "system."

If you can wait that long, in your perusal of this chronological serial, we shall escort you, next week, through the issue of Moving Picture World dated January 15, 1910.

W. K. H.

Cohen, Berman and O'Reilly Reply to Statement of President Black

Motion Picture Exhibitors League
State of New York,
708 Times Building, New York.

Editor Moving Picture World:

In your issue dated January 3 (pages 44 and 45) you published what purported to be a statement signed by Alfred S. Black, president of the Motion Picture Exhibitors of America, Inc. In the course of this statement the writer makes a number of assertions which we denounce as absolutely false. He purports to describe conversations alleged to have been held between him and ourselves a short time before the recent hearing on taxation held before the House Committee on Ways and Means at Washington, D. C. In these assertions the writer either claims or insinuates that we were anxious to use our offices for personal gain to the detriment of the motion picture exhibitors who had placed confidence in us. We will give the writer an opportunity to prove his allegations.

In the meantime we request you to publish our emphatic denial of all the claims and insinuations contained in the article in your advertising columns and we request you to publish the facts in the case, which were as follows:

Black Sought Unity for Tax Hearing.

First, Mr. Black called upon us and presented to us the necessity of making a united front at Washington. He said that he had heard that the State of New York and other states in sympathy with the State of New York were about to have introduced separate legislation for the repeal of these taxes. He said that he would deplore any such separate action, as it might tend to create a bad impression in the national legislature. We were disinclined to accede to his request because we believed the tax situation had been poorly handled by his predecessor.

He thereupon gave us most explicit assurances to the effect that the chairman of the Ways and Means Committee had given him to understand that the committee looked favorably upon at least the modification of the tax. We pointed out to Mr. Black that the exhibitors of the country had no confidence in the man he had appointed as chairman to his tax committee and we urged him to take the leadership himself. We also urged upon Mr. Black the need of having as chairman an exhibitor without any side interests.

Black Refused to Sacrifice Blumenthal.

We told him we thought it unwise to antagonize the trade press by singling out the Exhibitors Trade Review as the champion of tax reform. Mr. Black also begged us not to press this point because it would cause a lot of personal embarrassment to remove Mr. Blumenthal at that time. He also pointed out that his tenure of office would not go beyond a few weeks because of hearing on the tax situation would be held at an early date thereafter.

Placing faith in his earnest and repeated assurances and convinced that even the appearance of a dissension in the ranks of the exhibitors might work to the injury of the cause which was close to all our hearts we yielded to Mr. Black's desires. He thereupon assumed complete responsibility for the consequences of the hearing, and what these consequences were is a matter of public record.

Declares Tax Hearing a Failure.

One member of the Ways and Means Committee of the House, at first friendly disposed toward some modification of the tax, after the hearing expressed himself very freely as to the wretched showing made on behalf of the motion picture men. He said in all his experience as a member of the committee he did not recollect a case which was presented more wretchedly and with less skill and ability than that of the motion picture exhibitors.

So much for the tax hearing. As to the advertising question which Mr. Black said he discussed with us and in which according to his statements we were out for our personal gain as the sole object of all our thoughts, the facts were as follows:

Mr. Black told us that he had made arrangements to have three sets of slides made with suitable quotations relating to the need of repealing the proposed taxation. These slides, he said, he proposed to have displayed on the screens throughout the country. On each of these slides was to appear the name of some national advertiser who in return for the advertising value would pay a substantial sum of money in order to defray the expenses of an anti-tax campaign. We told Mr. Black that we did not believe that such a plan would help the situation any in the State of New York because the political situation was satisfactory to us at the time.

"A Book Lovers' Contest."

We took occasion after having declined his slide offer to call his attention to the copy of a contract which had been sent by him to a western exhibitor. The western exhibitor had sent it back to us with a request for information. The copy referred to was a copy of the contract in which Mr. Black described as a "book lovers' contest."

We had examined the contract and had run across the name of H. A. Mintz, Esq., of Boston. Mr. Mintz interested us because under the terms of the contract he seemed to be one of the chief beneficiaries. Mr. Black told us that H. A. Mintz, Esq., of Boston, was his personal attorney. We asked him whether his advertising committee had been consulted by him on this contract proposition and he replied that he had attended to the matter for them.

No Other Discussions.

No other matters of any kind were discussed between us and Mr. Black either at this conference or before the conference or after the conferenc, anywhere or at any time. We cannot make it strong enough that we are not interested in any way in any producing or distributing companies.

Here are the plain, simple facts, contrasted with the distortions of Alfred S. Black.

SYDNEY S. COHEN.
SAMUEL I. BERMAN.
CHARLES L. O'REILLY.

Fox Presents Whirlwind New Year Dramas in "What Would You Do?" and "Flames of the Flesh."
Madlaine Traverse is seen answering the question, left and center, while Gladys Brockwell is seen in the "Flames" at the right.

Realart Pictures Compete in Same Week on Broadway

IN a return engagement to Broadway, "Soldiers of Fortune," the Allan Dwan production, has repeated past performances at the B. S. Moss Broadway Theatre, acording to the report of Moss officials.

It was a doubly important week for the young producing company, for at the same time Mary Miles Minter in "Anne of Green Gables" made her New York debut under the Realart banner at the Rivoli Theatre and proved to be an appealing holiday attraction, the last three days of the picture's run being distinctly notable from the Rivoli box-office point of view.

Because "Soldiers of Fortune" was already well-known through its New York premiere at the big Capitol Theatre several weeks ago, the exploitation of the picture was confined to extensive bill-board and newspaper advertising under the direction of Gerald Spiero of the Moss publicity staff.

"The picture was a knock-out," declared Mr. Spiero, "and following the success which it had at the Broadway Theatre, it will be shown soon over the entire B. S. Moss circuit of theatres."

According to the Moss statements, "Soldiers of Fortune" has the distinction of being one of only three big feature pictures which have had showings at the Broadway Theatre after they had proved their box-office value at other houses on the White Way.

Famous Players Names Two of Its January 4 Releases

STRAIGHT drama and merry comedy are offered by Famous Players-Lasky Corporation in its Paramount-Artcraft releases of January 4. They are Enid Bennett in the Thomas H. Ince production, "The Woman in the Suitcase," and Bryant Washburn in "Too Much Johnson."

It is a homely little bit of domestic drama that is unfolded in the Enid Bennett picture. A unique feature, for motion pictures, is that the two leading figures in the picture aren't a pretty girl and a man who is trying to marry her. Filial love is the motif this time—the affection of a resourceful boarding school miss for her father, and her efforts to free him of an entanglement into which a designing siren has led him.

"Too Much Johnson," is the Washburn picture. Wiliam Gillette was the author. It originally was presented at the Standard Theatre, New York, in 1894, with Mr. Gillette himself playing the leading role.

Kline Sues Universal.

Harry D. Kline, who was manager of the production department in the studio of the Universal Film Manufacturing Company at Universal City, has filed an action in the United States district court at New York against that company to recover $33,200 for alleged breach of contract. The plaintiff alleges that he was employed under a two-year contract, commencing May 14 last, at a salary of $300 a week during the first year and $500 a week during the second year. He alleges that he was dismissed on December 6 and demands his salary for the unexpired term of the alleged contract.

The Expression Express.

Mabel Normand, engineer, fireman, brakeman, conductor and just about everything else as she poses between scenes of her coming Goldwyn, "Pinto."

Metro to Distribute Five S-L Specials in 1920

METRO announces the completion of arrangements with Arthur H. Sawyer and Herbert Lubin, of S-L Pictures, whereby Metro will distribute five productions de luxe to be made by S-L during 1920. The arrangement provides that the S-L organization will make these pictures in the Metro studios.

The details of the negotiations for Metro to distribute the S-L productions have been quietly worked out for several weeks. It is now made public that work on the first of the S-L subjects to be released and distributed by Metro, will be started shortly after the first of the year.

The five S-L productions will be picturized only from the biggest Broadway play successes or from novels having world wide circulation and written by authors of international reputation. Messrs. Sawyer and Lubin state that the market will be scoured for the finest available material of this character.

A most elaborate and comprehensive publicity campaign will be worked out between the executives of S-L Pictures and the publicity and advertising department of Metro, the details of which will be announced shortly.

"Beckoning Roads" Shows Beautiful Wearing Apparel

BECKONING ROADS," Bessie Barriscale's latest picture for Robertson-Cole, is the most pretentious offering in which the popular star has appeared and has been heavily booked by first-run houses. It was adapted from the story by Jeanne Judson, which was published in serial form in the Red Book under the title of "The Call of Life."

Miss Barriscale rises to emotional heights in a role that is splendidly suited to her talents. The lovely blonde star is dazzling in a variety of exquisite evening gowns, wraps and frocks, while the production throughout is dressed up with strikingly lavish sets, one in particular—the cafe ballroom—being particularly artistic and original

The cast includes Joseph Dowling, Niles Welch, Dorcas Matthews, Thomas Holding, Emmet King and Gloria Holt. Howard Hickman is responsible for the production.

Tower Announces a Chaplin.

In "Lord Helpus," the Charlie Chaplin single reel Special being released by Tower Film Corporation on the state rights market, Chaplin is given full scope for his funniest and most side-splitting comedy antics. His famous skid, his serious face and his laughable troubles are ludicrously brought out in this short comedy crammed with action and laughs.

As the story goes, Charlie has his hopes crushed, forever it seems. The only chance to win back and assure his "meal-ticket" is to be a hero. But who ever heard of a statue or a monument or anything being built for a live hero? Thereupon, logically, he deduces that he has to be a dead hero to be one at all.

There are some territories still open for this production, which promises to be a big box-office receipts booster.

Griffith's Trip to Nassau Checked By Hector Fuller to Refute "Fake"

THE eventful trip, on board the Gray Duck, from Miami, Fla., to Nassau, Bahama Islands, which kept the fate of David Wark Griffith and his party of thirty-six before the public in front-page newspaper stories for several days, has been described by Hector Fuller, in a most readable and comprehensive story. We have received a copy of the narrative and find it, unfortunately, too long to fully accommodate in the space at our disposal.

So well and so convincingly is it written the omission of its full text is a matter of regret—for the event will be long remembered as one of the most "suspenseful" episodes in the annals of moving pictures. Mr. Fuller was sent to Nassau, via Miami, to cover the trail of the Gray Duck for the purpose of refuting the aftermath of the Griffith voyage—in effect that the whole affair was a press agent's "plant."

Step by step Mr. Fuller goes over the course, first assembling facts that show how foolhardy was the initial move in attempting the voyage in a craft unsuited to requirements. A storm that kept other boats at safe anchor in Miami harbor was disregarded by the inexperienced landsmen and Griffith and his party put to sea with the Gray Duck commanded by an inexperienced skipper, according to the report.

Unsafe Craft on Reckless Voyage.

Rationed for what was to be considered only a ten hour trip, buffeted by wind and waves, "over engined" and "down at the head" the Gray Duck made a bad mess of her mission and, on Hector Fuller's testimony, performed a miracle in staying above the surface of the Gulf Stream. Food and water gave out, boat and passengers were in continuous peril and the whole adventure smacks of recklessness that comes mighty close to criminal disregard of ordinary precaution.

After detailing minutely the incidents of the voyage, as he had assembled them in narrative form, Mr. Fuller gives us a statement made to him by Mr. Griffith after the famous director had read the newspaper accounts that are familiar to all readers of the daily press. Mr. Griffith said:

Griffith's Own Story.

"There seems to be little that I can add to the very full accounts of what happened to us, though I am sorry to see that perhaps the actual dangers we faced were a trifle exaggerated. The initial mistake we made was in trying to reach Nassau from Miami in a boat unfitted to cope with the heavy seas.

"With our party on board, the Gray Duck was overcrowded. But all went well until we reached the Gulf Stream when we encountered a northeaster, that kicked up a choppy sea with heavy pounding waves that a staunch and more seaworthy boat than the Gray Duck would have had grave difficulty in riding.

"What danger we encountered was in trying to force the Gray Duck through the heavy seas. She pitched a lot and the engine stopped, leaving us at the mercy of the winds. This happened several times at the height of the storm.

"We were among the Berry Islands, and laboring heavily, we ran by Great Stirrup Key, the Little Hebrides and Bond Key and on the edge of the Northeast Providence channel, we ran between Whale and Chub Keys. Finally came to under the lee of the latter.

Short on Food and Water.

"It was while we were here, trying to get food and water that we saw the airplanes searching for us flying over our heads and the sea was so rough with so much white water that it is no wonder they failed ot locate us.

"The voyage from Miami to Nassau should have taken us not more than ten hours, that was why we had only one carboy of water and food enough for only one day. From Whale Key we succeeded in getting some brackish water to drink and a small sack of flour; this with some fish we procured from natives was all the food we had.

"It was when we tried to make headway against the waves that the Gray Duck was in the greatest danger. The boat was thrown on her beam ends; the waves broke clear over the boat and two of the party on deck were washed overboard and only dragged back to safety after they had been half drowned.

Company Brave in Danger.

"It was rather a bitter experience, especially so for the ladies of the party, but there were no heroics nor any occasion for heroics; everyone bore up bravely and courageously under what looked to be a very nasty situation.

"We, of course, had no idea how serious our absence was regarded, though some inkling of it came to us when we reached Nassau and found that in the ancient church that records the deaths of hundreds of brave seamen in these treacherous seas, prayers were being devoutly held for our safety. I have only the highest praise for the fine conduct of my associates, and the brave way in which the ladies disregarded the discomfort and the danger."

Dick L'Estrange Shifts Studios.

Dick L'Estrange has been transferred from the Selznick Bronx studio to the Selznick studio at Fort Lee. He is the casting director who came from the West Coast last August to join the Selznick forces in the East.

A Good Batch of Stills from a Good Batch of New Selznick Attractions.

Elaine Hammerstein is shown, left, in "The Woman Game"; Eugene O'Brien, center, in "His Wife's Money": and Owen Moore, right, in "The Woman Hater."

Sherrill Has Increased Capital Stock of Frohman Corporation

FROM William L. Sherrill, president of Frohman Amusement Corporation, comes the statement that at a meeting of stockholders it was voted to enlarge operations and to increase the capital stock of the company from $500,000 to $1,600,000. Arrangements have been completed for the early utilization of this increased capital.

"After six years of consistent endeavors in production of motion pictures," said Mr. Sherrill, "I feel that the public looks to the independent producer for consistent presentations. As the only producing organization that has never laid down its oars from the time of its initial production, it behooves our corporation to keep in step with the march of progress.

"My study of conditions convinces me that 1920 is the beginning of many years of substantial progress. Since the production of pictures is a business requiring large investments I could not proceed without added capital.

Program Bookings Obsolete.

"There is no longer the situation of being confronted with program productions or of theatres contracting far in advance to fill open dates. For the past six months the reports I have been receiving from independent exchanges indicate a flood of playing dates.

"On our latest release, 'Once to Every Man,' more prints have been used than on any other release of ours. I attribute this to the fact that theatres have been freed from the shackles of program booking or the booking of a series of features with either an individual star or of a single manufacture. In 1920 we will produce four features with a real and not a near star.

Plans Many Productions.

"We will also produce two road show attractions—that is, photoplays built to play in 'legitimate' theatres, and commanding theatrical admission prices.

"There will also be twenty-six two-reel western dramas starring Myna Cunard. In addition we will release twenty-six two-reel comedies with a comedian of popularity, and these, too, will be feature attractions of themselves.

"I recognize that this is an ambitious program for an independent organization. It is prompted not alone by the prosperous condition of the photoplay market, but as well by the demands which we have been receiving from exchangemen and exhibitors to give them more 'Frohman Productions.'

Money All Goes One Way.

"Now in these days when publications are headlining announcements of increased capitalization, a sum of a million and a half might not appear to be impressive. But this million and a half of the Frohman Amusement Corporation is to be devoted to production only—that is, to the making of motion pictures and not toward the maintenance of exchange on theatres.

"With conservative management and all departments concentrated on the making of the best form of photoplay possible, one can conceive that with this concentration we should be in an enviable position. We shall be specialists in production rather than dividing our endeavors to other branches of the industry which of themselves should form separate enterprises."

Critics and Fans Laud Fairbank's Latest Film

WITHOUT exception and in an unprecedented manner, every one throughout the country is expressing his most laudatory compliments on Douglas Fairbanks' latest United Artists' production, "When the Clouds Roll By," which has just been released. Exhibitors from all sections have wired Hiram Abrams their heartiest congratulations on this production; critics have given the picture some of the best reviews any Fairbanks production has ever received, and picture fans have crowded every theatre where it has been shown.

From the Tivoli Theatre in the West, the Criterion Theatre in the South, the Randolph in the North and the Rivoli in the East, and innumerable points between, reports have been received, all to the effect that the picture drew capacity houses. The Alhambra Theatre, Toledo, wired: "Fairbanks in 'When the Clouds Roll By' broke all house records. That was going some. Competition keen." Many other houses wired similar reports.

A few of the principal theatres throughout the country that presented the latest Fairbanks picture during its first week and have reported unprecedented business are the following: Coliseum, Seattle; Majestic Theatre, Portland, Ore.; Tivoli Theatre, San Francisco; McDonough Opera House, Oakland; De Luxe Theatre, San Jose; Liberty Theatre, Fresno; Clune's Auditorium, Los Angeles; Criterion Theatre, Atlanta; Palace and Columbia theatres, Washington; Wizard, Baltimore; Victoria, Washington; Rivoli, New York; Strand, Rochester; Hippodrome, Buffalo; Goldwyn, Newark; State Street Theatre, Trenton; Capital Theatre, Elizabeth; American, Denver; Randolph and Castle theatres, Chicago; Majestic, Detroit, and the Stillman, Cleveland.

Crack Pathe Salesmen Who Won Big Prizes for Sales Effort.

From left to right: W. A. Aschmann, Milwaukee manager, winner of the first prize, $1,000 diamond ring; R. S. Shrader, Indianapolis manager, won $1,000 cash for biggest business on Lloyd comedies; C. A. Taylor, Buffalo manager, won second prize, $500 cash.

Anita Stewart Release Still Breaking Records

BREAKING records seems to be the established rule of "In Old Kentucky," the Louis B. Mayer-First National special release, starring Anita Stewart. On Sunday, December 28, the picture opened in St. Louis, Cleveland, Minneapolis, St. Paul and Duluth, with record-breaking business at each place. It was acclaimed as the best thing that Anita Stewart has done and as a great melodramatic spectacle.

With the reputation of the stage play's success on which to bank the advertising, "In Old Kentucky" created a furore of anticipation before the opening, and reports up to December 31 show that the record-breaking business of the Sunday performances has held up through the week.

Pathe States Release Date.

"The Web of Deceit," starring Dolores Cassinelli, which marks the debut as an independent producer of Edwin Carewe, the well known director, will be released by Pathe on January 18. Miss Cassinelli has made an enviable reputation as an emotional actress in her previous Pathe pictures. In "The Web of Deceit" Finis Fox, the author, designed a dual role for her that gives her every opportunity to display her marked emotional talents.

Few characters are required to tell the powerful story. Mitchell Harris in the leading male role makes his first appearance on the screen, although he has been seen in a number of Broadway stage successes. Others in the cast are Hugh Cameron, Franklyn Hanna and Letty Ford.

Triangle Starts Special Selling Drive.

Announcement is made by Triangle that a special selling campaign will be inaugurated on the Taylor Holmes and Olive Thomas series of Triangle plays These include Olive Thomas in "The Follies Girl," "Love's Prisoner," "Totan," and "Prudence on Broadway." The Taylor Holmes series include "Upside Down," "A Regular Fellow," "It's a Bear," "Taxi," "Three Black Eyes." Special exploitation is being prepared by Triangle for these series and each one of the nine productions will receive an unusual amount of general advertising such as productions of this caliber warrant.

Foreign Film Trade Expands With Signing of New Commercial Treaties

AFTER five years of repression and restriction brought about by the war, the motion picture industry in Great Britain now stands on the threshold of the greatest period of expansion and prosperity in its history. This, in brief, is the opinion of John Cecil Graham, general foreign representative of the Famous Players-Lasky Corporation, who returned to New York Christmas Day, after an absence of two years, for a stay of one month.

"The English people have realized the importance and the possibilities of the motion picture as never before," said Mr. Graham. "Now that war-time restrictions have been to a great extent removed, there is a noticeable quickening in the process of develpoment and expansion which bids fair to make up for the past five years. The coming year promises a period of expansion and prosperity.

Attracting the Financiers.

"There is an urgent need in Great Britain of at least 1,000 new picture houses, as theatre building was halted at the beginning of the war. The activities and development of the motion picture industry during the war years have convinced the English people of the tremendous possibilities of the motion picture.

"I believe that the construction of at least 1,000 new theatres will solve to a great extent the problem of advanced booking now under discussion in English film circles. The great number of high grade films and the shortage of houses in which to show them have brought about a condition, which makes it necessary to book many months in advance.

Beautiful Theatres Projected.

"Before leaving London I was informed that a number of large theatre circuits in operation had obtained numerous sites for costly motion picture theatres. The coming months will witness an even greater activity in this respect.

"The relations of the Famous-Lasky Film Service, Ltd., with the exhibitors have been most satisfactory. Standing room only and long queues before box-offices are regular features with almost every exhibitor as a result of the general prosperity.

"The most significant development of the year, however, has been the launching of Famous Players-Lasky British Producers, Ltd., the European producing organization. The London studio is now ready for operation. War conditions made the progress of organization slow, but Captain Albert A. Kaufman, Milton E. Hoffman and other production department experts have succeeded in whipping things into shape in a remarkably short time.

London Studio Begins Work.

"The first production to be filmed in the London studio will be Marie Corelli's 'The Sorrows of Satan,' which will be directed by Hugh Ford. The production of Paramount-Artcraft pictures in this new studio unit will be given the desired international flavor.

"It is our intention to encourage British talent. The activities of the production department abroad will bring about the intermingling of artists of all nations.

"The London studio will shortly take its place beside the Lasky studio at Hollywood and the New York studio of the Famous Players-Lasky Corporation as one of the three great production unit sof the corporation. The operations of the European organization will include a radius which takes in all of Western Europe.

European Trade Expanding.

"Great expansion of the European business of the Famous Players-Lasky has been brought about during the last twelve months. Through the Danish-American Film Corporation, Ltd., a newly organized corporation, arrangements have been made for the opening of great territory in Central Europe.

"The signing of a commercial treaty between Great Britain and Persia is opening the way for the development of that wide territory included in Western Asia. The signing of peace with Turkey and the signing of the commercial treaty with Persia will link India more closely with the British Empire and will be of immense benefit to the foreign business of Famous Players-Lasky.

Treaties Open Virgin Territory.

"The year 1920 will witness the greatest expansion and growth of the motion picture industry ever known. The Famous Players-Lasky Corporation will share in this period of development and expansion until the entire world is 'movieized.'

"The motion picture industry in France is making rapid recovery from the effects of the war. France also needs at least 1,000 new high grade motion picture theatres, and the coming year will undoubtedly witness a great increase in theatre building.

"Paramount Artcraft productions are distributed throughout France, Belgium, Switzerland and Egypt by Societe des Etablissements Gaumont, one of the largest and most important European organizations. We have just completed arrangements with this company for the distribution of our productions in Holland, Turkey and Greece."

Sam Warner Goes West to Start Helen Holmes Film

SAM WARNER, of Warner Brothers who have the distribution rights of Selig's wild animal serial, "The Lost City," recently arrived in Los Angeles to supervise the production of the second Helen Holmes serial, which will begin shortly.

Being an old friend of Mr. Selig, Mr. Warner arranged a party and called at Selig's zoological gardens. In the party were Sam and Jack Warner, Al St. John, Jack Dempsey, the heavyweight boxing champion, and his manager, Jack Kearns.

Colonel Selig is known throughout the motion picture industry for his hobby or collecting wild animals. He has a varied assortment, which was collected from every part of the world. When the Hallenbach-Wallace Circus was sold at auction last summer, Colonel Selig bought the biggest part of the menagerie, which brought his total of wild animals close to 800.

After luncheon, the colonel invited the party to give his zoo the "once over." He escorted the party through the various buildings and he explained some interesting facts concerning the animals.

McElroy Made Head.

J. R. Young, branch manager of the Standard Film Corporation at Kansas City, has installed a new feature department in the local office. This department is to be placed in charge of L. L. McElroy, formerly connected with the industry in Chicago. The branch office has taken over the distribution, in Kansas and Missouri, of "The Unpardonable Sin" and five other features.

Winners of Awards for Big Boost in Prizma Sales.
R. E. Flagler, Cincinnati; C. A. Thompson, Cleveland, and W. R. Priest, Philadelphia, all winners of Tiffany watches from Republic and Prizma for increased Prizma bookings.

"Sooner or Later," Late Film Title Originated by Selznick Executives

CONSIDERING the fact that there are more than 250,000 titles of stage and screen plays which have been copyrighted in America and England, it may be said that finding a new title that has never before been used is no mean task. Yet that is what Selznick officials have done. The new title of "Who's Who," with Owen Moore's second picture for the Selznick organization, is "Sooner or Later."

"Sooner or Later" is brand new. It has never before, so records show, been used for the name of a picture, stage play, book or short story. Therefore, it is entirely individual and original.

The advantage of a new title is almost self-evident. It lends itself to unusual advertising, reading and exploitation. Titles of plays are sometimes more difficult to find than plays themselves.

"Who's Who," the original title of this production, was not a new one. Records show that at least twelve such titles have been copyrighted in America and England, eight of these in the United States. The first "Who's Who" title was copyrighted in 1815, in England.

Another important item to consider in the selection of titles of pictures in America is the fact that unless it is new to England as well as the United States, it will lose its accumulated advertising and reputation when sold to English exhibitors. The English laws are very strict, so it is essential to select a title that will stand in England as well as in America.

"Lord Loves the Irish" Features Omaha Holidays

THE Lord Loves the Irish," J. Warren Kerrigan's new Robert Brunton production, which recently inspired Mae Tinee, critic of the Chicago Tribune, to turn versifier in praising it, was the subject of a four-column cartoon in the Omaha Daily News during the Christmas week showing of the W. W. Hodkinson release at the Moon Theatre, the newest of the Goldberg Brother's picture palaces in the Nebraska metropolis.

Accompanying the cartoon was a glowing review of "The Lord Loves the Irish," a paragraph of which was given over to commending Managing Director H. S. Goldberg on his splendid presentation of the romance.

The Moon management outdid itself in the promotion campaign. To the 4,000 screen enthusiasts on his mailing list, Mr. Goldberg sent the compliments of the season on specially-devised Christmas cards.

Shamrocks ran riot in the Moon lobby during the presentation. In a mammoth shamrock in the center of his lobby, Manager Goldberg had three enlarged pictures of Mr. Kerrigan. The interior of the Moon was also gaily bedecked in shamrocks and holly wreaths. A special program booklet for the week had a detachable portrait of J. Warren Kerrigan on its cover as a souvenir.

Another well known exhibitor, who had a profitable holiday week experience with "The Lord Loves the Irish," is T. E. Christopher, managing director of the Jewel Theatre, Beaumont, Texas, where the Kerrigan picture matched the attendance record set by one of the nationally recognized big pictures of the year.

News Reel Shows Varied Scenes.

In Universal Current Events, news reel No. 52, several unusual views of the newly arrived polar bears are shown in their "apartment" at the New York Zoo. Slipping to the faraway Phillipines, the cameraman shows how Manila and its environs looked when heavy floods recently imperiled the lives of many of its inhabitants.

Maurice Maeterlinck, the famous Belgian poet, is seen arriving on the S. S. LaFrance. Admiral Sims also submits to he caught on the same film. The cameraman helps out with a little trick stuff when he catches tobogganing pictures at Bear Lake, California. The desperate measures employed to free the grounded steamer, North Wind at Martha's Vineyard, Mass., are vividly portrayed, as is the saving of its precious coal cargo.

What Kind of an Edgar Is Little Johnny Jones?

JUDGING from the number of letters received at the Goldwyn offices from exhibitors, who are impatient to know what sort of a boy Booth Tarkington has created for his two-reel Edgar Comedies, now in production at the Culver City studios, this latest screen character is destined to become a figure of national renown. A fair idea of Edgar may be gained from a detailed description of Johnny Jones, the youth selected by E. Mason Hopper from over 200 applicants to fill the role.

Johnny is the son of Edward J. Piel, an actor, and Etta Raynor, an actress. He is 4 feet 10 inches in height and tips the scales at seventy-nine pounds. His hair is brown and his eyes are blue.

Young America.
Johnny Jones as "Edgar" in the Goldwyn-Tarkington picture of that name.

Newspaper Man Selznick Scenarist.

Myron Selznick is building up a strong personnel in the scenario department of Selznick Pictures. The latest addition to the scenario staff is Melville Hammett, who steps in as assistant to John Lynch, the editor.

Mr. Hammett has been a free lance writer for the screen as well a theatrical and motion picture reviewer for western newspapers.

Equity Reorganizes to Inaugurate New Policy

THE Equity Pictures Corporation, operating in California, Arizona and Nevada, with headquarters at San Francisco, has been reorganized and will operate along broader lines than at first planned. This concern was organized to handle Clara Kimball Young superfeatures and Harry Garson specials, amounting to about twelve a year, but these have not been completed as rapidly as was expected, owing to the extreme care being taken with them.

It has been decided to expand the organization into an independent film exchange handling high-class features only. Some of the original interests have withdrawn and those who control the organization are heartily in accord with the new policy. The first purchase has been that of "The Confession," and a campaign of propaganda on this has already been launched.

Jack A. Brehany, general manager of Equity, is a familiar figure in the film field, having leaped into prominence when he handled "Quo Vadis" in the West with such success that the accomplishment is even now frequently referred to by film men. He also exploited the "Birth of a Nation," and has always been connected with productions that have proven big box office attractions.

Fox Exchange Prepares to Enter New Quarters

WITH the time near at hand for the removal of the main offices of Fox Film Corporation, the New York exchange of that organization has secured new quarters which will be ready for occupancy by January 15. The new home of the Fox exchange in New York will be in the same building, 130 West Forty-sixth street. The exchange will occupy the entire tenth floor. This will give it 8,500 square feet of space.

Arrangements for the period between January 15 and February 1 are temporary only, but by the latter date the entire floor will be ready for use.

In its new quarters the exchange will offer every facility to the exhibitor. There will be besides the private offices of the manager and his assistants twenty offices for the sales staff. These offices will enable the Fox salesmen to give the theatre owners and managers added personnel assistance on the handling of pictures and exploitation of them and will fill a long-felt want caused by the lack of space.

There will be a spacious reception room for visiting exhibitors and their representatives, and every comfort will be offered these in the way of desks, writing materials and lounging chairs.

Giebler Looks Over Jack Dempsey and Declares Him Regular Fellow

IF I had seen Jack Dempsey before I saw Jess Willard, I would still be out the dollar I parted with as a consequence of the late unpleasantness at Toledo, because I still can't see how in the name of Tophet a medium-sized chap like Jack could knock the everlasting tar out of a big guy like Jess.

All of which goes to show that I am a bum picker when it comes to prize-fighters; and this is the reason that I am not going to do any raving on and on about Jack Dempsey being an actor, because there is a possibility that I may be as bum a picker this time as I was before.

But while I am sawing the wood of silence as to Jack's ability to hold the mirror up to nature, between you and me and the gatepost, I think Dempsey is going to get by in fine shape and that there is a good chance that he will even give a good imitation of a house afire when it comes to pleasing the public.

Jack has the facilities of one of the greatest studios in the country, a good director, a good cast, good backing—Bob Brunton tells me they are going to spend a hundred and eighty thousand dollars on the production—and on top of all that there is Jack himself, with his pleasant smile, an undoubted personality, refreshing modesty, and an honest desire to make as good an actor as he has a scrapper.

He's Dare-Devil Durant.

The Dempsey contribution to the year's films will be in the shape of a fifteen-episode serial to be released on the Pathe program. The production is being made at the Brunton studios in Los Angeles, under the supervision of Robert Brunton himself, and with W. S. Van Dyke, who has just finished piloting King Baggot through "The Hawk's Trail," as director.

The serial, which will be called "Dare-Devil Durant," and is by Frederick Chapin, Pathe production manager, and Harry Hoyt. Jack Cunningham wrote the continuity. It deals with the adventures of a sturdy young chap from the West who works his way through an eastern college.

Josephine Sedgwick, who played the lead opposite Will Rogers in the Goldwyn Film "Jubilo," has the principal feminine role. Lon Chaney, who played the Frog in the "Miracle Man," has an important part, and Herschel Mayall, Frederick Starr, Frank Lanning, Edward Hearn, Albert Cody and Al Kaufman make up the other principals.

Punch Aplenty, But No Prize Ring.

There is to be no prize ring atmosphere to the action. Of course, Jack will be given plenty of opportunities to show his punch—the six last named players in the cast are heavies, and some of them are very heavy. Al Kaufman is a former heavyweight fighter, and has about twenty-five knockouts to his credit. Al is the chap who played the heavy in Charlie Ray's "Egg Crate Wallop."

Jack will be contending with these chaps fistically all through the action of the serial. This alone will make it nice and lively, if nothing else.

Considerable work has already been done on the Dempsey picture. A number of interiors have been made, and quite a few exteriors have been shot on the lot. Several episodes are to be taken in the Coconino forests in the neighborhood of Flagstaff, Arizona, and some of the location stuff will be shot in Wyoming.

Nothing "Up Stage" About Dempsey.

I met Dempsey soon after his arrival on the Coast and have seen him several times since at the studio. Jack is a pleasant fellow, does not put on any "side," dresses in an inconspicuous manner and seems altogether free of anything savoring of the "Great I Am" stuff.

When you are introduced to Jack he gives you a hearty hand, a boyish and somewhat bashful grin, says he is glad to meet you and acts as though he meant it, and then after a few words he will take you by the lapel of the coat and say:

"Why don't you come out to the house—say Monday, Tuesday—any night—and we'll talk things over."

The "house" referred to by Jack is a fine residence on Franklyn avenue, in Hollywood, formerly occupied by Fannie Ward and her husband, Jack Dean, a showy place with terraces, lawns and flowers.

The titleholder is living in style and entertaining his friends and admirers with welcome mats at all doors. He has bought two new cars since coming to town.

The colony seems to like Dempsey. He has been welcomed with the cordial mitt on all hands. Most of the big figures of Filmland have called on him, and have been, or will be, entertained at Jack's house.

Filmland Extends Glad Hand.

The fistic fraternity have all paid their respects. Jim Jeffries and Jim Corbett have called and glad handed Jack, and all the hard hitting boys from Vernon and the other athletic clubs have become volunteer satellites of the new champion.

Spike Robinson, a veteran slugger and former lightweight champion of England, who gained worldwide fame by knocking Bob Fitzsimmons out in an impromptu bout at New Rochelle twenty years ago, is acting as Dempsey's trainer; for, in addition to making movies, Jack is training for the big fight with Carpentier, which will be staged about March 1.

GIEBLER.

A Bunch of Champs.

Jack Dempsey, Robert Brunton and Jim Corbett, snapped during an off-moment from Jack's Pathe serial, "Dare-Devil Durant."

Pathe's Feature Business Has Another Big Increase

THAT the Pathe policy of staying out of competition with exhibitors and continuing its rule of booking on the open market plan is meeting with approval is evidenced by the increase in feature business recorded during the last two months, according to a statement from the company.

Eight weeks ago Paul Brunet, vice president and general manager of Pathe Exchange, Inc., stated that an increase of 400 per cent. had been noted in feature collections for the months of July, August and September over the best previous month in Pathe's annals. Topping this record there followed an increase of 25 per cent in October over September, and a further increase of 20 per cent in November over October.

Figures for December have not been tallied yet, but it is a certainty that in spite of the holiday season there will be a marked increase over November.

Goldwyn Engages Hatton.

Scarcely a week passes that Goldwyn Pictures Corporation does not add one or more distinguished players to the already strong stock company that is proving such a valuable factor in the making of productions at the Culver City studios. This week it is Raymond Hatton who has signed a long-term contract to appear exclusively in Goldwyn pictures. He will be assigned to an important role in an early production.

Among the many pictures to which Mr. Hatton has contributed telling characterizations are "One More American," "The Firefly of France," "Less Than Kin," "The Source," "Cruise of the Make-Believe," "The Whispering Chorus," "We Can't Have Everything" and "Arizona."

Inter-Ocean's Third Get-Together Is Highly Enjoyable Family Party

ONE of the jolliest of "film gatherings" was that of the Inter-Ocean Film Corporation's family, held at the Astor on the evening of December 27. The occasion was the third annual get-together. The party was all of that. It was under good headway at 9 o'clock, and from that hour until midnight the gayly costumed and masked dancers kept close accompaniment to the fine orchestra provided by the entertainment committee, which under the chairmanship of Gus Schlesinger overlooked no valid bets. At midnight supper was served, and the waiters in performing their appointed rounds waded through hundreds of yards of colored streamers and over many boxes of confetti. Following the supper came the entertainment, and the talented performers held their audience unbroken until 3.10 o'clock. It was an A No. 1 program, worthy of any first-class house.

In the absence abroad of President Paul H. Cromelin, Vice-President George W. Newgass headed the Inter-Ocean forces. Other officers, officials and employes present were Secretary and Treasurer Frederick F. Neuman, Foreign Sales Manager Gus Schlesinger; E. H. Kaufman, manager accessories department, and Mrs. Kaufman; Jacob L. Kempner, manager domestic distribution; Mr. and Mrs. Robert A. Foster, Mr. and Mrs. Walter H. Son, Harry Neuman, N. Phelps, Al Hartlieb, Louis Goldstein, Fred Shoninger, Carlos Salazar, Eda Schulhof, C. P. Scherer and Irene Epstein.

Among the guests of the company were Ricord Gradwell, of the Producers' Security Corporation, accompanied by E. W. Donahue, general manager of the American Steel and Wire Company; Mr. and Mrs. Sidney Garrett, Edward Godal, managing director British and Colonial Kinematograph Company, Ltd., of London; Evelyn Greeley, Major and Mrs. Herbert M. Dawley, Mr. and Mrs. Allan Lownes, Millard Ellison, M. S. Epstin, Mildred Adams, Mr. and Mrs. Edward M. James, George Blaisdell, Mayer Schlesinger, Mr. and Mrs. Leon Schlesinger, Henry Goldstone and E. McGowan.

The professional guests included Professor Huber, comedy magician; Miss Emma Ainslee, assisted by Miss Seevers, who also finely accompanied Miss Ethel Whiteside; Jim Dougherty, Burt Walton and Al Pianadosa, Miss Wickie Bird and George F. Curtis.

Just before the party sat down to supper a committee consisting of Mr. Gradwell, Miss Adams and Mr. Blaisdell awarded six prizes for originality of costumes. The winners were William Horne, Carlos Salazar, Gus Schlesinger —who was given a booby prize he had carefully selected and the passing over of which occasioned much merriment— Miss Lillie Schulhof, Miss Raines and Miss Horne.

Inter-Ocean may congratulate itself that it staged a family gathering that will rank among the best of the industry's long list.

Stephenson Buys Rights to "Lost City" for Canada

WORD comes from the Warner Brothers' office, where the distribution rights of Selig's big animal serial, "The Lost City," are for sale, that Charles L. Stephenson, of Toronto, Canada, has bought the Canadian distribution rights. What is claimed to be a record price is said to have been paid for this territory.

Mr. Stephenson is one of Canada's pioneer picture men and has acquired a reputation of putting things over in a big way. He formed the Exhibitors Distribution Corporation, which is similar to the First National Exhibitors Circuit of this country.

Mr. Stephenson, while in this country, related his experience with "Mickey," mentioning that he had considerable trouble getting the first-run houses of Canada to book it. He produced letters showing that the asking price of $1,000 for the first-run in Toronto was refused, and that he was compelled to rent the Grand Opera House of that city for an indefinite run, to get the first-run showing. The final result was that the picture grossed $16,000 for sixteen weeks. To bear out his statement he produced certified box-office statements.

Mr. Stephenson says that "The Lost City," is the greatest serial he has ever seen, and like many other state rights buyers, at first he was not interested in it because it was a serial, but after looking at the first three episodes he saw the box-office possibilities of a serial of this magnitude with wild animals and did not hesitate to close the deal, he says.

Bowker to Manage Two

A story published in Moving Picture World a few months ago called attention to the theatre situation in West Chester, Pa., pointing out that the patronage as brought in from surrounding territory was not sufficient to make the three moving picture houses a week-round success.

This week J. B. Bowker, manager of the Idlehour Theatre, becomes manager of the two other houses, the Opera House and the Rialto, which will be operated by the Stanley Booking Company of Philadelphia. The Idlehour will be closed, cutting out all operating overhead and leaving two houses to take care of the public, which is quite sufficient to guarantee a good return.

Mr. Bowker has the best wishes of the whole community which he supplied with first-class programs while at the Idlehour.

PROJECTIONISTS—If you knew what "Richardson's Handbook" would do for you, as it has done for others, you would not hesitate one minute in sending $4 for the standard work on projection. Join the ranks of the satisfied thousands that now possess this work. Moving Picture World, 516 Fifth Avenue, New York.

Inter-Ocean's Banquet and Dance at the Hotel Astor, December 27, 1919.

Mary Pickford Is Ready to Play The "Glad Game" of "Pollyanna"

UNITED ARTISTS CORPORATION has announced that its first Mary Pickford production would be "Pollyanna," the "glad" story from Eleanor H. Porter's novel, which has the reputation of being one of the country's real "best sellers," and which has been unusually successful on the stage, as a four-act comedy dramatized by Catherine Chisholm Cushing. Release date for the film is January 18.

Mary Pickford's entrance into the independent field with Charlie Chaplin, Douglas Fairbanks and D. W. Griffith was one of the biggest sensations in the motion picture industry in nineteen nineteen. Only through their own organization was it possible for these stars to enter the independent field and rent their productions on their individual merits.

"Pollyanna" Develops Opportunities.

"Pollyanna" has proven to Miss Pickford that this change has given her the greater opportunities she sought. Miss Pickford has taken an unusually long time to finish "Pollyanna," but she has accomplished wonders, according to those who have seen the picture.

Under her new arrangement, from a script to screen, she has had at her disposal every resource and aid available, absolute freedom for the full expression of her own inimitable personality, and unlimited financial means. These combined factors have brought about a production declared to be of supreme quality.

In making the announcement of the first Pickford production Hiram Abrams of United Artists, said: "There is no doubt in my mind, but that 'Pollyanna' should be a gold mine for exhibitors. The philosophy upon which the story is based constitutes a theme which at the present time has an unusually wide appeal.

"There is a craving at the present time on the part of the public for something more than mere entertainment. Of course, diversion is always the principal thing whenever amusement is considered, but at the same time people want something that will drive home a few truths without preaching a sermon or spoiling the flavor of a show which is meant for entertainment.

May Help Soothe Unrest.

"Such a story is 'Pollyanna' with its cheerful philosophy of gladness. Moreover, this production comes at a time when the country is upset by a period of readjustment.

"'Pollyanna' points out that even when things are bad they might be worse. This thought may tend to stimulate a line of mental activity which may possibly help a little in stabilizing conditions."

There is no more lovable and fascinating figure in story than "Pollyanna," the joyous girl who comes into a soured community to sweeten everybody by playing the "glad game." Her helpful career extends from the gingham period to radiant maidenhood.

An Ideal Role for Mary.

The story concerns a lovable girl who quite unconsciously, through her personality and quiet philosophy, thaws out an entire community where the milk of human kindness has become pretty well frozen. She knits up a ravelled romance of her elders and feels the thrill of her own first love.

At no time in her career has Miss Pickford had the opportunities for characterization as in this production. She is sweet and fascinating and her cheerful spirit in looking on the bright side is indeed a good tonic for all.

Her every presence on the screen in this picture invites sunshine and happiness, though sometimes through a mist of tears. There is a depth of feeling in the character of "Pollyanna" that reaches out and grips the heart.

Frances Marion's Clever Work.

The humor, the pathos, the genuine humanness that may abound in this picture should add the largest and by far the most brilliant jewel in her crown of success. "Pollyanna" will undoubtedly linger in the memory of those who have followed her career.

In the titles Frances Marion, author of the script, is declared to have done some of her cleverest work. In her adaptation of the story she is said to have kept all the quaint essence of the novel, with its unique philosophy of gladness, and at the same time has given due emphasis to the conflict and plot. Miss Marion's knowledge of the Pickford art has enabled her to suggest situations which have been developed to the utmost.

Paul Powell directed the production. Charles Rosher, photographer, is known as "The Van Dyke of the Screen."

Miss Mason Working Fast.

Rapid progress is being made on the screen production of "Her Elephant Man," in which William Fox will present Miss Shirley Mason for the first time as a star under his direction. Scott Dunlap, who is directing the picture, is said to be giving it a fine circus atmosphere and molding a story of great charm and distinction.

"Her Elephant Man" is scheduled for one of the early releases of the New Year, when this dainty debutante of Fox entertainments will be presented for the first time in an elaborate production, she having made her world-wide reputation as a star in serials only.

A bully, original Weitzel article on Doug Fairbanks' "When the Clouds Roll By." Page 289.

Mary Pickford Wears Her "Glad" Rags in "Pollyanna."

Showing "America's sweetheart" in three good views from her first United Artists' release, "Pollyanna."

Special Term of Supreme Court to Hear Suit Against Film Companies

JUSTICE RODENBECK will hold a special term of the supreme court at Rochester at which argument is to be heard on the recent actions started against the Famous Players-Lasky Corporation, the World Film Corporation, the National Association of the Motion Picture Industry and Irving I. Brown for damages totaling $6,025,000. The actions are an outgrowth of a recent campaign against alleged film pirates by the National Association and the defendant film companies, in which a number of sensational raids were conducted under the direction of Brown, who was understood to be a special investigator for the theft bureau of the National Association.

The first of the suits to be brought into court is that of Mrs. Cora A. Westcott, of Rochester, against the Famous Players-Lasky Corporation for damages of $25,000 for alleged unlawful entry into her house. She claims that Brown and police officers working under his direction thoroughly ransacked her house in a vain effort to find stolen film and that they did so illegally. The reply of Famous Players-Lasky is that the officers possessed a warrant of search and seizure by Judge Raymond E. Westbury, of the city court, civil branch, Rochester. The court has ordered that Mrs. Westcott make answer to this answer of the plaintiff company.

Claims Fake Arrest.

Her husband, Eugene A. Westcott, manager of the Rochester Film Exchange, has brought an action for $2,000,000, for being falsely arrested, his place of business ransacked, film seized and his business generally hurt. Similar actions, each for a like sum, have been brought by John R. Van Arnam, of Syracuse, an exchangeman, and Hans Frohman, of New York, a broker. Alleged stolen film was also seized from the latter two. All three were held for consideration of their cases by the grand juries, but indictments were not returned owing to the alleged disappearance of Brown, with the resulting failure of his appearing against the film men. Westcott has sworn out a warrant for the arrest of Brown, but it has not been served as he cannot be located.

Alec Ludvigh, of New York, with John J. McInerney, of Rochester, appears for Famous Players-Lasky, and Joseph A. Kirby, of Rochester, is attorney for the Westcotts.

Verse Writing Contest Won Newspaper Space

FOLLOWING a suggestion of the Goldwyn Pictures Corp. Exploitation Department, C. C. Deardouff, service representative at Cleveland, got a lot of space out of the Plain Dealer of that city for the showing of "The Gay Lord Quex" at the Metropolitan.

Prizes of passes good for periods varying from six months to a single performance were awarded the writers of the best two stanza poem about Tom Moore and the play.

Of course, the paper printed the best of the verses in addition to the prize winners, and every bit of verse was a free advertisement for the play. Its cost was small and the returns unusually large.

No Trained Gold Fish for Adda; She Wins by Talent

SHE doesn't raise goldfish that speak French, nor does she have a pondful of alligators that dance the tango. It's strange that she hasn't any of these space-attracting hobbies or fancies that most stars favor.

However, if you should press her to admit that she has a hobby, giving her instances of how her sister-actresses even go in for training spaghetti to take the place of morning glories, she will admit that she has just one little "like." And that's alarm clocks.

No, beg pardon—alarm clock. There's just one. She treats it as her friend. She lavishes it with affection. And some day she's going to have it studded with a clump of jewels and hang it on the wall up at her place at 72 West Fifty-first street.

But do not think that she is entering printer's space by way of alarm clocks. Her claim dates back to the time when she was appearing in World pictures. And that was when World was producing big ones a mile a minute. She played with Paramount also, and her latest picture was "The Star Rover," the Shurtleff production of Jack London's story to be released by Metro.

And we musn't forget that she played on the legitimate stage in "The Man Who Came Back" and just last season too a whirl at musical comedy in "Listen Lester" during its successful run at the Knickerbocker.

And who is this pretty young lady about whom we've said all this?

Why, don't you know?

It's Adda Price.

Yes, Adda's the Girl.

She's pretty and you're interested and you're going to read the accompanying story to find out all about her.

Grossman Begins Second Feature.

Harry Grossman, president of Grossman Pictures, Inc., announces that production has been begun on the second picture of the series of eight detective story features that are to be made at the company studios at Ithaca, N. Y. Marguerite Marsh will be the star in each of the pictures, the first of which, "Wits vs. Wits," has been completed and sold. The second, which will be completed in January is "Face to Face," which is expected by Mr. Grossman to take its place among the best detective stories ever screened.

Triangle to Release Four Keystone Films in January

WITH the weekly release of Mack Sennett-Keystone Comedies, Triangle hopes to make 1920 a year of laughter. These one and two reel comedies, which will contain many laugh producers of box office value and many of the best known comedians, such as Mabel Normand, Mack Sennett, Syd Chaplin, Chester Conklin, Mack Swain, Roscoe Arbuckle, Ford Sterling and the original Mack Sennett-Keystone Bathing Beauties, are featured.

On January 4 a one-reel Mack Sennett-Keystone comedy, entitled "A Lunchroom Romance," with Mabel Normand, Roscoe Arbuckle and Ford Sterling, will be available to exhibitors. "Only a Farmer's Daughter," a two-reel Mack Sennett-Keystone, featuring Louise Fazenda and Charles Murray, will be released January 11. On January 18 "Mabel's Speed Cop," a one-reel Mack Sennett-Keystone comedy, with Mabel Normand, Roscoe Arbuckle and Ford Sterling, is marked for release by Triangle. "She Loved a Nut," a two-reel Mack Sennett-Keystone comedy, with Mary Thurman and Ray Griffith, will be released January 25. On February 1 "The Handsome Crook," with Chester Conklin, will be available.

Legion to Boost "Everybody's Business."

H. S. Piper of the American Legion, who controls the rights to "Everybody's Business" for Michigan, the six-reel photoplay production being released by W. H. Production Company on the state rights market, advises unique exploitation and publicity stunts to be used for that production. The effects from this special exploitation will be felt not only in their own territory but throughout the entire country.

"The Picture is going to be shown the second week in February," writes Mr. Piper of the American Legion, "and is to be shown in connection with a state wide Americanization campaign. Every state committee of the Legion in America will be informed of the movement here and attention called to the photoplay 'Everybody's Business.' These things I will go into with you in more detail at a later date."

Overbaugh Seriously Ill.

Roy F. Overbaugh, cameraman for "Dr. Jekyll and Mr. Hyde," John Barrymore's starring vehicle for the Famous Players-Lasky Corporation, is ill with pneumonia and has been temporarily replaced by Hal Young, who will work until it is time for him to go to Europe with Hugh Ford for the London production of "The Sorrows of Satan."

Exchange Rate and Duping Driving Export Business to Other Markets

SCANDINAVIA prefers American pictures, but the present abnormal rate of exchange is driving business to other markets, principally Germany," was the striking statement made by Arthur George Gregory, managing director of the Scandinavian Film Agency, Ltd., to a World representative in a recent interview in the office of Chester Beecroft.

In substantiation of this statement Mr. Beecroft pointed to the fact that, while in nomral times 280 kroner are worth $100, it now takes 570 kroner to equal the same value in American dollars. On the other hand, while it formerly took 60 kroner to equal 100 German marks, it now takes only 10.

This enormous difference in value, coupled with the fact that fairly good pictures are being produced in Germany since the war, is naturally having the effect of throwing the business to Germany to a large extent, regardless of the higher quality of the American product. The cost of printing in America averages about 4 cents a foot, while in Germany it averages only three-quarters of 1 cent a foot. It is therefore obviously impossible for the German buyer to have his printing done outside. This means that American producers must be prepared to ship negatives to Germany or forego their sales to the Central Powers.

Duping Is Working Great Injury.

Another great difficulty facing producers and exporters is the duping of films. Certain unscrupulous buyers are making a practice of this. In some instances they buy a limited territory, such as Scandinavia, and make what they term "American export negatives," which are sold along with rights to any other European territory which the buyers desire. Another practice is to buy many more prints than a territory will support and dispose of the surplus. Still another is to sell the same territory to several buyers, taking a substantial deposit on each, and leaving the buyers to fight it out among themselves. The responsible men in the industry are combatting this and, armed with powers of attorney from others, Mr. Gregory reports he has already succeeded in landing one of the parties in jail in Copenhagen.

The Company Is Six Years Old.

The Scandinavian Film Agency, Ltd., has been in operation now for about six years. Chester Beecroft is its buying representative in this country. The company handles Robertson-Cole pictures, as well as the Billy West and Smiling Bill Parsons comedies, certain Hodkinson releases and others, and within the past year has secured over $800,000 worth of rights to American films. In addition to Mr. Gregory the managers are Mr. Scavennis and Mr. Christensen. Branches are maintained in Christiania and Stockholm, with a renting business in the former city. The headquarters are in Copenhagen. The company also has made arrangements to take over the control of two of the largest theatres in Christiania in 1921.

Mr. Gregory reports that in Scandinavia the exhibitors and public are tiring of the star series of pictures and that it is practically impossible to sell on this basis. While certain individual stars are well liked, the exhibitors demand to see each picture in order that they may buy it on its individual merit.

Difficult to Sell to Russia.

Prior to the Russian upheaval the Scandinavian Film Agency maintained branches in Petrograd and Moscow, but they have long since been closed. There is still a small amount of film sold in Southern Russia, but due to the practical absence of a medium of exchange it is necessary to intrust the films to the trading companies, which exchange them for wheat or other commodities, which are in turn sold and converted into cash when the ships return to Denmark.

Mr. Gregory is thoroughly in touch with the European situation, having made many trips to Petrograd, Moscow, London, Berlin, Vienna and Buda-Pest. He reports that in the Central Powers conditions are much worse than in Scandinavia, as $100 is worth 5,000 German marks or 24,000 Austrian kroners; and that in Germany there is a prohibition against the importation of American films. This embargo was to have been raised with the new year, but it has been extended until May. However, if raised then it will not be of much service, as in February the theatres contract for pictures for the next twelve months.

On a recent trip to Berlin Mr. Gregery reports that he came in contact with at least forty buyers from various sections of the world who, attracted by the very low price of the German films, due to the present rate of exchange, were seeking to make purchases for their countries.

Mr. Gregory is confident that unsettled conditions due to the delay in concluding peace with the Central Powers is to a large extent responsible for the abnormal exchange conditions. He also states that if American producers desire to continue to compete in the European markets it will be necessary to materially reduce the price of the films.

C. S. SEWELL.

Look Out! You'll Be Vamped!
Ethel Kerwin, one of the "vamps" vanquished by Tarzan in Numa's feature, "The Return of Tarzan."

"Blindness of Youth" Now Selling Fast Everywhere

THE initial trade showing of "Blindness of Youth," the new society drama presented by Murray W. Garsson, of the Foundation Film Corporation, has just been held and a number of territories were sold immediately, it is announced.

Frank Gersten, Inc., 130 West Forty-sixth street, New York, purchased the rights for New Jersey. Sol Lesser and Leon D. Netter, of the Masterpiece Film Corporation, of Cleveland, Ohio, have purchased the picture for distribution in the Buckeye state. Bids for territorial rights have been received from all parts of the country and it is expected that all states will be disposed of within a very short time. Arrangements already have been made for the sale of New York territory, it is stated.

That Mr. Garsson's plans for continuing the advertising campaign he has inaugurated, even after all territories have been sold, is proving popular with the independent distributors is apparent from the many commendations that he has received. It is his plan not only to continue the campaign, but to do everything else possible to insure the success of the production from a financial standpoint of the state rights buyers.

A great variety of posters are in the process of manufacture and will be delivered to the state rights buyers as soon as they are completed. A press book, containing a great variety of exploitation aids for the exhibitor will be at the disposal of exhibitors. In addition to this a number of attractive post cards, stickers, throw-aways and booklets will be available, it is announced.

Gets Rights to Broadway Plays.

"The Wonderful Thing," a play by Mrs. Lillian Trimble Bradley, which was recently placed in rehearsal by George Broadhurst, is one of the Broadhurst dramatic properties the motion picture rights of which have been acquired for Paramount-Artcraft pictures.

The Famous Players-Lasky Corporation also announces it has purchased the motion picture rights of "For the Defense," Elmer L. Rice's melodrama in which Richard Bennett is appearing at the Playhouse.

There is a saving of $4.80 *to those who pay the annual subscription rate of* $3 *to Moving Picture World. The newsstand price is* 15 *cents.*

Keeping in Personal Touch

By Sam Spedon

MILWAUKEE is growing so rapidly and becoming such a film center that it was found advantageous to concentrate most of the film interests at one point, therefore the Toy Building has been made the mecca of the industry. Almost any day, by standing at the entrance, you can meet the exhibitors and trades people of Wisconsin. Through the courtesy of the traveling representative of the Moving Picture World, Nat Bregstein, we are put in personal touch with some of our old and many new friends in the industry, as follows: Leon Thurwachter, late of Uncle Sam's forces and now reprepresenting the Triangle Corporation.

* * *

George L. Levine, manager of the Universal exchange, together with Robert F. Finck and Ross Baldwin, two of his efficient aides.

* * *

Ervine Rink, manager of Super Attractions Film Company, Inc., and H. F. Fitzgerald, the debonair and Chesterfieldian representative of the First National.

* * *

George L. Stiles, manager of the Bee Hive Exchange, buzzing about his territory and gathering in the honey and E. L. Hadfield, manager of the Wisconsin Film Corporation, handling the big ones and complaining that there are only twenty-four hours in the days.

* * *

Ray Smith, "The Projectionist," handling Power's machines and equipment accessories. He is preparing for a new year rush by stocking up to the ceiling.

* * *

C. E. Bunce, of the Exhibitors Supply Company, has the distinction of supplying two simplex type S machines, a transmitter an a Minusa screen for the new Reviera Theatre costing $150,000 to be opened in Milwaukee in the very near future. Rice and Schwartz are the proprietors of the Reviera.

* * *

W. A. Eschman, manager of the Pathe exchange, is working his staff at high speed, to secure the 1919 trophy for a rceord booking.

* * *

Sanford M. Cohn, of the U. C. Films, Inc., is building up an industrial trade in the manufacture of films that has gained for him the soubriquet of the "Rothacker" of Milwaukee.

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J. S. Barheney, manager of the Metro exchange, S. P. Camp, of the same company, and W. C. Kunzman, of the National Carbon Company, were some of the hustlers seen chasing through the offices of the Toy Building.

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Terry Ramsaye is editing and titling "The Log of the U-35" for C. B. Price Company, Inc.

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The F. I. L. M. Club of Greater New York, will hold a dinner and dance at the Hotel Claridge in February

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The executive committee of the New York State Exhibitors League held a meeting at Buffalo on Friday, January 2. Fifty-one exhibitors were in attendance.

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A. J. Dillingham, of Detroit, was in New York the week of December 29.

Alfred Ranzer, who was one of the exchange staff at the Chicago office of the United Picture Theatres, is now manager for the same company of the Detroit exchange.

* * *

W. F. Kelly, of Kelwin Film Company, 729 Seventh avenue, New York, is considering extending his export activities for 1920. It is possible Guy R. Hammond will go throughout Latin America for Kelwin before a great while.

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J. M. deAragon, general manager of the moving picture department of Gillespie Company, is doing more production buying for exclusive rights for Latin America. "The Bandbox," featuring Doris Kenyon, was one deal closed during Holiday week.

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Max Gluckman & Company, of 110 West Fortieth street, will remove to 220 West Forty-Second street after January 1. Jacobo Gluckman is the American representative. The Gluckman company are exporters for Buenas Aires and Argentina. Max himself is now in France and will start for the United States shortly after January 1.

* * *

Louis Klar, of Robertson-Cole, and F. M. De Lorenzo, of the Hallmark, are two of the well known and popular exchangemen of the Wisconsin territory and we are glad to get in touch with them.

* * *

Ralph Wetstein, of the Midwest Distributing Company, besides being one of the busiest exchange men in the industry owns The Toy Theatre in the Toy Building.

A Lineup of Realart Beauty Which Is Helping Many a New Theatre to Shove Off to Success on Its Premier.
Constance Binney smiles at the left in "Erstwhile Susan"; Alice Brady "rails" at life, center, in "The Fear Market;" Mary Miles Minter looks sweet sixteen, right, in "Anne of Green Gables."

Covering "The Coast" News Field

By A. H. Giebler

World's Ad Manager on Coast.

A. MACARTHUR, JR., advertising manager of the Moving Picture World, has arrived in Los Angeles for a two-months' stay, during which time he will make a complete survey of the film industry in the West and arrange for a system of closer relations between the producer and the magazine.

Mr. MacArthur's trip to the coast is primarily of a business nature, but he is combining business with pleasure by meeting many of the people on the long list of friends he has made during his connection of more than a decade with the film industry whose work has called them West, as well as adding to the list by forming the acquaintance of many native sons and daughters.

MacArthur, or "Mack," as he is more generally known, expresses himself as delighted with the country and the climate, and the first Sunday of his stay he had the unusual experience of attending a Christmas Tree party on the beach, where the weather was so warm that most of the party wore bathing suits and confetti had to be used to represent snow. The Christmas Tree festivities was given by members of the Christie Comedy organization.

Von Ronkle in Town.

S. L. Von Ronkle, of the Chicago Slide and Poster Company, is in Los Angeles on business, and incidentally to spend the holidays in Southern California.

Los Angeles Banquets Arthur S. Kane.

A testimonial dinner, one of the most elaborate affairs of the season, was given to Arthur S. Kane in Parlor F of the Alexandria Hotel on December 23. Orrin F. Woody, manager of the Realart Exchange, was host of the evening, and Henry L. "Buck" Massie was toastmaster.

The banquet was attended by Meredith P. Snyder, mayor of Los Angeles; Mrs. Snyder; Ivan St. John, the mayor's secretary, and managing and dramatic editors of the local press, trade paper representatives and other friends.

Addresses, both formal and informal, were made, and Mayor Snyder paid a glowing tribute to the film industry by giving facts and figures of the magnitude of the business, and speaking of the help that the films have been in upbuilding the town, increasing the population and providing employment to many thousands of people.

West Coast Representative Visits East.

G. P. Harleman, business representative of the Moving Picture World on the Pacific coast, left Los Angeles on December 24 for a visit to the New York offices of the magazine. Mr. Harleman will be gone about three weeks and will stop over in Chicago on the going trip, where he has many friends made during his stay there as representative of the World. This is Mr. Harleman's first trip East in five years.

Christie Christmas Tree on Beach.

The entire Christie Comedy forces, from Charles H. and Al E. down to Pat Dowling, the press agent, went down to Venice Beach the last Sunday in December, where a huge Christmas tree had been set up in the sand, and where Al Christie in regulation Santa Claus cap and whiskers topping a bathing suit that represented the rest of his costume, did the honors and distributed gifts to employes of the Christie studio.

Eddie Barry, garbed in a bath robe and carrying a scythe and an alarm clock, represented Father Time. An aeroplane from the Venice field circled over the tree and dropped confetti for snow effects, and the Christie bathing girls, in an excess of joy at seeing the snow, ducked Father Time in the ocean.

Teddy Sampson, Fay Tincher, George Ovey, Earl Rodney, Bobby Vernon and Vera Steadman were among the leading players in Christie Comedies who attended the celebration.

Somborn-Swanson.

On the afternoon of December 20, Gloria Swanson, film star, and Herbert Somborn were married in a private parlor of the Alexandria Hotel, the ceremony being performed by Judge Crawford. The couple left immediately for San Francisco on their honeymoon, and will stop in Santa Barbara before returning to Los Angeles soon after the first of the year.

Miss Swanson is under contract with the Famous Players-Lasky Company and has recently appeared in Cecil B. De Mille productions. She was formerly the wife of Wallace Beery, from whom she was divorced more than a year ago. Mr. Somborn, president of the Equity Pictures Corporation, who has spent much time in New York, will for the present make his headquarters at the Harry Garson studio.

J. S. Woodhouse
In charge of publicity at Goldwyn's Culver City studios.

Yule Pageant by Film Players.

An open-air pageant of "The Nativity" was presented on the Monday and Tuesday evening of Christmas week in the grounds of the Hollywood Studio Club by a large assembly of motion picture players. Frank Keenan recited the story of the birth of Christ, and Helen Eddy and David Butler were Mary and Joseph; Walter Long played the part of Herod, and Herbert Cole, Lionel Belmore and Antonio Corsi were the three wise men. The proceeds of both performances were donated to the club fund.

Metro Star in Tragic Auto Accident.

Marguerite De La Motte, who is playing a leading role in the Metro feature, "The Hope," narrowly escaped death on December 23 in an automobile accident, in which her father and mother were both severely injured. Miss De La Motte and her mother were in the tonneau of the car, and her father, Joseph De La Motte, a Los Angeles attorney, was driving, when the automobile collided with a South Hollywood street car at Santa Monica and Cahuenga avenues, the street car dragging the automobile fifty feet. Mr. and Mrs. De La Motte both suffered fractures of the skull, besides cuts and bruises, and were taken to a hospital after having had treatment at the Receiving Hospital, but Miss De La Motte was sent to her home, as her injuries were not so severe.

New Producing Unit.

Cyrus J. Williams, general manager of the Bradbury Productions, has launched a new producing unit under the name of the Clark Productions, which will be directed by Frank Howard Clark, and will feature Billie Brunton in a series of polite comedies, the first of which is a two-reel English sketch called "Monacled," and plays up a character of the Lord Dundreary type.

New Gym at Brunton.

A five-room gymnasium is being erected on the Brunton studio lot for the convenience of the players and employes at the plant. The building covers half an acre of ground, and when completed will be equipped with showers, dressing rooms, electric baths, locker and athletic paraphernalia. A boxing ring will be included for the use of Jack Dempsey while he is at the studio during the making of his fifteen-episode serial.

Ray and Wagner Fight Fire.

While Charles Ray and his wife were calling at the home of Rob Wagner,

The Smile of the Yank.
Portrayed by George George, who, decorated up with D. S. C. and Croix de Guerre, comes back to play in Christie comedies.

noted writer of movie articles, last Sunday evening, the Wagner home caught fire from a defective flue, causing a loss of personal effects belonging to Mr. and Mrs. Wagner valued at $1,500. Ray, Wagner and a policeman carried out valuable paintings, books and other furnishings. The fire was put out before the house was entirely destroyed, and the loss is partly covered by insurance.

Pickford Doll Auctioned for Fund.

Four dolls, dressed by Mary Pickford, and reposing in a beautiful basket which was decorated by Miss Pickford, are to be auctioned off some day during the holiday season at the Alexandria Hotel, for the benefit of the Actors' Fund. A large photograph of Mary holding the basket of dolls, which she will autograph, will go to the person who gets the dolls.

Citizens Object to Night Studio Noises.

Because a whole neighborhood claims to have been disturbed by the explosion of bombs and the shooting of firearms used for the making of night scenes for pictures that are being produced at the Brunton studio, on Melrose avenue, Councilmen Conaway and Mallard, of Los Angeles, will urge an ordinance regulating the operation of motion picture studios and camps with a view of eliminating and suppressing disturbing noises, such as shooting and bomb explosions, after midnight.

Tally Conducts Contest.

T. L. Tally, proprietor of the Kinema and Tally's Broadway theatres, inaugurated a contest to discover why his patrons like the Charles Chaplin comedies better than Henry Lehrman's, or Lehrman's better than Chaplin's, as the case may be. The contest closed on December 26.

Karger to Make Productions in East.

Maxwell Karger, director general of the Metro Pictures Corporation, will soon return to New York, where he will produce pictures to be known as The Maxwell Karger Productions, for release through the Metro-Screen Classics organization, according to an announcement made this week.

Mr. Karger will probably direct Bert Lytell in several special productions immediately upon arriving in New York, but later will devote his entire time to turning out subjects similar to those of Cecil B. De Mille, the Marshall Neilan, Allan Dwan, and other director-producers.

Nearly five years ago Mr. Karger founded the Columbia and Rolfe companies, which were the original and largest of the Metro producing units. For the last three years he has been the actual supervisor, in scenario, directing and cutting, of all Metro productions.

Clifford P. Butler, now general manager of the Metro Hollywood studio, will probably take over the active management of the plant when Karger leaves.

Balboa Studios Sold.

The Balboa studios in Long Beach, which were built a few years ago by the Horkheimer Brothers, were sold by the Board of Trade, as trustees, to the firm of McCauley & Hunt, who have incorporated under the name of the International Film Company, and who will rent space to moving picture producers.

Ten companies can be accommodated at Balboa, and at present five companies, three of which are making Bulls-Eye productions, are working there. E. W. Welch is manager of the studio.

Phillips and Holubar Leave Universal.

Dorothy Phillips, who recently completed "The Gorgeous Canary," at Universal City, has left the Universal organization, and her husband and director, Allen Holubar, will leave as soon as the cutting and editing of the new film is finished, according to report.

Miss Phillips is preparing to leave for her old home in Baltimore, where she and her husband plan to take a rest of at least two months. Rumors of negotiations between Adolph Zukor and Holubar, in connection with the making of productions for the Realart program, are in circulation.

Laemmle Arrives for Christmas.

Carl Laemmle, president of Universal, arrived from New York on December 22 on his periodical tour to confer with the heads of Universal City upon 1920 productions and to be present at the opening of "The Great Air Robbery," which opened at the Superba the following Sunday. Mr. Laemmle also visited the California Theatre, where Eric von Stroheim's "Blind Husbands" played during Christmas week.

Production Begun on "Earthbound."

Immediately upon the arrival of Wyndham Standing from the East last week, work was begun on "Earthbound," a Basil King story in which Standing plays the leading role, under the direction of T. Hayes Hunter. Mahlon Hamilton, Flora Ravelle and Alec B. Francis play impotrant roles.

Statement by Mitchell Lewis.

Mitchell Lewis, who recently signed a contract to star in a number of Jack London stories for the Metro-Screen Classics program, announces that he is not connected in any way with the Los Angeles film company bearing his name. Mr. Lewis, who recently starred in pictures with his own company for the Select Corporation, has withdrawn from the producing company that still uses his name, he declares.

Studio Shots

THOMAS MEIGHAN and his wife, Frances Ring, who has deserted the footlights to spend the winter in California with her husband, are looking for a house big enough to hold a good-sized Christmas tree.

Samuel Goldwyn is due to arrive from New York next week to visit the Culver City studio of his company.

Maurice Tourneur, one of the Associated directors, is preparing to picturize Robert Louis Stevenson's "The Pavilion on the Links."

John Bowers, Willard Louis, Florence Deshon and Richard Tucker are supporting Madge Kennedy in her new Goldwyn, "Two Cents' Worth of Humanness."

Roscoe Karns has been engaged by King Vidor to play the leading role in "The Battle of Youth," Vidor's first production for the First National Exhibitors.

Josephine Sedgwick will be leading lady for Jack Dempsey in his coming serial, now in course of production at Brunton.

Jack Dillon, who is now directing Bert Lytell in a Metro production, has been engaged to direct the next Mary Pickford production.

Margarita Fisher, whose contract with the American Film Company will soon expire, is planning to make a tour around the world.

After all, Mabel Normand will not work in the East, but will return to Culver City soon after the holidays to produce for Goldwyn.

Marshall Neilan's second independent production will be made at the Douglas Fairbanks studio, with Marjorie Daw, Matt Moore, Wesley Barry, Tom Guise and Betty Bouton in the principale roles.

Jack Mulhall, Ruth Stonehouse and Marguerite De La Motte will play the leading roles in "The Hope," at Metro.

Ralph Wolfe, a cousin of Will Rogers, is doubling in brass at Bulls-Eye by taking part in comedies as well as drawing sub-title decorations.

Melville Brown, director of Al St. John in both "Speed" and "Cleaning Up," has been engaged to direct the Montgomery and Rock two-reel comedies for Vitagraph.

Mabel Julienne Scott will play the leading feminine role opposite Roscoe Arbuckle in "The Round-Up," soon to be produced at the Lasky studio.

George Cowell, who has been playing in local film productions, joined the Francis X. Bushman-Beverly Bayne dramatic company now playing "The Master Thief" on the Pacific Coast.

Mary Pickford, "Queen of the American Air Service," has received a Christmas present in the shape of a tiny aeroplane, sent to her by the western department of the Army Air Service at San Francisco.

W. A. Howell is a new director at Metro, engaged to direct Viola Dana in "Eliza Comes to Stay."

Beatrice S. Gowland, scenario writer, and her husband, Gibson Gowland, actor, have each filed suit for divorce, each demanding the custody of their four-year-old son.

Frank R. Beal, director of Fox features, will spend a few weeks vacation on his orange grove near Santa Barbara before returning to studio work.

Henry Clive, noted artist, will furnish a series of paintings to accompany the titles of the new Douglas Fairbanks production, "When the Clouds Roll By."

Chicago News Letter

by Jas. S. McQuade

Call for Mr. Chaplin to Go to Work and Make Bilious Millions Laugh

THE subjoined excerpts from an editorial in the Chicago Tribune, of Sunday, December 21, under the heading, "Asking for More of Charlie Chaplin," expresses public sentiment so aptly that they are reproduced here.

If Mr. Chaplin views this subject from the point that he owes the democracy of America much, in order to preserve due equilibrium, in the matter of give and take—and we believe that his inimitable sense of humor will enable him to do so, then we shall have reason to expect that a richer harvest of laughs is in store for us.

What do you say, Charlie?

"Mr. Charles Chaplin is a matter of serious concern in this democracy. He is the corn and circuses of the republic. He is distributed and presented to maintain that general good humor upon which the safety of empire, autocratic or democratic, rests.

"Mr. Chaplin has been the salvation of us masses. He has been the pink in life. He has made the millions laugh and laughing millions are safe millions. With Mr. Chaplin in the arena we knew that the republic was safe, and lean and hungry Cassius could not plot successfully against the security of principles and institutions necessary to the well-being of the American nation.

"With one new picture a month we could live in anticipation of compensating pleasures. Mr. Chaplin is a matter of serious concern because he seems to have been infected by the idea prevalent in other industries that prosperity and contentment can be arrived at by limitation of production.

"We are opposed to involuntary servitude except in the case of Mr. Chaplin. In his case we favor injunction and mandamus, search and seizure, compulsion and a return to slavery. If he knew that he would be sold down the river if he did not produce this republic would be upon sounder foundations."

R. R. Nehls of American Talks of "The Honey Bee"

GENERAL MANAGER R. R. NEHLS, of the American Film Company, has returned to Chicago to spend the holidays with his family, after a stay at the Santa Barbara studios since early in October. Part of the time was employed in supervising arrangements for the production of another important "Flying A" special, entitled "The Honey Bee," the script being adapted from Samuel Merwin's novel of that name.

Marguerita Sylva, the widely known operatic and concert star, will appear in the leading role and Thomas Holding will be the leading man. Another important part, that of an American prize fighter, who pays court to the woman of the story in Paris, is sustained by Nigel Barrie, only recently discharged from the Royal Flying Corps of the British army.

The filmed story will show a fistic contest for the world's championship between the American prize fighter and the champion of France, and to insure an arenic encounter worthy of the occasion the well known middleweight, Kid McCoy, was specially engaged to represent the tricolor champion. Rupert Julian, director of the picture, who will be remembered by his work in "The Beast of Berlin," has handled this encounter most realistically, Mr. Nehls says.

Thomas Furniss of Duluth Retires from the Business

THOMAS FURNISS, of Duluth, sold the Rex and the Lyric in that city about two months ago and has retired from the business. The Twin City Amusement Company, owned by Reuben & Finkelstein, of St. Paul and Minneapolis, was the purchaser of the Rex and the Lyric.

Mr. Furniss was a showman of the highest type and conducted his theatres on a high business plane. Of national reputation in the moving picture business, he took a lively interest in its development and was ever zealous for its uplift and welfare. He was a leader among exhibitors and always took a hearty and active interest in their organizations, when convinced that they stood for the good of the majority. He decried the introduction of politics in exhibitors' organizations and stood like a rock for open and fair dealing always. His word was ever his bond and from long knowledge of Mr. Furniss the writer, while deeply regretting his retirement, is glad of the opportunity to state that he always found him to be a man of honor and a gentleman, in the nicest sense of the word. Moreover, his friendship was a something that was ever highly esteemed by those fortunate enough to gain it.

Chicago F. I. L. M. Society Elects Officers for 1920

THE following officers of the F. I. L. M. Association of Chicago were elected for 1920, at the annual meeting of the organization held at the Morrison Hotel, Friday, December 19: President, J. Friedman; vice president, Fred C. Aiken; secretary and treasurer, R. C. Seery; board of directors, Clyde Eckhardt, D. N. Vandawalker, C. Harthill, R. C. Seery and F. J. Flaherty. Legislative committee, L. Schindler, H. W. Weiss and F. F. Creswell.

Grievance committee, Fred C. Aiken, D. N. Vandawalker, F. F. Creswell, J. S. Grauman, F. J. Flaherty and R. C. Seery, secretary; business efficiency, E. A. Eschmann, Floyd Brockell, J. S. Grauman, R. C. Cropper and Frank Zambreno; Committee on credits, Ben. W. Beadell, J. F. Burhorn, H. H. Spanuth and Lee Herz; publicity committee, E. A. Eschmann, Floyd Brockell and Lee Herz.

Arbuckle in First Five-Reel Comedy.

"Fatty" Arbuckle made a short stay in Chicago Christmas week, on the journey from New York to the Coast. On his arrival in Los Angeles he will immediately begin work on his first five-reel comedy, under the direction of George Melford. It will be the first time that Mr. Arbuckle has ever had a director, so that my Los Angeles colleague, A. H. Giebler, famous for his Rubbering stunts in filmland, will doubtless take due advantage of the occasion. Mr. Arbuckle spent his Christmas aboard the westbound train, but he only laughs at such trifles.

Barbee's Theatre to Open in February.

In January, 1919, William S. Barbee secured a lease for twenty-five years on the old Inter-Ocean building, on Monroe street, near Dearborn. The site is historic, as on it the old Columbia Theatre, devoted to the drama, housed for a long time the leading attractions vis-

Sweet Miss Loneliness

Personified by Corinne Griffith in her new Vitagraph, "Human Collateral."

iting Chicago. The Columbia was wholly destroyed by fire about twenty years ago.

Mr. Barbee, who is an ardent moving picture fan, leased the old Inter-Ocean building for the purpose of transforming it into a high-class picture theatre, but his plans have been greatly delayed by labor strikes and inability to get the steel beams required for the structure. Now he is in a position to state that the house, which will be known as Barbee's Loop Theatre, will be completed about the middle of February.

A large pipe organ has been installed and a twenty-five piece orchestra has been engaged. Admissions will be 50 and 25 cents.

Brown Goes to Los Angeles.

Colvin W. Brown, representing the Clark-Cornelius Corporation and personal representative of William J. Clark, spent a few days in Chicago last week, on his way from New York to Los Angeles, where he will remain for two or three months.

Mr. Brown will probably open an executive office in Los Angeles for his organization and will most likely be joined by H. C. Cornelius, vice-president, about February 1. Mr. Cornelius is now devoting his entire time to the corporation's interests. The proposed Los Angeles office will be used as production headquarters.

President Clark is convinced that the day of the program picture has passed and that the demand henceforth will be for big pictures only, including dramas and comedies—the latter of the lively, farcical type.

Hallmark Has New Milwaukee Manager

F. C. Henzler has been appointed manager of Hallmark's Milwaukee exchange, to take effect Monday, December 29. He spent Christmas week in Chicago, with Frank J. Flaherty, division manager, getting familiarized with details.

Mr. Henzler has spent seven years in exchange business and was manager of the General Film Company's Milwaukee exchange for some time before that company went out of business.

Feist Promises Goldwyn Will Meet Increasing Demand for Short Films

"THE exhibitors are taking notice of the activity of the Goldwyn organization," says Felix Feist, vice-president and manager of sales, "not only in regard to the Goldwyn Star Pictures and the Eminent Authors, but also the short subjects, the Goldwyn-Bray Pictograph, the Ford Educational Weekly and new subjects under way. More than 7,000 exhibitors are using these reels already, and the new year will find a country-wide call for these scientific and comic subjects that have a popular appeal.

"Besides the Goldwyn-Bray Pictograph we shall shortly release the Goldwyn-Bray Comic and the Goldwyn-Bray Graphic, as well as the Ford Educational Weekly, which is covering industrial and scenic subjects. We shall prepare a number of short films in color that will add a new angle of interest to these releases. No expense is being spared to get results and the best brains are being employed to make sure that these reels are entertaining as well as instructive.

Names Short Subjects.

"Booth Tarkington is writing a series of two-reel comedies which Goldwyn will produce and distribute under the title of the Edgar Comedies.

"We are keeping pace with the demand for high quality short subjects of Goldwyn caliber; in fact, anticipating it. I do not agree with some film manufacturers who say the educational film is going to be the backbone of the industry, because the story and the drama will always command the greater audience. Where the exhibitor finds his patrons pleased with intelligent short subjects of the Goldwyn-Bray quality, he will find us ready to supply the best."

Ford Educationals Please Many.

Nineteen releases have already been announced on the Goldwyn-Bray Pictographs, ranging from "The Samoan Follies," the "Mysteries of Snow" and the extraordinary cartoon series called "Out of the Inkwell." Three subjects are usually included in each release, which runs one reel.

The two-reeler Edgar Comedies are now in process. The first eight manuscripts have already been accepted.

Prizma Films Guatemalan Descendants of Montezuma

THE current Prizma is "Guatemala," the modern land of an ancient people, descendants of the great Montezuma. Prizma has thus picturized a land often heard of, but of which very little is known.

This country is one of our little known Central American neighbors. Guatemala City is the capital and is located not far inland from San Jose, the Pacific coast port.

Each morning sees the descendants of the Aztec, Toltec and Maya Indians hurrying along at a dog-trot with heavy loads of food and other wares, which they carry to the public markets. Their dress is quaint and inclines to the spectacular at times.

Here, too, are found some of the ancient remains of temples of the jungle, built nearly fifteen hundred years ago. The existence of a forgotten race is known to us only through these mysterious ruins.

There is much of mystery and interest in this Prizma picture, which is being released by the Republic Distributing Corporation.

"Other Men's Shoes" Has Strong Cast of Players

IN "Other Men's Shoes," the first of the series of big photoplays produced by Edgar Lewis for Pathe, will be seen a strong cast. It embraces names of those who are not only familiar to picturegoers but also actors well known on the legitimate stage.

Crauford Kent, who has a number of stage successes as well as many on the screen to his credit, was selected by Mr. Lewis to play the difficult dual role of the twin brothers. His leading woman is Irene Boyle, who, after a long absence from the screen, returned especially because Mr. Lewis desired her to create the leading feminine role.

Harold Forshay, hitherto seen in juvenile and light comedy roles shows his versatility by playing the villainous character of Dreenen. John P. Wade is the unscrupulous partner of Forshay. Bobby Connelly is seen to advantage in a role that calls for comedy and pathos.

Robertson-Cole Official Gets Diamond-Studded Belt

TO show their esteem for him as a man and leader, the twenty-six branch managers, the field manager and the three supervisors of the Robertson-Cole Distributing Corporation tendered A. S. Kirkpatrick, vice president and general manager a platinum belt buckle studded with thirty diamonds.

The tribute was in the form of a Christmas gift. The front of the buckle is platinum and inlaid is a map of the United States. The back is of gold. Twenty-six cities are represented on the platinum map with a large diamond. The four corners are decorated with larger diamonds, the gifts of Joe L. Merrick, field manager, O. R. Hanson, Newton E. Levi, and Fred G. Sliter, supervisors. The map of the United States is outlined, and in lieu of naming the exchanges the spot is studded with a large diamond. The presentation was made by Mr. Merrick.

Following are the branch managers who contributed toward the Christmas gift for Mr. Kirkpatrick: Jerome Safron, R. A. Davis, F. F. Kimmerle, E. J. Hayes, Max Levey, Chas. Casanave, Morton A. Levy, R. C. Herman, H. D. Cassidy, Geo. J. DeBute, C. W. Tyler, E. McAvoy, A. R. Patton, Lewis Klar, I. F. Mantzke, Al. Durning, F. Goldfarb, T. R. Richards, E. J. Tilton, J. F. Gill, Geo. Moore, Theo. Johnson, W. A. Crank, Fred A. Keller, L. Wingham and E. L. McShane.

Santa Claus Remembers Seitz.

On the day before Christmas George B. Seitz and his company quit working on his newest Pathe serial, "Pirate Gold," and went to the studio for an advance Christmas dinner. During the dinner a commotion on the studio floor aroused Mr. Seitz's curiosity and he hurried to see what was the matter. He was surrounded by studio attendants, players and other friends and given a big papier-mache axe. The hood was broken open and a handsome gold cigarette case marked with the Seitz monogram taken out and presented to him, the gift of the company and the studio employes. Mr. Seitz responded with a neat speech.

Walter McGrail Signs with Selznick.

The Selznick group of players was further strengthened this week by the announcement of Myron Selznick that he had signed a long term contract with Walter McGrail, who will be seen in the future with the Selznick pictures. He recently appeared opposite Elaine Hammerstein in "The Country Cousin" and "Greater Than Fame."

Rubbernecking in Filmland

The Weather, Glenn Cavender's Nose, Elephantine Tears and Etceteras Amuse Our Own Mack

By Giebler

THIS installment of Rubbernecking should be called "Piloting a Pilgrim," because the choicest seat on the wagon was occupied by a tenderfoot from the east in the person of Archibald MacArthur, better known as "Mack," the advertising manager of the magazine that is kind enough to print this column.

Mack is inspecting Filmland, giving it the third degree, probing its deepest and darkest secrets, shaking hands with the large number of film friends who hace come west, making a lot of new ones and incidently gathering dope and data for a good-for-the-industry scheme that he has had up his sleeve for a long time and will spring soon.

This is Mack's first trip to the coast. We piloted him around, showed him the ropes and the sights of our fair city and helped him watch his step to the best of our ability.

There was only a single instance when we did anything that might be construed as putting one over on him, and that was one day when, emerging from our palatial offices in the Wright & Callender Building, Mack caught sight of a lady with a sunshade.

Mack Makes An Observation.

He stopped in astonishment.

"Think of that!" he said. "A parasol in the middle of December. The boys back home would not believe it."

This was such a grand testimonial to our glorious and etc. climate and we became so swollen with local pride that we entirely forgot to tell Mack that the lady, who is well known to our streets, was a little bit queer and wore her comedy sunshade rain or shine, all the year round.

This was all the deception we practiced on Mack, however, and that was not a very wicked deception because it really was hot enough for a parasol, in spite of the fact that it is getting along toward the shank end of December. In all other things we lived up to the reputation for truth and veracity that we have spent so many years in accumulating, even to the point of explaining that Glenn Cavender's nose does not look that way in real life.

The Studio Tour Starts.

Besides, it would have been hard to put anything over on Mack so far as the films are concerned—we understand that there are still a few small studios in New York and we have noticed that folks coming out here from the East know a good deal about the movies.

We met Glenn Cavender out on the Fox lot, and after we took a good look at his boob make-up we proceeded to "Rubber" the place from stem to stern. I showed Mack Albert Roscoe and his new thirty-eight dollar white pants which he wears in "Her Elephant Man," a circus picture wherein he supports Shirley Mason; and we met Shirley Mason and her dog, Bunk, and she showed us a scratched place on her arm which Memo, the elephant, had done with the rough hide of his ear.

Elephantine Tears.

And then we went over on the circus set where Director Scott Dunlap was working three or four hundred extras and a lot of circus actors and beautiful ladies in tights in a big tent. And we saw Old Memo, the elephant, and Nero, a young elephant who is Memo's nephew, and we heard Nero lift his voice in grief when his Uncle Memo and his Aunt Nellie were unhitched and taken into the tent to act in the movies, and he was left behind.

Did you ever hear an elephant weep? It is heart-rending. Mack and I were almost moved to tears, and we would have gone right over to where Nero was chained to an animal cage and patted the little fellow on the head and said soothing words to him, if the only Yiddish elephant trainer I ever saw or heard of hadn't told us to "get the hell out o' here," and wanted to know if we wanted to get the "stuffin' knocked out of us or what."

Green Vest and Blushing Bride.

And as we didn't, we went and looked in on a set where Hampton Del Ruth was making a big five-reel special comedy with Chester Conklin, Jack Cooper, Dorothy Lee, Lois Scott, Harry Booker, Alta Allison, Aline Griffith and a lot

Let Joy Be Unconfined.

Some beautiful views of Mae Murray in her newest Paramount-Artcraft, "On With the Dance," directed by George Fitzmaurice.

more in the cast, including seven sets of real whiskers worn by seven old boys who have not seen a barber shop since Bryan ran for president the first time.

After this we watched Howard Mitchell directing a Madlaine Traverse play with much fine furniture and Correan Kirkham, a new dramatic find, in the action; peeped in on Dennison Clifts, the youngest director on the Fox lot, who is finishing up a Buck Jones western thriller that was started and left half done by another director.

Food and Figures.

We went into the studio "eatery," the exclusive one inside the studio walls, and allowed Carl Downing, editorial and publicity manager, to pay for our lunch; saw Gladys Brockwell and her leading man, Billy Scott, who are making "White Lies" under the direction of E. J. LeSaint, snatching a bite between scenes; and wound up by talking to Sol Wurtzel, general superintendent of the Fox western studio, who told us so many facts about Fox productions, and filled our systems so full of figures on Fox film footage that it will all have to go into a separate story.

We dropped in at Christie's and saw Charles, the Chesterfieldian in manners, and Al, who was working out stuff for "Bringing Up Father' with Johnny Ray, of the vaudeville team of Johnny and Emma Ray, as Jiggs, and Margaret Fitzroy as Maggie Jiggs, and both looking their parts to a T.

Meeting the Darlings.

We saw Scott Sidney, Billy Beaudine, George Ovey, Bobby Vernon, Pat Dowling, J. Scott Darling and Helen Darling, Teddy Sampson, Rosemary Theby, who was just visiting around that day, Dorothy DeVore, Fay Tincher, and Nan Blair of the scenario department, and Laura La Plant and a lot more darlings.

Miss La Plant will play the part of Daughter in "Bringing Up Father," and everybody around the Christie plant says she is a discovery, and they are all glad she is there, and they expect big things of her, and so on.

The Christie boys invited Mack and me to a Christmas party to be given the next day on the beach at Venice. I couldn't go, but Mack could, and did, and brought back a wonderful tale of sunshine and sea bathing in the winter time, and the sad sea waves made glad at the sight of the Christie girls in beautiful bathing suits, and Al Christie as Santa Claus, and Eddie Barry as Father Time, and Eddie getting ducked in the ocean by the girls.

Mack Meets Izzy.

Mack declared he could hardly believe his eyes at what he saw, and then he sighed and said back home was never like this at this time of the year.

The next day we went out to Metro and watched May Allison making a scene in a big continental hotel for "Judah," which will probably have its name changed before it reaches the screen. We saw a big Nazimova set with Ray Smallwood as director and Charles Bryant in the action; and Bert Lytell's "Alias Jimmy Valentine" location; and then we dropped in at the National plant, where Isadore Bernstein hailed Mack as he would have hailed a long-lost brother, and almost wept with joy, and the two of them talked over the old days, which must have been happy days, from the laughs they got out of it, and "Izzy" told us of the town his company has built out at Sunland, where they are making Opie Read's "Kentucky Colonel," and invited us to go out there, which invitation we accepted for another day.

Another Happy Reunion.

We went over to the Bulls-Eye comedy works, and there another happy reunion took place, and Mack and Nat Spitzer slapped each other on the back and called each other "You old son of a gun, you!" and things like that. We stopped off at Louis J. Burston's place, and Mr. Burston told us about the big serial he has just completed with King Baggot in the lead, and about other big things he will have on the fire soon.

We called on the Warner Brothers at the Al St. John studio, and saw Al in his make-up, anti-prohibition nose and all. We talked over old times with the Warner Brothers, Sam and Jack, and I asked Jack if he remembered "The Perils of the Plains," the first three-reel western ever made, and he said he did, as indeed he has good cause to remember, because the feature was made for Warner Brothers way back yonder in the early days by Gilbert P. Hamilton, of the old St. Louis Motion Picture Company.

"The Perils of the Plains" was some picture, wild and woolly, as we liked them in those days, full of Indians and settlers and scouts and half-breeds. Joe Franz, who is now directing Jesse D. Hampton productions, was one of the sturdy heroes, and Dot Farley, now with the Romayne Company, was the intrepid heroine who braved the Perils of the Plains for the man she loved, and it was a good western, even if it was made almost entirely within the corporate limits of the city of St. Louis.

Mack is going to be in filmland for a month or two, and he seems so delighted at what little surface scratching we have done that I anticipated great pleasure in our future rounds, because I am going to show him the whole works while he is out here.

Non-Members of League Will Be Paid for Showing Universal's Industrials

WITHIN the last two weeks Chicagoans have seen "Heads Win," the industrial-educational picture made by Universal and distributed as a special feature on the basis of the contract recently entered into between the company and the Motion Picture Exhibitors of America. Under this contract, or agreement, the exhibitors who run the picture receive direct payments, through the organization, and the organization itself receives a substantial percentage of the gross percentage.

Many other pictures showing the industrial life and progress of America will be ready for distribution early in the new year. In every case distribution will be made on the direct payment basis arranged with the Motion Picture Exhibitors of America, but of course the arrangement includes all exhibitors who show the pictures no matter whether they are members or non-members.

Harry Levey,
Manager of Universal's Industrial Department.

"America's Heritage."

"America's Heritage" is a picture that will show the parents of America what the Boy Scout movement is doing for America's men of to-morrow. Filled with action, the picture takes the spectator on a trip from the Middle West, through the Great Lakes country, visiting the points of interest, including Niagara Falls and other wonders of the northwestern part of the United States to Maine. The scouts then journey down the picturesque Maine coast, stopping off at Kittery.

"Careless America" at the Capitol.

Appropriately enough the last day of the Automobile Show has been selected for the inauguration of the great educational safety first movement, which is aimed at the promiscuous killing of America's children by drivers of automotive vehicles. The first gun will be fired by Secretary of State Francis M. Hugo at a meeting at the Capitol Theatre on the morning of January 10.

Present will be representatives of all of the big automobile concerns, the educational authorities of New York City, a committee of the best known men in New York and 5,300 school children.

Wilkenning-Pickford Suit May Be Heard This Month

THE trial of the suit filed against Mary Pickford by Cora C. Wilkenning to recover $112,625 is expected to take place in the United States District Court this month.

Miss Pickford has filed an answer to the suit, in which she makes a general denial of the allegations made by the plaintiff and refers to the litigation in the Supreme Court involving the same issues, which resulted in favor of the motion picture star.

Moreover, Miss Pickford denies that she ever authorized the plaintiff to act as her personal representative in procuring motion picture contracts or engagements.

Rambles Round Filmtown

With Walter K. Hill

ANNOUNCING THE ANNUAL CONVENTION OF WOOD ALCOHOL DISTILLERS TO BE HELD SOON AT BLIND SLOUGH, OREGON.

"If men of the 'bitter end' variety really must have their licker we shall 'see' that they get it" is the slogan. And the newspapers indicate that somebody is delivering the goods.

Al. K. Hall, of the Happy Days cinema, Blind Slough, has arranged this program of features for convention week:

Monday.—"Blind Husbands" (Jewel).
Tuesday.—"Blind Wives" (Equity).
Wednesday.—"Blind Love" (Ayone).
Thursday.—"Blind Youth" (Select).
Friday.—"Blind Babies" (Edison).
Saturday.—"Blind Fury" (Universal).

Music for the week will be selected from Boosy's catalog.

The undertakers of Blind Slough have contributed to the convention fund. There will be nothing to it for opticians.

John Drinkwater would be thrown out if he attended.

—o—

Lubin's "A Blind Business" was produced five years ahead of the wood alcohol murder industry's need of propaganda.

—o—

J. Ray Murray (out of the hospital and well again, thank fortune!) has discovered this remarkable condition in THE industry:

When a small-town cinema recently went bankrupt, the receiver sent an appraiser to list the chattles. The appraiser found in the manager's office a bottle of real, old fashioned "hooch."

Several hours later the appraiser was found with this list crumpled in his hand:

"1 desk, 1 chair, 1 projection machine, 500 trick seats and 1 **revolving** screen."

—o—

"Empty Arms" has nothing to do with chair-arms in theatres.

The ones we get into are always full both right and left.

—o—

When Doug Fairbanks writes his own story, fixes up the scenario, acts as his own stage manager and then proceeds to do most of the acting—the joy comes right out of life.

On whom shall he heap his fault finding and to whom shall he direct his kicks?

—o—

Bryant Washburn's "Too Much Johnson" brings to mind other great pugilistic films.

Remember Frank Hall's "Too Much Willard?"

With Corbett in pictures and Dempsey on the way!

—o—

Plenty of time to work out an "April Fool" stunts to hook with Charley Ray in "Red Hot Dollars."

—o—

Charles R. Condon is the reason Anita Stewart productions are getting so much publicity.

MacARTHUR BECOMES NATIVE CALIFORNIA SON.

(Special to Rambles from Rubberneck.)

Los Angeles, Dec. 25.—Archie MacArthur, advertising manager of Moving Picture World, wished the Pacific Ocean a Merry Christmas on his first day in Los Angeles. It was a pretty ceremony.

"Mac" was poised in the center of a group of Mack Sennett Bathing Girls. Ten minutes later he wished the Pacific another of the same.

MacArthur was poised in the center of a group of Christie Comedy Girls. It was another pretty ceremony.

Prodigal, as always, with his good wishes, Mr. MacArthur, at the end of another ten minutes, wished the grand old ocean still another of the same.

He was poised in the center of a group of Fox's Sunshine Comedy Girls. Interviewed and asked to express his opinion of California, Mr. MacArthur said:

"I'm going to stay until I can wish the ocean a Happy New Year. Let's have a re-take of Christmas."

—o—

"The Play's the Thing," American Slogan.—Tradepaper Headline.

Still insist the **pay's** the thing.

Even in our days of Bluebird Photoplays.

—o—

Right-to-the-Point Pufflicists:

Lowell Cash	Ben Grimm
Joe Reddy	Don Walk

—o—

Bentzwod's "High Pockets" is released at a time when there is no gun or bottle use for them, without violations.

—o—

"Stronger Than Death" and "Greater Than Fame" have become film titles.

"Meaner Than Pusley" is still unattached.

—o—

"The Cinema Murder" has been a crime oft repeated in pictures but only recently has it been glorified in a film-title.

—o—

"Who's Who" is the title of Eugene O'Brien's newest.

The film reviewers will tell him "What's What" when they see it.

—o—

Clemenceau's book, "The Strongest," is going into pictures via William Fox.

The rights to Bill Hunzollern's "The Weakest" as still open.

—o—

"You Never Know Your Luck" (World). Until you play the picture?

—o—

When they start duplicating William Fox's "Checkers" title "exhibitors" may be playing:

"Parchesi"	"Lotto"
"Cribbage"	"Authors"
"Dominoes"	"Ping Pong"

—o—

Here's How They Put "Enterprise" Into the Lynch Film Enterprises

"Say," says Lem Stewart, director of publicity for the Lynch Enterprises, Atlanta, and all over the South, "you can realize the peculiarities of my position when I tell you that HERE we are absolutely prohibited from writing about the boss."

Our Foxy Friend Deletes Date And Defeats Purpose of Idea

FROM Muncie, Ind., over the signature of Nelson von H. Gurnee, we have received this communication. Leave it to you, dear reader, if leaving out the date of the barrelfest wasn't a mean trick?

Read on:

"Among the several clever publicity stunts suggested in connection with Anita Stewart's 'In Old Kentucky,' one impressed me so favorably that I immediately passed the good word on to my friend Andrews of this village, who soon exhibits the picture.

"In accordance with your brilliant suggestion, we have secured a capacious cask, filled same to the brim with Eau de Heaven, from Louisville, Ky., eight years old, bottled in the barn, and have hung on the outside thereof gourds from which the thirsty may quaff and acquire one good, final headache.

"We are now ready for the opening night curtain. Slip a package of Bromo in your hip pocket, come join the merry and select throng and bring a few of the old Friars along for good luck."

—o—

Of course furniture vans will be used to exploit Hopp Hadley's "Movical" Comedies.

—o—

When Franklin K. Lane, Secretary of the Interior, finished his address to the film magnates who assembled in Washington, one of the leaders of THE industry jumped up and said:

"Mr. Lane, you are the best scenario writer I ever knew of. Come with me and I'll give you more money than you ever drew down in your life."

Secretary Lane's resignation from President Wilson's cabinet was announced shortly afterward.

—o—

No wonder the screen is attracting a great deal of attention with such titles vogue as "A Scream in the Night" and "The Screaming Shadow."

—o—

New Film Treats Eternal Youth.—Tradepaper Headline.

With water from Ponce de Leon's Spring of Life?

—o—

Showing Up Famous Players-Lasky Who Cornered Films for Children

Hugo Riesenfeld, an authority on film subjects, opened 63d Street Music Hall as a children's film theatre for the holidays. His feature pictures for the six advertised performances were:

Mary Pickford, "Rags"; John Barrymore, "Man from Mexico"; Theodore Roberts, "Puddin' Head Wilson"; Marguerite Clark, "Seven Swans"; Louise Huff and Jack Pickford, "The Dummy"; Jack Pickford, "Tom Sawyer"; Mary Pickford, "Rebecca of Sunnybrook Farm."

—o—

An Appeal to Capitalists.

There is a great work to be done, but money is needed to carry it on.

The right man may handle his own kale and have all the profits.

All we ask is our little Society for the Improvement of Mottoes, Sentiments, Etchings, Wording and Execution of Holiday Cards, New Year Greetings and Christmas Salaams.

Especially the Execution.

Showing the Plantation on Which Alice Joyce Labors in "Slaves of Pride."
The charming Vitagraph star seen here with her leading man, Percy Marmont, in her newest Big-V production.

Clemenceau Selects Superb Cast to Portray His Story on Screen

INTERNATIONALLY famous artists have been selected by Georges Clemenceau to interpret the chief characters in his only photodrama, "The Strongest," now being filmed under the direction of R. A. Walsh at one of the eastern studios of Fox Film Corporation. It is declared to be the best balanced, most carefully selected cast that ever interpreted a master production.

"The Tiger of France" has been a lover and admirer of the screen and stage for many years, and in suggesting to William Fox, president of Fox Film Corporation, the artists he desired to make his characters live in history, Clemenceau showed that he is as efficient in selecting rare artists as he is in guiding the destinies of a nation.

From this country, from France, from Spain, from the West Indies, has the cast of "The Strongest" been chosen. Carlo Liten, the Sir Henry Irving of Belgium, who is now giving special performances of the works of Maeterlink and other famous authors in New York, makes his screen debut as the marquis in the Clemenceau picture. Liten brings to the part all of that rare finish, hidden force, convincing expression which thirty-five years' experience as a leading actor of his native land has given him.

Supported Sir Henry Irving.

It is not considered strange by those who know him that Harrison Hunter should have been selected to portray the part of the steel king of France. It will be the first appearance of that well-known actor on the silver sheet, but wherever the spoken drama has been given Harrison Hunter is known. Born in Nashville, Tenn., he was sent to England to be educated. After being graduated from college he went on the stage. For nine years he worked steadily in London, supporting Sir Henry Irving, Sir Johnson Forbes Robertson, Sir Charles Wyndham, Wilson Barrett and other well known actors. He came to the United States twenty years ago as leading man for Olga Nethersole, and since that time has supported, as leading man, not less than forty stars. At present he is the outstanding figure of the successful Broadway drama, "The Crimson Alibi."

Direct from the Follies Bergere, the Alhambra and the Casino in Paris comes Renee Adoree, who as the young and attractive heroine of the Clemenceau story will make an auspicious debut on the American screen. Mlle. Adoree is of a distinctive type of beauty for which the Parisian theatres are famous. She has the emotional ability of the French artist and with this combines the bloom of youth.

Villain and Villainess.

Jean de Trigny Gautier and his charming wife—an international union, for Gautier is a Franchman, born in Rheims, while his wife first saw the light of day in Brussels—are cast as the villain and villainess. Gautier, after serving his country for twenty-two months, was invalided out of the service. He came to the United States and when this country declared war on Germany he served as aviation instructor in Mineola. He made his last appearance in France at the Theatre Athenee in Paris as leading man in "I Am True to My Wife."

His wife was the star of the first motion picture actually made in South America.

For the ingenue role R. A. Walsh has selected Miss Teddy Piper. She is making her screen debut in this picture, but has had a successful career on the stage.

C. A. de Lima, a native of the West Indies and of Spanish descent, who appeared in the Theatre Antoine in Paris for more than ten years, has been entrusted with one of the main characters in the story. He is well known in Madrid as well as in Paris, and is no stranger in the United States, where he has appeared in support of several well-known motion picture stars.

The other characters of the great Clemenceau story have been chosen by R. A. Walsh, the director, and his assistant, James Marcus. The production by Fox Film Corporation will be in keeping with the story. It will include many big scenes, in the handling of which Director Walsh is without a superior. Benjamin Bail is handling the camera in this production.

Robertson-Cole Scenic Shows at Capitol Theatre

NEW YORK audiences last week saw Oregon as Clark and Lewis, famous blazers of the Northwest trail did, through medium of the Robertson-Cole Adventure Scenic, "Flaming Ice," which was at the Capitol Theatre. Incidentally, regular patrons of the Capitol got a third taste of Adventure Scenics for which the first ones whetted their appetites.

The Capitol booked the first ten of these pictures upon sight and Manager Edward Bowes, after the showing of the first picture added an additional bit of praise.

"We decided strongly enough for the pictures to take the first ten, after seeing the initial picture," he said. "Public showings of the first has more than backed up our judgment. One of the strongest appeals of the pictures is contained in the fact that each tells a little human story, which adds interest."

"Just Over Yonder," the second scenic, concerns the Oregon mountains and the dense forests which surround a broad volcanic country. H. H. Brownell and Jock Rantz, cameraman and director, traveled over a primitive trail to reach the locations.

"I and the Mountain" will be next in the series. It will tell the appealing story of a young man who "finds himself" close to nature. There will be released week by week, other subjects such as "The Last Resort," laid about a beautiful lake in northern Washington; "Waters of Destiny," a study of two lakes; "Sheep O'Leavenworth," laid in the Oregon sheep country, and others.

Zukor Invites Theatre Managers to Hook Up With Famous Players-Lasky

EXTENSION of the activities of the Famous Players-Lasky Corporation into the field of motion picture exhibtion through the association of the company with the present management of large houses strategically situated in leading American cities is the substance of a statement issued by Adolph Zukor, president of the company.

"The outstanding feature of my six weeks' trip to California and through the far Northwest," said Mr. Zukor, "was the very general expression voiced by theatre owners everywhere that they regard with great favor and enthusiasm the opportunity to assure to themselves a consistently steady supply of high class motion pictures of the Paramount standard.

"There is no denying the widespread feeling of confidence in motion picture exhibition. The public's desire to patronize the best theatres exhibiting the best pictures is a sign that so long as producers continue to improve their product at the rate of past growth, theatre enterprises may be undertaken of a most ambitious character, drawing to the industry many millions of dollars for theatre development.

Producers Must Be Encouraged.

"For fifteen years, first as an exhibitor and subsequently as a producer and distributor, I have watched closely each phase of the industry's growth. I have always had a keen recognition and an earnest appreciation of the delicate machinery that must function ceaselessly if one or all branches of the industry are to operate successfully. It is a truism that one cannot exhibit good motion pictures in the finest of theatres unless the incentive to produce the best is given to the man who makes them.

"There was a time in our growth when the thought of closely co-ordinating production and distribution was regarded by the inexperienced in our industry as a sign of danger. All sorts of false prophecies were made. Yet the result has been highly satisfactory, great economies have been effected and clear thinking producers have been able to proceed with their work in the confidence of an intimate understanding of the market for which they are creating.

No Handicap on Enterpise.

"One of the reasons why the motion picture industry has plunged ahead with such gratifying strides has been because of the commercially adventurous men and women that have been its very life and soul. And I do not withhold this compliment from any branch. Personally, I know of men who have risked much to put over a theatre. Any spirit short of indomitable would have been crushed during the period of adolescence for that enterprise until it became a self-supporting and prosperous undertaking.

"That these men—and there are thousands of them—should carefully guard their enterprises from aggression is only natural. They know at the present time that their success is attracting constant attention from other investors in their community. They also know that the real insurance for the continued success of their theatres is an assured supply of motion picture stories, expertly produced, widely exploited and timed to the public's desire. This is and has been the policy of Famous Players—since its inception.

Service to Be Expanded.

"During the past year more than 11,000 theatres exhibited Paramount Pictures. It is a record of which I am very proud. It is a tribute to the men and women of the studios and a mark of credit to our distributing organization. Our service during the present season will be even greater.

"Back of the present, however, are seven years of organization building, large capital outlay and experience. Owners of many of the best theatres in the United States are not lacking in an appreciation of these facts. More theatres have become substantial enterprises because they were founded and have grown with Paramount Pictures than the theatres that have played all other brands combined.

"There is going to be a great stimulus in theatre building in the next few years. One factor only may retard this wholly desirable movement, however, and that is a lack of belief by exhibitors and investors that the source and supply of good motion pictures will continue. I am speaking as a producer when I say that good pictures, in fact great pictures, will continue to be made by us—that the plans which this company has under way will warrant the most certain confidence. I have just had a series of important conferences with Mr. Lasky and Mr. De Mille on this point.

Extends Invitation to Exhibitors.

"Our company for some months has been working with a number of prominent exhibitors who have enlisted our co-operation. Thus they have assured to themselves for a period of years a constant source of picture supply for their screens and we have obtained a permanent outlet for our pictures commensurate with their values.

"I am therefore very happy to invite exhibitors anywhere and everywhere to communicate with me in regard to the establishing of permanent relations between themselves and ourselves. However, I will be glad to furnish pictures as before to any exhibitor on our present contract basis. We are asking nothing from an exhibitor but the opportunity to perpetuate his own and our business and in return we are guaranteeing to him the very best product that money, brains and experience can furnish.

"I regard our exhibitors' good will as one of our greatest assets. The extension of our co-operative policy among the theatres that have supported us in the past and will support us in the future, I believe, will be one of the greatest stabilizing influences ever developed in the industry."

Anita Stewart Is "The Fighting Shepherdess," Which Explains the H. C. of Wool.
Anita works and plays here in her latest production by Louis B. Mayer for First National

Paul Brunet Leaves for West Coast; Makes No Announcement on Departure

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., has left for Los Angeles on a mission that will have an important bearing on Pathe's future activities. For some days it has been rumored that Mr. Brunet would make the trip, but until now no definite confirmation of the report was forthcoming from Pathe. Mr. Brunet had no statement to issue before leaving.

While the motive which takes him across the continent on his first trip to California was not divulged, it must be one of the utmost import to Pathe. At this time the activities of producing organizations affiliated with Pathe are at the their height in California. Jack Dempsey, world's heavyweight boxing champion, is making a serial which, from all reports, will be a big success. Word from California indicates that Dempsey has readily adapted himself to his studio career and is more than making a success as an actor.

Multiplicity of Activities.

Edgar Lewis, one of the foremost producers in the industry, only recently arrived on the west coast to film his second Pathe special, to follow "Other Men's Shoes." The latter picture, adapted from the novel by Andrew Soutar, will be released on February 1. Frank Keenan is working on his own productions, the latest of which is temporarily titled "Enter—A Vagabond." Ruth Roland, heading her own serial producing company, is completing "The Adventures of Ruth," considered one of the biggest continued story films ever issued by Pathe.

It is probable that Mr. Brunet's trip will be partly devoted to the interests of the recently launched Associated Exhibitors, Inc., the organization of which is now virtually complete. The Pathe general manager will be away for some weeks and is leaving at a time when the conditions of the great releasing organization were never more prosperous nor the prospects brighter. There never was a time in the entire annals of Pathe Exchange, Inc., that business has attained the proportions it does today. The feature sales are increasing monthly, with the prospects that the business increase of 1919 will be surpassed during the coming year.

Promoters of Advertising Films Disappoint Public

WHILE a movement is on foot among exhibitors to protect the screens of theatres from advertising films, another matter which might be worth the attention of exhibitors is that relating to the promoting of advertising films, particularly in the smaller cities. With the oldtime newspaper advertising campaigns a dead issue in most communities, the latest stunt of promoters is advertising films for which the merchants and other advertisers pay heavily and sometimes to their regret.

Recently such a film was promoted in the city of Corning, N. Y., and now Edward Preger, president of the chamber of commerce of that city, is busy explaining that the chamber is not to blame for the failure of the pictures. So much has been said about the pictures, the poor photographic work and the dismal appearance of the film on the screen, that the president has felt called upon to make a statement.

The dapper, smart talking promoters who formerly induced the merchants, and all too often a newspaper, to sign up for their project, are now working the screen for all it is worth, and this is a whole lot more than some fellows in the big cities know about. The modus operandi of the promoters in the old days was induce the advertisers to offer heavy premiums, sell at reduced rates, contribute generously to an advertising booklet or newspapers and otherwise induce a short-lived boom. When the bottom fell out, as it did after it was all over, the promoters had taken their share of the spoils and departed, leaving a lot of cuss words behind.

"There's an Opening for You, and Don't Slam It as You Go Out."
A little soft music in the Bull's-Eye comedy, "This Way Out."

Appoints Doug Fairbanks a War Savings Director

RECOGNIZING the tremendous public following enjoyed by Douglas Fairbanks, Director Robert E. Smith, war loan organization, twelfth federal reserve district, has appointed the United Artists producting star the director of the war savings for the southern California zone.

Prior to making the appointment, the government official offered the screen star the assistant directorship for the entire twelfth federal district, which comprises the seven states of the Pacific Coast. Owing to the great amount of time required for his studio work, Fairbanks preferred the smaller territory. He but recently finished "When the Clouds Roll By," and is now working on his third United Artists picture.

The appointment is not a temporary affair but will continue as long as the war loan organization has work to do. In accepting the appointment, Fairbanks stated that he would do everything in his power to prove worthy of the honor shown him and he at once became actively engaged in the work set aside for him.

Hadley's Movical Comedy and Musical Revue Opens

HOPP HADLEY'S "Movical" Comedy, "The New Wizard of Oz," screen version of L. Frank Baum's book of the same title, with the newest thing in picture presentation, "The Movie Girl's Revue," featuring Alice Eldridge, champion girl swimmer and fancy diver of New England; Janet Stone, recently of Ned Weyborn's "Demi-Tasse Revue," at the Capitol Theatre, and the team of Bailey and Russell, formerly of the Hip Hip Hooray Company, Hipodrome, with a chorus of fourteen girls, opened at Keith's Lincoln Theatre, Union Hill, N. J., to the largest number of paid admissions recorded by the management of the theatre during the current year.

This is one of the few instances in the history of motion pictures where a complete musical comedy revue has been presented in connection with the showing of a feature motion picture, the revue carrying out the spirit and dramatic action of the picture. The idea is Hopp Hadley's.

Following its run at the Lincoln Theatre, the "Movical" Comedy will be given a week's run in White Plains, N. Y., after which it will open for an extended run at one of the big Broadway houses.

Mr. Hadley announces that the "New Wizard of Oz," which is showing in five reels, and its accompanying revue, composed of sixteen people, may be booked direct through William Alexander, 130 West Forty-sixth street, New York. Bookings are now open for all parts of the United States.

Conway Made Branch Manager.

H. L. Conway, for some time assistant branch manager of the Cleveland office of Pathe Exchange, Inc., has just been appointed manager of Pathe's Des Moines headquarters. Mr. Conway has had a wide experience in the field of motion pictures, and is thoroughly acquainted with exchange direction, through his association with the Pathe Cleveland branch.

Pathe's January Feature Is Miss Sweet in "Cressy"

PATHE announces the Jesse D. Hampton production, "Fighting Cressy," starring Blanche Sweet, as its principal release on January 11. The popular star is not only a big attraction for the exhibitor's box office but the well-known story by Bret Harte, from which the picturization was made, is universally popular.

Jesse D. Hampton made the selection of Bret Harte's charming story, "Cressy," and rechristened it "Fighting Cressy" because Miss Sweet plays the spirited role of the fighting daughter of a fighting Kentuckian. "Cressy" is the author at his best and relates a delightful romance of 1860 in Toulumne County, California.

Director Robert Thornby has selected an admirable group of players to surround the star. Pell Trenton plays opposite Miss Sweet, Russell Simpson is Cressy's father and Frank Lanning is his feud enemy. Antrim short is Cressy's cast-off fiance, Edward Peil is the unscrupulous school teacher and Walter Perry does one of his fine character bits. Others prominent in the large cast are Billie Bennett, Eunice Moore and the child actor, Georgie Stone.

Pathe has begun a strong advertising campaign for the benefit of the exhibitor and is certain that after the reception with which "A Woman of Pleasure," starring Miss Sweet, was received, exhibitors should profit handsomely on this new feature which shows the star in an entirely different role.

Prices Reduced in Salt Lake City.

A general reduction of admission prices is announced by W. H. Swanson, president of the Swanson Theatre Circuit, for the American and Gem theatres in Salt Lake City. The two theatres will pay all war taxes hereafter.

The admission prices at the American, where first run pictures only are exhibited, will be 17, 30 and 40 cents for night performances. For matinees the prices will be 15, 25 and 35 cents a seat. At the Gem Theatre, the home of big special productions, the admission will be 25, 50 and 75 cents. Matinees are 11 cents for children and 22 cents for adults for all seats on the lower floor, while divan seats will be 55 cents. The run of pictures at the Gem Theatre is for one week or longer.

Montreal Theatre Re-Named.

The Connaught Theatre, 338 St. Catherine street west, Montreal, Quebec, has been re-named the Regal Theatre. A recent attraction at this theatre was an industrial picture, illustrating the local dairy industry, which has been made by Canadian Films, Ltd., a concern that has been engaged in the preparation of various film subjects.

Minneapolis League Is Prepared to Fight Free Advertising Reels

MEMBERS of the Minneapolis Exhibitors Protective League are lining up for what they expect to be a strenuous fight against the distributors and exchange managers over the film advertising troubles. Under Charles W. Gates, the president, they have been quietly assembling their forces for the last few months until now they declare they have practically aligned the entire body of exhibitors in the Northwest with them. Plans are being worked out for an opposition advertising reel to be promulgated by the exhibitors.

A committee of the league has been successful in its first skirmish in the compaign. They have submitted proposals to the Northwest exchange managers, which are now being considered, with an ultimatum to follow, if there is not some adjustment worked out.

Following a meeting of the league this week, Mr. Gates issued this statement:

Promises Money for Same Films.

"At a recent meeting of exchange managers held in New York the question of national advertising was taken up and disposed of by national managers, stating that they could sign up every exhibitor in their territory to run a free reel containing national advertising. They claim that this is a movement to help America, but this whole movement is to deliver the screens of the theatre owners to national advertisers, with whom they have contracts signed up already.

"Can they deliver the goods? They cannot and will not if the exhibitors will give the Exhibitors Protective League thirty days to work out their plans. Exhibitors should not fall for this free stuff. We will get them real money for the same films and build up an organization at the same time that will demand the attention of those who would attack them.

"These producers can see the possibilities of a gigantic exhibitors' association in the very near future if we are allowed to continue with our present plans uninterrupted. In hopes of eliminating the only real chance that the exhibitors have ever had to perfect an organization that would finance itself, they create an opposition advertising reel and pledge the screens to the national advertisers."

Would Burn Opera House for Roman Holiday Scene

TO permit the burning of the local opera house to provide a Roman holiday climax for a moving picture or not is the question that is being discussed by the authorities of New Westminster, British Columbia. The city has a large opera house, erected twenty years ago, that has proved to be a veritable white elephant. Many showmen have attempted to make the theatre a paying proposition, but without success, and the place has not been used for several years. Not long ago the representative of a moving picture producer made an offer for the burning of the structure to provide a thrill for a forthcoming release.

Fire Chief Watson, of New Westminster, is in favor of the fire, it is reported, but Mayor Gray does not want to see the flare up unless the producing company will guarantee to erect a more suitable structure in its place. The producing company, which has its headquarters in the United States, declared, however, that if it finds it necessary to replace the burned building, steps might as well be taken to erect a make-believe theatre especially for the one scene and be done with it.

An "Up-in-the-Air" Crowd.

Consisting of "Doug," Marjorie Daw, Mary, Mildred Harris Chaplin and "Charlie." Mildred flies to location in her latest "Polly of the Storm Country," a Louis B. Mayer production.

Not a Monkey Gland Was Employed in Resuscitation of This Theatre

IT WASN'T very long ago that the Ada Meade Theatre, Lexington, Ky., was as hopeless and forsaken as a boarding-house prune bowl. Even if Dr. Gufier, the celebrated French surgeon who claims to be able to transplant a monkey gland to a human and thus preserve life, was an expert on theatres, he would have laid down his knife if he could have seen the Ada Meade.

The interstitial theory regarding transplantation was only conceivable in one way, and that was to transplant hundreds of residents of Lexington from their front porches to the Ada Meade.

In short, it was plainly a case of resurrection.

Residents of Lexington used to buy some of the 25-cent magazines in the vain hope of reading about the Ada Meade Theatre because Basil King claims to receive messages from the dead. There was no disputing the fact that the Ada Meade was dead.

The Transition Begins.

But just about this time J. Real Neth cast a showman's gaze on the Ada Meade. He was interested in the town of Lexington and wondered why the Ada Meade could not mete out even a meagre cigarette fund for the unfortunate exhibitor.

And thereupon J. Real Neth, the present manager of the Ada Meade Theatre, became known as the Dr. Gufier of showdom. By a little manipulation he turned an aged, frail, weakling sort of a house into a real theatre.

If Mr. Neth were to explain just what operation took place he might say:

"I found that the Ada Meade had been providing itself with a poor assortment of glands. There were glands of the Wild West sort at prices ranging all the way from 65 cents to $1.20 per reel.

"To get down to facts, I found that the Ada Meade had been making a desperate effort to run a motion picture theatre without pictures. They were showing films but not pictures."

Faced Serious Competition.

That's the way Mr. Neth, the Dr. Gufier of showdom, put renewed vitality and extra life in a crippled specimen that had one foot in the grave and the other on a banana peel.

It is doubtful if an exhibitor had a harder task than that which Mr. Neth met. In the first place, there was serious competition in Lexington.

James A. Todd, manager of the Ben Ali Theatre, was using the latest exploitation methods and keeping on the alert for every little thing that could win public friendship and increase the box office receipts of his house.

Mr. Neth's realization that it was highly essential to secure the best productions, with stars of unquestioned box office power, was apparently the same as Mr. Tood's. When those gentlemen were first introduced it was at the Kentucky exchange of the First National Exhibitors Circuit.

Goldberg Was Mediator.

Secretary Lee L. Goldberg was in a quandry when each exhibitor began bidding for the Norma Talmadge, D. W. Griffith, Marshall Neilan and other productions to be distributed by First National Exhibitors Circuit. Rather than encourage an antagonistic feeling between the two exhibitors, Mr. Goldberg agreed that each exhibitor should have four of the Norma Talmadge pictures.

They drew lots for first choice. Unfortunately for the Lexington exhibitors,some of the Griffith and Neilan series of productions to be distributed by First National were in uneven numbers, making an equal division of pictures impossible.

Thus has the Ada Meade Theatre been turned into a paying theatre by Mr. Neth through his policy of playing those pictures that would insure gratifying audiences and not those that can be obtained cheap. Among First National releases that Mr. Neth has played at the Ada Meade since the day of its return to life are the Anita Stewart features, "Her Kingdom of Dreams" and "Human Desire," and the Constance Talmadge features, "A Temperamental Wife" and "A Virtuous Vamp," both of which were adapted for screen use by John Emerson and Anita Loos.

Rivalry between the exhibitor-owners of the Ada Meade and Ben Ali is now a thing unknown. In Lexington it's a question of "Love Thy Exhibitor As Thyself." And it's outfitting them with jazz-boats.

Vitagraph to Increase Its Production in 1920

ALBERT E. SMITH, president of Vitagraph, who recently returned from a six weeks' trip to the West, during which he spent some time at the Hollywood studio, has laid out an ambitious plan for Vitagraph's activities during the coming year. While Mr. Smith has made public a few of the big things arranged for, complete details of the many innovations and unusual features will not be announced until after the Christmas holidays. It is known, however, that Vitagraph will greatly increase its output without lowering the high standard of its features and special productions. To this end the studio at Hollywood has been enlarged so as to nearly double its former capacity, and many improvements, including greatly increased lighting facilities and electrical equipment, have been made at the Eastern plant at Brooklyn.

Mr. Smith announced some days ago the new agreement with Larry Semon, Vitagraph's leading comedian, which insures his continuance with Vitagraph until at least the close of 1922. Following this came the further announcement that during his visit to Hollywood Mr. Smith also renewed the contract for William Duncan for three years.

Still another of Mr. Smith's early announcements is that Joe Ryan and Jean Paige have been raised to stardom and will appear as co-stars in a new Smith-Brady serial.

These are some of the big things that Mr. Smith has already made public in a preliminary announcement. More are to follow. Vitagraph anticipates a banner year in the motion picture world and is making every provision to meet the increased demands on its output.

Bookings on "The Hellion."

C. A. Stimson, general sales manager of the American, reports the Northwest Exhibitors' Circuit among the recent heavy bookings which continue to come in on the sensational "Flying A" superfeature, "The Hellion." F. W. Normand secured the contract for the same 105 theatres which were packed by "Six-Feet-Four."

Seven theatres in Seattle, and leading houses in Tacoma, Spokane, Olympia, Bellingham, Hoquiam, Pullman, Everett, Centralia, Aberdeen and other Washington state cities are included in the circuit; also Butte, Billings, Anaconda, Livingston, Miles City, Missoula, Harlowtown, Helena, Kalispell, and Havre in Montana; Boise, Pocatello, Moscow and Lewiston in Idaho; Portland, Salem, Astor, Baker and Pendleton in Oregon.

Nominated as President of the American Federation of Real Guys
Is Charlie Ray, seen here as the real stuff in his coming Paramount, "Red Hot Dollars."

New York News Is Small Town Stuff for Average Showman, Says Williams

CONTRASTING with the facts obtained at first hand on his recent trip of five weeks into 80 per cent. of the exchange territories the pre-tour opinions and ideas expressed to him by prominent film men in New York on a score of important film topics, J. D. Williams, manager of First National Exhibitors' Circuit, has returned from his work of nationalizing that organization's exhibitor campaign with the declaration that New York film circles are just 8 per cent. acurate in their gauge of country-wide conditions in the industry.

"And that 8 per cent of accuracy in New York-born opinions that are supposed to be statements applying to the entire United States," he declares, "is no less because New York City, as a film territory, represent about 8 per cent. of the gross revenue on the average release.

Semi-Annual Trips Essential.

"Moreover, no motion picture executive has either the right or the ability to assume the responsibility for directing the national destinies of a film concern unless he considers it a very important part of his success to visit the various territories at least once each year, and acts accordingly. A theatre tour at least once every six months by film executives would be nearer to a practical discharge of executive duties.

"Film conditions, according to the Broadway ideas, may be accepted, as an average, as being 8 per cent. correct. Before Mr. Schwalbe, Mr. Gordon and I left New York we had heard countless opinions about what exhibitors were doing, what they intended to do, what trend the business would take in the year to come, what the big developments of the next twelvemonth would be, and, of equal volume in discussion, but of greater inaccuracy and greater importance, the actual conditions now existent in all territories, and which have a very material bearing on the immediate future. We heard local happenings talked about with a gusto which made obvious the opinion of the speakers that they considered these New York events of prime national importance.

Unconcerned by New York Gossip.

"The actual fact is that exhibitors out in the territories read very little, and care less, about the changes in the administrative personnels of the various film concerns, about the rumors that the president or general director of this company or that has resigned, or is about to resign or that a certain production was given a private showing atop the Grand Central train sheds to a selected audience copied from the Congresional Blue Book.

"In personal talks with many keen, capable exhibitors there was not an instance when one of them requested any verification or denial of the choicest bits of gossip current in New York film circles. They did not appear at all interested in the personalities of the executive side of the producing and distributing branches. But they did ask innumerable questions about matters that are directly pertinent to their own immediate affairs.

Capitol Interests Theatre Men.

"Everywhere there was voiced a genuine interest in the new Capitol Theatre here. They wanted to know all about its appointments, what new architectural features it had, how its floor plan had been arranged; the decorations in the lobby and foyers; the type and kind of projection equipment, and the arrangement of the programs which Mr. Bowes creates. The reason for this interest was that the Capitol, as an unprecedented example of theatre construction, offered suggestions and ideas for exhibitors' use in improving their own properties. And there was a great deal of pride in being able to recommend many of its unique features.

"Exhibitors want ideas on showmanship, on advertising, on novel but practical, public stunts that will help them

J. D. Williams
Manager of First National Exhibitors Circuit.

to attract more patronage to their houses. They want to know what other exhibitors are doing to win the elusive 'occasionals' among theatre patrons.

"Paris Is Not France."

"The New York viewpoint on the industry as a whole is at least 92 per cent. short of being comprehensive on the majority of subjects it elects to envision. This is not strange or in any way a result to be criticized. It is something that is typical of every film territory.

"Most surprising and prophetic of the many facts which the trip developed is the almost unanimous sentiment among exhibitors, large and small, for larger and more luxurious theatres. The big, underlying reason for this tendency to speed evolution is the many evidences that the great special feature productions of last season gave of the prime need for more capacity. Exhibitors with theatres seating fifteen or eighteen hundred are thinking now of houses that will accommodate 2,500 or 3,000. The theatre men who have been operating with from 600 to 1,000 seats are convinced that houses are needed that will accommodate twelve or fifteen hundred patrons.

Tendency Towards Larger Houses.

"Many of the small town exhibitors, with 300 and 400 seat theatres, are thinking about remodeling or of building entirely new structures, with from 50 to 150 per cent. increases in capacity. Of course, this is going to mean fewer theatres, in the end, because one large theatre, erected in a locality that is now supporting three small houses, eventually will close at least one of the others.

"But this should tend to intensify the public demand for screen entertainment. Records for theatre patronage for the United States show, in their total, a considerable difference against the Government's total of adult population. New and more elaborate theatres will encourage the reluctant element to unbend and follow in the wake of popular fancy. With the new era of theatre enlargement there will be an ever increasing market for bigger production effort.

Says Tall Stories Dwindle.

"It was extremely interesting to check up some of the many rumors common to New York about the elaborate theatre holdings being rapidly acquired by some of the producer-distributors and chain theatre operators. On Broadway it was daily gossip that house after house and chain after chain was being purchased. The rumors grew until, before I left on the trip, I was told in all confidence that the total for two or three concerns had reached close to 400 theatres. The fact is that not more than three out of twenty reported transactions actually took place, or will take place, in the territories we visited during our trip.

Expect Order Out of Chaos.

"The greatest question in the mind of the average exhibitor is about the future changes in the releasing affiliations of stars and producers whose pictures are in demand. The rapidity with which these changes have occurred in the last year or two has been the source of great difficulty for theatre owners. Moreover, it has added materially to their costs of operation without benefitting either the producers or exhibitors. They are hopeful of a better degree of order out of the recent chaos of changes and upheavals which, in many instances, have deprived theatres of stars after the owners had gone to great expense in popularizing and identifying them with houses through several forms of advertising."

Mayer Selects "Polly" When Storm Damages Prints of "Inferior Sex"

AFTER spending thousands of dollars advertising "The Inferior Sex" as the first release of the Mildred Harris Chaplin series, announcement has come from the Louis B. Mayer offices that the initial release has been changed on account of an accident damaging the negative of "The Inferior Sex." The following telegram was received from the Louis B. Mayer Studios in Los Angeles: "Unfortunate experience at studio. Heavy winter rain washed out wall of temporary cutting room, badly damaging almost half of 'Inferior Sex' negative necessitating retakes. Therefore cannot release early part of January as planned. First release will be 'Polly of the Storm Country.' 'Polly' is a wonderful picture from every standpoint. Start your advertising accordingly."

Just prior to the accident, "The Inferior Sex" in its completed form was viewed by Mr. Mayer and all the members of his coast staff, in addition to several outsiders considered competent to pass judgment. The opinion was that it was a remarkable production and should prove an ideal vehicle in which to launch Mrs. Chaplin under the Louis B. Mayer banner.

Wanted Gotham Background.

There was one dissenter. That was Mr. Mayer himself, who, while agreeing that the picture was nearly perfect, regretted the absence of metropolitan background to many of the scenes called for in the story. He believed that this background should be secured, even though it meant six to eight weeks' delay in transportaing the entire company to New York for that purpose; but everybody else was opposed to this view, declaring that the metropolitan backgrounds were so cleverly reproduced that unless one were told that the picture was taken in Los Angeles, it would be hard to believe that it was not actually taken in New York City. So it was finally settled that the picture should be released as finally passed.

Then the terrific storm which broke down the wall of the temporary cutting room made considerable retaking necessary and Mr. Mayer thereupon decided to retake the scenes which require a New York background in the East, regardless of delay and expense, because he felt that it would be for the benefit of the picture.

Prepare "Polly" Publicity.

"Polly of the Storm Country," which was intended as the second release of the Mildred Harris Chaplin series, was completed and in process of cutting and titling. Mr. Mayer immediately wired Little, Brown & Co., of Boston, who are publishing the book, and finding out that it would be on sale all over the country the latter part of January, he determined to make "Polly" the first release of the Chaplin series.

Mayer's New York offices are therefore humming with activity in preparation of a big publicity campaign for "Polly of the Storm Country." It is from the pen of Grace Miller White, who wrote "Tess of the Storm Country" for Mary Pickford and "The Secrets of the Storm Country" for Norma Talmadge. "Polly of the Storm Country" is laid in the same interesting locality but is radically different in story and treatment from the other two.

"Polly" is being directed by Arthur H. Rosson, from the scenario by Frank M. Dazey. The cameraman is Harold Rosson and the art director is George Hopkins. A strong cast supporting Mildred Harris Chaplin includes Emery Johnson, Charles West, Charlotte Burton, Harry Northrup, Ruby Lafayette, Fred Kohler, Cora Drew, Cameron Coffey, Mickey Moore, Maurice Valentin and Dick Rosson.

Earl and Cassard Originate Traveling Sales Convention

PRESIDENT EDWARD EARL, of the Nicholas Power Company, is a great believer in those effective and modern business developers called sales conventions, but he has always found it impractable to hold them. This year, however, he hit upon the idea of what he calls traveling sales conventions. He determined to have a personal representative of the company visit exhibitors, distributors, dealers and salesmen. He chose Sales Manager S. S. Cassard, and how well Mr. Cassard succeeded is now a matter of record.

"Dick" Cassard is so well known to the industry that it will be difficult for many to believe it was necessary for him to get acquainted with those interested in his line. But there is quite a bit of land north, south and west of the metropolis which is inhabited by exhibitors who spend just as much money and have just as well furnished and well equipped theatres as the finest in New York.

Mr. Cassard found that a majority of these exhibitors had been buying Power's projectors for years through distributors and dealers, but had never come into personal contract with anybody connected with the main office. He found his assignment of meeting such individuals even more pleasant than he had anticipated.

The sales manager is a past master in the art of putting the personal touch into correspondence, but to really know him the exhibitor has to meet him. On this trip Mr. Cassard left behind him a long trail of friends and good will, and many smiling faces, because "Dick" Cassard would never qualify as an undertaker. The trail, which extended from New York to New Orleans and as far west and north as Minneapolis, was well illuminated with smiles at all important points.

Mr. Earl regards his idea as a proved success and the traveling sales convention will hereafter be a regular feature of the company's program.

Triangle Film Booking Heavily.

"Betty of Greystone," containing that four star combination, Dorothy Gish, Owen Moore, Allan Dwan and D. W. Griffith, which was released by Triangle December 14 as its holiday offering to exhibitors, is reported to be booked heavily as its predecessor in Triangle's list of recreated production, "The Flame of the Yukon."

The picture was produced by Triangle under the personal supervision of D. W. Griffith. Allan Dwan directed Miss Gish who plays the stellar role. Owen Moore leads an exceptionally capable supporting cast which includes George Fawcett, Kate Bruce and Norman Selby (Kid McCoy.)

"Night of the Dub" Spreads Smiles.

Ernest Truex is spreading sunny smiles by his comic characterization of Ernie Biggs in "The Night of the Dub," the initial Paramount-Truex comedy presented by Amedee J. Van Beuren. Some of the theatres in which this comedy has created merriment are: The Nixon-Grand in Pittsburgh: the Modern and the Beacon in Boston: the Strand in Birmingham, Ala.; Loew's Palace Washington, D. C.; the Arcade in Jacksonville, Fla.; and the Strand in Providence, Rhode Island.

Multum in Parvo.
In other words, much studio in small space. Famous Players-Lasky, Long Island City.

Printed Program of a New Theatre Should Be More or Less Historical

By W. M. Gladish

WITH the erection and opening of so many picture theatres in many cities on this continent, there is a current need for ideas for announcement programs for distribution at opening performances or during a first week of a new theatre.

Just what should be featured in such an opening program or souvenir booklet? The man who is able to build a big theatre is sometimes at sea when it comes to details of printing, whereas the experienced writer would have little or no idea how to go about the construction of a film palace. A suggested introduction for a souvenir program for a house opening therefore probably is not out of place.

The opening program of a new theatre should be more or less historical in order to show the big contrast between the modern moving picture theatre and the store show of a few years ago. There should also be an indirect comparison with the legitimate stage, but more harm than good will be accomplished if the theatre manager takes a "rap" at the "speakies."

In a Class by Itself.

Many truthful claims can be made for appointments in the up-to-date moving picture theatre and the truth about orchestral features, the variety of the screen, the comfort details and other facts is also quite sufficient to earn attention and respect. For it is indeed true that the modern moving picture theatre is in a class by itself and that it is the near-goal of perfection in numerous respects.

Below is given editorial material that can be used, with possible variations, for the opening of any large moving picture theatre in practically any city of the country, if desired. The offered statement, if used in whole or in part, can be headed "Something about Moving Pictures" or "Introducing Ourselves" or "A Word About the Great Industry," "The Advancement of Moving Pictures," "The Development of the Moving Picture Theatre," "The Advance in Film Art," "The Culmination of Ideals," etc.

Origin of the Moving Picture.

Following is the suggested introduction for the printed program of a new theatre:

One of the outstanding romances of modern life has been the phenomenal development of the moving picture business. Within a comparatively short period of a few years, moving pictures have advanced from the experimental stage to a plane of perfection. It was only in 1893 that Holland Brothers, of Ottawa, Ontario, made the first practical presentation of moving pictures, this being the "screening" of Edison's Kinetoscope in New York. Several years followed, however, before any further advancement of note was made with moving picture films for practical purposes.

The films produced were more than double the size of the present celluloid strips and many faults could be seen in their presentation. Progress came slowly but surely, however, and forerunner of the modern moving picture palace made its appearance. This was the old "store show" which was soon to be found in many cities.

The Old Store Show.

Not more than 500 feet of film made up the sole feature which was presented in the store shows and every detail of a performance was crude. The one-piece "orchestra" rattled off a couple of tunes, a "lecturer" told of the wonderful facts about moving pictures and the one picture was then presented. This picture probably consisted of a passing railway train or a view of horsemen galloping rapidly down a road. The picture was all over in five minutes and the whole performance was concluded in ten minutes.

The usual charge was 5 cents and the quicker that the proprietor could get patrons into and out of the store the more successful he was. There was no thought for comfort, ventilation, lighting effects or other details which are now so important. Frequently a small phonograph scraped away on one tune out in front of the store show and the proprietor of the show acted as spieler, ticket seller, ticket taker, machine operator, lecturer, pianist and usher—all in one.

Theatres Begin Developing the Industry.

The store show had its day because a few experiences were sufficient. After the novelty of seeing the first pictures had passed off, the crude store show held little attractiveness for the discriminating person. The small theatre replaced the store show and 5 cent admission prices became forgotten eventually. The moving picture theatre gradually, yet rapidly, became more pretentious. It has expanded in every direction. The one-man show has become an amusement palace in which the number of employes frequently reaches the fifty or one hundred mark. The orchestra of the big modern moving picture theatre is now invariably larger than that found in the best of high class dramatic theatres, and the music feature alone receives a vast amount of attention.

Irene Boyle
Leading woman in Edgar Lewis' production for Pathe, "Other Men's Shoes."

Luxurious Appointments.

How different in every respect is the modern moving picture palace to the tiny show of just a few years ago! The film theatre has a style of architecture all its own and the many appointments show the result of intensified study. What is more comfortable and entertaining than a few hours spent in a moving picture theatre of an afternoon or an evening? There is an elegance of appointment that is both elevating and inspiring. The usual programme is entertaining, amusing, edifying and thrilling. The music is wonderfully sublime. The theatre attendants are obliging and courteous. As you recline in your seat there is not a strain or discomfort while the magnificent film production unfolds before your gaze.

The World Before Your Eyes.

The screen takes you to all parts of the world in just a few minutes. The story of a book is revealed in life-like form before your eyes. You laugh heartily over the antics of comedians or complex situations in a funny picture. The news of the day is portrayed in actual representation so that you can see more in a moment than what could be described in a column of newspaper space. Developments in the sphere of science are unfolded. You are taught how various commodities are manufactured. The scenic beauties of nature's playgrounds are shown in all their splendor. All the while wonderful music adds color to the views before you. It is all remarkable.

Such is the situation to be found in this theatre, every detail of which has been arranged with a view to giving a maximum of healthy pleasure and entertainment for every patron, old or young, large or small. Tens of thousands of dollars—a real fortune—has been spent in providing such a theatre as this, and in so doing every thought has been given to details which will make it all to be desired.

This theatre stands as the latest word in perfection of moving picture entertainment. That our service to you will be in keeping with the richness of structural appointments is also self-evident and assured. You will find in this theatre every possible comfort, attraction and service.

The Management.

To Feature Ince Productions.

A series of Ralph Ince special productions for 1920 is announced from the office of the Selznick Enterprises by Myron Selznick, who at the same time stated that it was intended to make these specials the big feature productions of the year.

"Eyes of Youth" at the Woodlawn Helped Chicago Celebrate New Year

WHAT is, perhaps, the greatest holiday celebration in the history of the spoken or silent drama, is claimed by Chicago, where, for the first time in its breezy life, six theatres are conducting midnight performances. Chicago inaugurated this method of taking care of the holiday crowds more comfortably, because the fun-loving, gaiety-seeking, generous-speaking Middle West metropolis wants to celebrate its Christmas and incoming New Year with all the verve and dash of the gallants so often seen on stage and screen—and for this reason they turn out in overwhelming numbers to see their favorites.

"Eyes of Youth," booked for New Year's Eve, was the crowning event of the entire youth. For the third time within the past few weeks, each occasion having been under distinctly different auspices, "Eyes of Youth" was presented in that city on Sunday, December 28, at the Woodlawn Theatre. Notwithstanding the inclement weather, throngs of people anxious to see the picture waited all day to push, crowd, or smile their way through in order to gain admittance. So great were the throngs that after a hurried consultation of the theatre management, it was decided that an extra performance put on in the evening would be the only way of solving the difficulty—which was done.

Booked Well Ahead.

The presentation of "Eyes of Youth" in Chicago has been accompanied with the most satisfactory results. The Playhouse Theatre enjoyed a three-weeks' run, beginning November 23, at increased admissions, and announced the house record broken the very first day, as did the Castle Theatre, which played the picture the last two weeks in December to unprecedented business.

Following the engagement at the Woodlawn Theatre, "Eyes of Youth" will be seen at the People's Theatre and Halfield Theatre and will play all theatres in the Ascher Brothers' Circuit, as well as Trinz & Lubliner Theatres and the Balaban & Katz Circuit.

New Vitagraph Film Gives Miss Leslie Opportunities

GLADYS LESLIE has a most emotional role in "The Midnight Bride," her final Vitagraph feature which will be an early January release. It was during the middle of last summer that Albert E. Smith, president of Vitagraph, decided that Miss Leslie had displayed a decided ability for serious roles and that she should no longer devote her talents entirely to the lighter comedy roles. As Belinda, in "The Girl Woman," her first serious role, she made a decided hit and then followed "The Gray Towers Mystery" and "The Golden Shower," in both of which she added to her fame.

"The Midnight Bride" was adapted to the screen from "The Marriage of Little Jeanne Sterling," a magazine story by Charles Stokes Wayne.

Vitagraph Engages Brown.

Melville Brown, who has written and directed a number of successful comedies, has been engaged by Vitagraph to direct Montgomery and Rock in their future comedies. Before joining Vitagraph as a director Mr. Brown was associated with Charlie Chaplin. He was co-director for Mabel Normand and wrote the script for "The Pest," in which she starred.

Indorsement from Miami Valley Men For National Picture Theatres, Inc.

AN indorsement was given the National Picture Theatres, Inc., founded by Lewis J. Selznick, by the Miami Valley Exhibitors League at a special meeting of that organization held recently. Three members of the organization, comprising a special committee, spent four days in New York investigating the merits of the new organization.

The three men were: John Seifert, president of the Miami Valley League; A. F. Kinsler, secretary, and Peter Zander. They conferred with Mr. Selznick and officers of the New York State Exhibitors' League, with which the Ohio organization is closely associated.

The report of the investigating committee resulted in a hearty indorsement of the National Picture Theatres, Inc., which it is hoped will prove the salvation of the independent exhibitor. The forming of this organization by the head of the Selznick enterprises has been welcomed by exhibitors, and this indorsement by the Miami Valley League is proof of appreciation.

Pioneer Names New Manager for Buffalo and Cleveland

PIONEER FILM CORPORATION announces that new managers have been installed in some of its exchanges, beginning with the New Year. In Buffalo, R. T. Murphy, formerly chief assistant to the exchange manager, becomes manager, in place of I. Come, who recently resigned after nearly a year's service. Mr. Cobe will go to Florida.

In the Cleveland office, D. C. Davidson succeeds C. R. Nelson Morris. It is the purpose of the new managers to begin intensive drives in their respective territories. Mr. Murphy is already well acquainted with his territory, and Mr. Davidson has been an exhibitor in the Ohio territory. Later he joined the Fox forces in Cleveland, with which he made an enviable record. Mr. Davidson's assistant will be R. E. Kerely.

The "Eye" Sign.
Harry Meyers, just out of the guard house in Sol Lesser's serial, "Sky-Eye."

Kinograms' Holiday Issue Replete with Filmed News

The holiday issue of Kinograms is full of interesting news that should gladden the hearts of all screen patrons. The "Soviet Ark" is at sea, bound for an unknown port in Russia.

Kinograms seems to be very fond of students. This time we meet the Japanese cadets as they arrive on the Imperial training ship "Yakuma" in San Francisco. To bring relief to the victims of the flood at Montgomery, Ala., a number of planes are flying over that city into the stricken river regions, seeking ways to aid the inundated sections.

Where does Christmas holly come from? Kinograms takes us to the woodlands of Tennessee, where the cutting of these decorative garlands takes place.

We have all been reading about Tabby, the political cat that is accused of graft. Her pictures are very scarce, but Kinograms managed to snap her.

Everybody is interested in unusual weddings. This particular ceremony took place in the gardens at Tokio where Gaishiro Asanac, head of Toyo Kison Kaisha (steamship company) and his bride posed for a Kinograms photographer. We see little Frank Emery Nealon, who was expressed from San Francisco to London, England, reach New York City on time, despite the Xmas rush. Richard Croker and his Indian bride, who visit New York just about this time every year, before leaving for their home in Palm Beach for the winter months, arrived from England on the Carmania.

Breaking the News Gently.

Realizing that exhibitors often have difficulty in making changes of prices, Fred W. Voigt, manager of the Metro branch at San Francisco, has made up a series of ten slides for the use of customers, designed to break the news gently to patrons that higher prices of admission are to follow. These slides call attention to the great improvement in the quality of moving pictures of late and of the plans for maintaining and even bettering this standard. The increased cost of operating theatres is cited, and the statement is then made that slight advances in admission prices must be made. Exhibitors who have made use of the service declare that complaints are much fewer than when prices are increased without warning.

Tries Midnight Matinee and Town Sits Up, Takes Notice and Goes

AN exploitation campaign recommended to exhibitors in cities under 100,000 population as a sure-fire means of arousing a storm of public interest has just been advanced by Lawrence J. Lester, manager of the Rivoli Theatre, Columbia, S. C., in the preferment of a special feature attraction.

According to Mr. Lester, the most certain way of setting the public interest bee to buzzing is to launch some undertaking that requires the co-operation and attention of that portion of a city which wants to be known as "big-timers." With this idea in view, Mr.

IF MY OLD WOMAN WASN'T SEEIN' THE SHOW SHE'D NEVER BELIEVE I WAS WORKIN' THIS LATE
I AIN'T TOOK IN A FARE AFTER MIDNIGHT SINCE THE YEAR OF THE BIG WIND

The Two Citizens Who Didn't See It.
"It," of course, being the first midnight motion picture show in Columbia, S. C.

Lester decided on a "midnight frolic" in the form of a midnight showing of "Auction of Souls," starring Aurora Mardiganian and for which First National Exhibitors' Circuit is the official distributor, as the means of widespread promotion interests.

Ticket Speculators Get Busy.

"There are cities," said Mr. Lester, "where such a thing as a show at 12.01 is nothing out of the ordinary. But in Columbia this sort of an affair means only a New Year's or Armistice Day celebration. We set Monday at 12.01 a. m. as the hour to start off the first showing of 'Auction of Souls,' and although it was reasonable to suppose that the young blood of the city would be present we were hardly prepared for the things that happened."

Seizing upon the event as a logical forewarning of the bringing of the glamour of New York's theatrical fascination to Columbia, ticket speculators quickly bought up a large portion of the best seats. When the news spread that ticket speculation was very much in evidence, this further enhanced the value and novelty of the affair in the minds of local people. And, rather than be thought cheap, especially in the sight of ladies, Columbia gentlemen enjoyed being scalped to the sum of $4 or more for a fifty-cent seat.

Traction Company Co-operates.

Further exploitation was added to the campaign when Mr. Lester arranged with the local street car company to provide extra cars until the wee hours of the morning for those who decided to partake of the "midnight matinee" at the Rivoli. When announcement to this effect was thrown on the screen a few days before the big joyfest the audience broke into applause and cheers.

When midnight on Monday arrived, approximately 1,200 persons were on hand for the performance. Two solid blocks were lined at the curbs with automobiles. Hundreds were unable to gain admission.

Quickly Spots an Armenian.

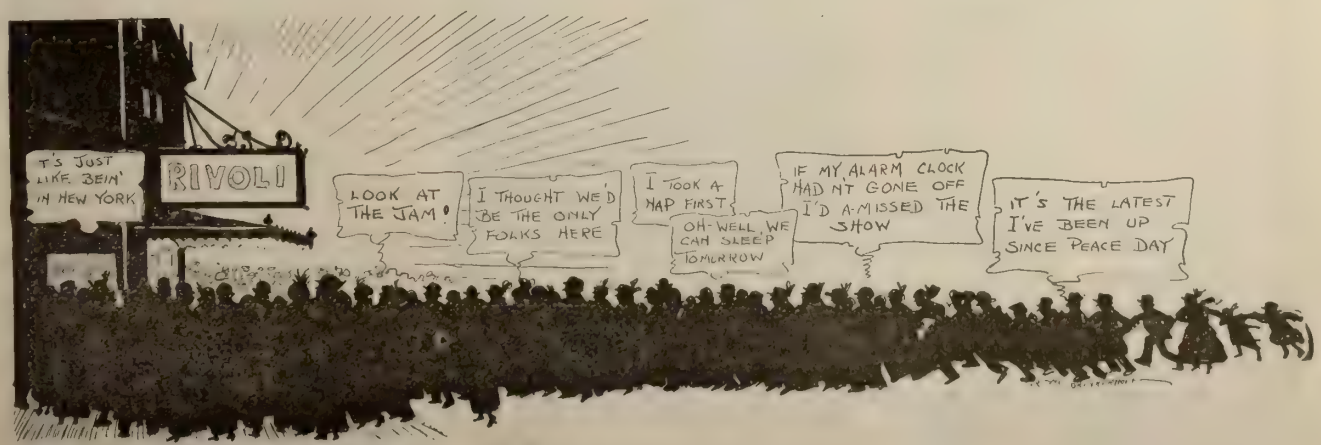
Mr. Lester had occasion to evidence his showmanship when he spotted an unusual-looking individual attempting to make his way into the theatre. It happened that this person was a native Armenian. He was soon closeted in a private office with Mr. Lester where he authenticated every incident in the picture. He was prevailed upon to write a letter to the daily papers of Columbia, explaining that the screen story of his ravished country was wonderful. This brought more free space for the Rivoli.

"Write to Every Paper in Columbia"—
"As a native Armenian you can verify everything in the production."

With this start, such a popular demand for "Auction of Souls" arose that Mr. Lester found it expedient to show the attraction at the Rivoli and Rialto Theatres, both of which he controls, simultaneously.

"Buying a picture as cheap as you can, spreading a few one and three sheets in the lobby and hiring an orchestra isn't managing a theatre," explained Mr. Lester. "It takes showmanship and that means exploitation."

The advertising pages of Moving Picture World tell the story of picture production as it progresses week by week. The text pages give the minute details. What the style pages represent to the up-to-date merchant so do the advertising pages of Moving Picture World inform and keep posted the picture showman.


T'S JUST LIKE BEIN' IN NEW YORK
RIVOLI
LOOK AT THE JAM!
I THOUGHT WE'D BE THE ONLY FOLKS HERE
I TOOK A NAP FIRST
OH-WELL, WE CAN SLEEP TOMORROW
IF MY ALARM CLOCK HAD'NT GONE OFF I'D A-MISSED THE SHOW
IT'S THE LATEST I'VE BEEN UP SINCE PEACE DAY

This Is the Way Columbia, S. C., Welcomed Its First Midnight Show.
The attraction was First National's sensational feature, "Auction of Souls," and the late comers paid as high as four dollars a seat.

Realart Advertising the Direct Line of Communication With the Exhibitor

ADVERTISING has been the direct line of communication between Realart Pictures Corporation, exhibitor and public since the first day of the producing company's existence. Whether by printed page or by electric display, Realart has placed itself and its promise before the country through the medium of advertising.

Like all modern industries Realart has depended upon publicity to put across its new message, and by consistent advertising in the trade journals it has become a familiar name in the motion picture business. A page of printed promises was the exhibitor's first acquaintance with Realart. The company has subsequently spared neither effort nor expense to put before the exhibitor through the recognized trade mediums the story of its activities in behalf of the Realart initial "Program for 1919-1920 and forever afterward."

Spokesmen of the Industry.

Believing that the trade papers are the true spokesmen of the industry and that the exhibitors who subscribe to them are the wide-awake and progressive members of a business that develops overnight. Realart has never failed to work hand in hand with these journals, not alone through the advertising columns but through the new pages and the splendid sections devoted to special service for the exhibitor.

In all of its advertising Realart has maintained a distinctive policy of combining artistic effect with sound business representation, so that in this field, too, the motion picture business might retain the privilege of being an industry that works hand in hand with the arts. The colored inserts that have marked the advertising presentation of Realart policies and pictures from the beginning, have attracted comment from many directions.

Costly Electric Sign.

The Realart electric sign, at the corner of Forty-second street and Broadway, New York City, is a definite example of this young corporation's belief in the value of large scale advertising. Towering twelve stories above one of the most famous corners of the world, the "Girl in the Swing" electric display cost $108,000 and is said to be visible to more than 1,000,000 people every twenty-four hours.

Under the direction of John Pond Fritts, Realart has organized an efficient publicity department whose aim is to give real service to the exhibitor and at the same time to avoid the waste and errors that have been natural in the development of this field. Through the aid of branch managers and exploitation men, Realart is keeping in direct touch with experienced exhibitors who are informed as to the practical benefits of exploitation and publicity work. In this way the company is not only keeping to its original policy of exhibitor service, but is giving showmen the kind of help that experience has taught them is necessary and beneficial.

A Disciple of Advertising.

Although Realart was organized only a short time ago, its development has been rapid and certain and by means of advertising and publicity its officials believe that now it is as well known as many other concerns which have been in the field for years. A disciple of consistent advertising, Realart has put its program and its plans before the exhibitor and the public in a comprehensive campaign that has left nothing undone to acquaint everyone with its activities.

Eleven Theatres at $3,425,000

BELOW is the chronicle of eleven new motion picture theatres going up in various parts of the country at a total cost of $3,425,000. Last week we listed eight new houses, costing close to two millions. These lists as now compiled include only theatres costing $100,000 and over.

Here are the newcomers:

*Belleville, Ill.—Henry Schroeder, 3845 Louisiana avenue, St. Louis, Mo., has contract for four-story brick and concrete theatre, store and hotel building for Dickens Hotel & Theatre Building Corporation, to cost $125,000.

Chicago, Ill.—Contract has been let for erection of one-story theatre and store building, at 63d street and Marshfield avenue, for Ascher Brothers, to cost $600,000.

Hutchinson, Kan.—Columbia Realty & Amusement Company has plans by F. E. McIlvain, Kansas City, Mo., for two-story brick and terra cotta moving picture and vaudeville theatre, to cost $100,000. A $25,000 pipe organ will be installed.

Monroe, La.—Saenger Amusement Company will erect large theatre here, to cost about $250,000.

Baltimore, Md.—Pleasant Pennington, 52 Vandervilt avenue, New York, is preparing plans for brick, stone and terra cotta theatre, to cost about $500,000. Address Harry W. Webb, Parkway Amusement Company, 1820 North Charles street.

Flint, Mich.—Globe Theatre Stock Company has plans for one-story brick and terra cotta theatre, to be erected at Saginaw and Williams streets, to cost $100,000.

Minneapolis, Minn.—Industrial Investment Company, 807 Hennepin avenue, has plans by J. E. O. Pridmore, Chicago, for one-story brick and terra cotta theatre, at Eighth street and Hennepin avenue, to cost $400,000.

Brooklyn, N. Y.—Louis Gold, 44 Court street, has contract o erect two-story theatre at Fifth and Bay Ridge avenues, with seating capaciy of 2,500, for Marcus Loew, 1493 Broadway, New York, to cost $400,000.

Norfolk, Va.—Allan G. Burrow will erect moving picture theatre, to be known as Broadway, with seating capacity of 2,400, to cost $300,000. Lessees R. D. Craver, Charlotte, N. C., and John F. Pryor, Danville, Va.

Manitowac, Wis.—George Brothers will erect theatre, with seating capacity of 1,000, to cost $150,000.

Superior, Wis.—Cook Brothers, of Duluth, Minn., owners and operators of Grand Theatre in that city, have leased St. Hotel site and plan to construct theatre, to cost $500,000.

* Additional information since previous report.

Famous Players Studio to Elaborate on "Still" Work

ONE of the most elaborate still photograph studios and laboratories in the country will be installed in the new studio of the Famous Players-Lasky Corporation. J. N. Naulty, general manager of the eastern studios, has taken great care that this important branch of the studio will be perfect in every detail to insure excellent results. The capacity will be 10,000 of 8 by 10 stills a day.

The most important feature will be the portrait gallery, which will be equipped with two cameras using the best portrait lenses obtainable and with facilities for daylight or artificial lighting. Any kind of background desired may be constructed at a moment's notice.

One large room will be devoted exclusively to the making of bromide enlargements. Two modern enlarging machines will take care of this work. The drying room will be equipped with electrically driven and heated machines for drying matte surface prints and a specially designed machine for drying ferrotyped prints. Coloring and spotting will be done in a room by itself and the retouching, experts being employed in this work, will be carried on in the room adjoining.

Automatic and hand printing machines will be installed in a separate room with the tanks containing the developing and washing fluids. In the filing room thousands of negatives will be filed so that any scene in any picture may be located at a moment's notice.

Mr. Naulty has put William O. Lyman in charge of this department. Mr. Lyman has for a year and a half been connected with the studio in this line of work.

First Lyons-Moran Comedy Drama.

The first of the five-reel comedy dramas in which Eddie Lyons and Lee Moran, Universal's team of fun-flingers, will be featured will be "Everything But the Truth," Edgar Franklyn's humorous story, the screen rights of which have just been purchased from the Frank A. Munsey Company, by Universal.

Brunet Announces Branch Managers Who Won Prizes Offered by Pathé

IN a competition among branch managers that brought the business of every Pathe department to the highest totals ever recorded in its history, the following winners of the three big prizes during "Quimby Tribute Month" has been announced by Vice-President Paul Brunet.

W. A. Aschmann, Milwaukee, winner of first prize, a $1,000 platinum diamond ring, which under the conditions of the contest went to "the wife of the manager who secured during November the greatest amount of new business in proportion to the rating of his office, and the greatest increase in collections over the average collections for his office for the months of July, August and September.

C. A. Taylor, of Buffalo, winner of second prize, a $500 platinum diamond ring, "awarded the wife of the manager whose showing was second best to the winner of the first prize."

Thirty-Two Participated.

R. S. Shrader, of Indianapolis, winner of the special prize, $1,000 in cash, "awarded by Hal E. Roach, producer of the Harold Lloyd comedies, to the branch manager who secured the greatest amount of business in proportion to the rating of his office, on the special $100,000 two-reel Lloyd comedies during the month of November."

In announcing the awards, Mr. Brunet added that "Quimby Tribute Month" was a success beyond comprehension. The November collections were by far the greatest in the history of Pathe, and they topped a figure the organization had long been striving to attain.

Thirty-two branch managers participated in the competition, and there was not a single office which did not surpass its best previous month.

Doris Kenyon Play Has Many Profitable Showings

DORIS KENYON'S first W. W. Hodkinson release, "The Bandbox," the Deitrich-Beck production of Louis Joseph Vance's gripping stroy, is winning for the beautiful artist exhibitor and public esteem—the same high favor in which she is held by New York theatre goers as the featured player in the Broadway stage success, "The Girl in the Limousine." "The Bandbox" effectively brings out the charm, diversified talents and beauty of this accomplished young artiste, who, in a comparatively short time, enjoys the distinction of being at once a successful star in pictures and a pronounced favorite in the spoken drama.

Western as well as eastern showmen report success with the production. One of these is E. J. Myrick, managing director of the Peoples Theatre, Butte, Mont., where "The Bandbox" has just completed a very successful engagement, despite the fact that it was Doris Kenyon's first appearance at that house. The New Yale, Muskogee, Okla., also reported business far beyond the management's expectations in its holiday week engagement of "The Bandbox."

Two Indiana theatres, the La Salle, South Bend, and the Grand, Gary, found the Doris Kenyon picture a banner box office magnet during the holiday week. W. Waldo Freeman, managing director of the Palace, Great Falls, Mont., is now engaged on a big exploitation and advertising campaign for heralding "The Bandbox," which he has booked for early January presentation.

Canadians Want Pictures With a British Flavor

THE educationalists of Canada, to the number of 1,504 from all parts of the country, in session recently at Winnipeg, Manitoba, adopted a resolution in which a desire was expressed for moving pictures with a Canadian or British tone. They also asked that the hand of the various boards of censorship in Canada be strengthened for the usual reason—the raising of the standard of the moving picture industry.

The suggestion that posters are risque in order to arouse interest in a comparatively calm feature is quite a new impression, and if the National Educational Council is able to carry through its wishes, all theatre advertisements in newspapers and magazines, as well as the poster displays, may have to be passed by the censors. In this connection, it is pointed out that the municipal authorities of Toronto and Montreal actually do examine all posters to require the covering up of weapons and to hide scenes that are a little too vampish. The Montreal police officials, by the way, have formed a habit of stamping their "Approuve" mark on the face, neck or shoulders of a star player—so that he who runs may read. This habit led to protests upon the part of Montreal moving picture interests not long ago.

It has also been a fact that Montreal police officials have wrecked handsome lobby displays because the proprietor of the theatre had not sought the approval of the police for a painted setting of original design which had been arranged for a current attraction. All that was needed to make these settings or displays perfect in the eyes of the authorities was the stamped word "Approuve" on the figure or scene depicted. As a majority of the people of Montreal are of French extraction, the official stamp is in the French language.

She Belies Her Name.
Charlotte Walker riding one of her string in her American feature, "Eve in Exile."

Numa Starts Its New Year with "Return of Tarzan"

NUMA Pictures Corporation starts the New Year with "The Return of Tarzan," promising to be one of the big screen production of the year, near completion. Under the direction and supervision of Harry Revier and George M. Merrick, the company has, according to reports, and no little protesting from players, obtained some startling camera effects for the jungle episodes of the story, now being filmed in California. Gene Pollar, who plays "Tarzan," has had two encounters with lions, supposedly trained, but according to the actor, "trained to be lions," while Armond Cortez was severely injured while film-fighting a big ape.

Four new names have been added to the cast. Karla Schramm plays the leading feminine role, with Arthur Morriston, Jack Leonard and Phil Gostrock.

Incidentally, according to A. L. Burt, publishers of the Tarzan books, they are among the best sellers in fictionland today. Harry Burt, of the firm, is quoted as saying: "We have great difficulty in meeting the insistant demand for the Tarzan stories. Their popularity has never waned. You would be surprised to know the number of inquiries we receive from all sections o fthe country as to when there is to be a further adventure story of this character."

Zellners Are Now Members of Metro Scenario Family

THE Zellners—Arthur and Lois—have moved into offices in the administration building of the Metro studios in Hollywood and are now members of the Metro scenario staff headed by June Mathis. They are picturizing "Fine Feathers" and "An Outsider," having completed the continuity for "Judah" and "Shore Acres."

Although Lois and Arthur Zellner plan their work together, Mrs. Zellner is rounding out the continuity and accepting the credit for pictures featuring Alice Lake, while Mr. Zellner is doing the same with those in which May Allison stars.

Lois Zellner will, therefore, have the screen credit for "Shore Acres," the American rural drama by the late James A. Herne. She is preparing "An Outsider," Miss Lake's next featuring vehicle. This play is by Julie Herne, daughter of James A., and deals with New York smart life.

Arthur Zellner will be credited with the continuity of "Judah." This "miracle girl" play by Henry Arthur Jones, the eminent English playwright, offers Miss Allison the most exacting dramatic role of her career. She will follow it with the characterization of the pretty wife in Eugene Walter's "Fine Feathers." Mr. Zellner is already working on the scenario script for this.

Morning Shows for Children.

Manager John T. Fiddes, of the Holman Theatre, Montreal, Quebec, gave a special children's show each morning during Christmas Week, the feature being the Fox special, "Ali Baba and the Forty Thieves." Mr. Fiddes engaged maids to be in attendance at each of these shows so that children could be left at the theatre while parents went shopping. The admission to children was 10 cents.

"Fighting Chance" Shows the Ultra-Fashionable Set

THERE have been two distinct periods in the writing career of Robert W. Chambers, American novelist: his first works dealt either with historical subjects or with fantasies that have seldom been equalled for imaginative power and weird charm; his later books have been largely confined to society life in and about the metropolis.

"The Fighting Chance," which is now being filmed by Famous Players-Lasky Corporation, with Charles Maigne as director and two noted players, Conrad Nagle and Anna Q. Nilsson, in the leading roles, was the first of the series of books which dealt with the ultra-fashionable set which in a sense has carried on the traditions of aristocracy of the old world, such as fox hunting and the like, in the hills of Westchester county and other environs of Manhattan.

The central figures, a man and a girl, both young and handsome, witty and cultured, obsessed by some hereditary peculiarity, offer unparalleled opportunities for screen interpretation and the other figures, the villain in particular, are equally good. Chambers is an adept at character drawing. His people are real, however artificial their environment.

Now Selecting Cast for Fitzmaurice Production

GEORGE FITZMAURICE is now selecting his cast preparatory to beginning his second George Fitzmaurice production for the Famous Players-Lasky Corporation. The title will be "The Man Who Killed," which was also the title of the famous French book and play. The play is by Pierre Frondaie and is based on the novel by Claude Farrere called "L'Homme qui Assassina." This French play was translated into English by Gilbert Cannan and Francis Keyser as "The Right to Kill" and produced with great success at His Majesty's Theatre, London, in 1915.

Pierre Frondaie, who dramatized the French novel also dramatized Pierre Louys' "Aphrodite," the motion picture rights to which were recently bought by Famous Players-Lasky Corporation.

Ouida Bergere is at present working on the continuity of "The Man Who Killed." The story has to do with the embassies in Turkey. Mr. Fitzmaurice has picked out a house of Turkish architecture built on one of the keys off the coast of Florida where he expects to film the exterior scenes. Also some scenes will be taken at Miami, where he will take his company as soon as the cast is complete.

Hampton Adds To List of Successes in Picturizing Emerson Hough Story

BENJAMIN B. HAMPTON'S career as a producer of a group of powerful author-supervised pictures from novels that have scored big successes has, in addition, built for him the record of "the producer without a failure." It is not often that a producer makes four such pictures as Stewart Edward White's "The Westerners," Zane Grey's "Desert Gold," Emerson Hough's "The Sagebrusher," now ready for pre-release in the larger cities, and Zane Greys' "Desert of Wheat," now completed but held for later release by the Hodkinson organization because of the record-breaking success of "Desert Gold" in all parts of the United States.

"The Sagebrusher" is from Mr. Hough's most recent novel, still rated by booksellers as one of the literary hits of the year. There is a slight and unintentional element of deception in the title, "The Sagebrusher," prompting a surmise that it is a western picture, whereas but for the name, which is, of course, retained from the very widespread popularity the novel attained, the story might just as easily be laid in Vermont or up-state New York.

Not a Western Picture.

Mr. Hough, in building the story and in aiding Mr. Hampton in producing it to the point where he autographs the main title as a sign of his complete satisfaction with it, really wrote a story that is independent of all environment.

Roy Stewart is the Doctor Barnes of both the novel and its picturization of "The Sagebrusher" and Marguerite De La Motte is the beautiful and pathetic Mary Warren. Noah Beery is the Sim Gage of the story. Other well known players in "The Sagebrusher," all having conspicuous roles, are Arthur Morrison, Betty Brice, Gordon Russell, Aggie Herring and Edwin Wallock.

Bacon to Produce Musical Comedy.

Louise Winter's short story, "Princess Virtue," has been dramatized by Lewis Allen Browne, and will be placed in rehearsal, shortly after the New Year by Gerald F. Bacon, prominent producer for both the stage and screen. B. C. Hilliam, composer of "Buddies" and Gitz Rice, who wrote the popular song success, "Dear Old Pal of Mine," are now engaged in writing the music and lyrics in collaboration.

Takes the Flowers and the Derby.
Does Glenn W. Cavendar, the "boob" featured in Fox Sunshine Comedies.

Owen Moore to Appear in Another Wodehouse Story

OWEN MOORE is to be featured in another story by Pelham Grenville Wodehouse. This announcement by Myron Selznick should gladden the admirers of this comedy-drama star.

"Love Among the Chickens" is the title of this new story which Mr. Selznick has purchased from this well-known author. It is a noteworthy fact that the first Owen Moore production under the Selznick banner was from the pen of Mr. Wodehouse. It was "Piccadilly Jim" and it has scored a remarkable success over the entire country.

Owen Moore is the type suited to give a screen version to the Wodehouse stories and in view of the fact that he scored such a success in the first one, it is only logical that this should be repeated in the newer one just purchased.

Production will start in the near future.

Next Viola Dana Picture To Be Directed by Howell

W. A. HOWELL has been engaged by Maxwell Karger, Metro director general, to direct Viola Dana in the Screen Classics, Inc., production of the comedy, "Eliza Comes to Stay." Mr. Howell left the legitimate stage in 1910 to start producing comedies, He originated the Falstaff comedy series, which was issued for three years.

Befor entering the motion picture field, Mr. Howell supported such actors as Richard Mansfield, Henry Irving and Louis James on the stage. Mr. Howell's father, Curtiss Howell, was an actor and producer of note, as was his grandfather.

"Eliza Comes to Stay" is a comedy drama written by H. V. Esmond. Miss Dana will enact "that daring girl, Eliza." In the original production at the Criterion Theatre in London, the part of Eliza was taken by the playwright's wife, Eva Moore.

"Bearcat" Film Going Strong.

The branch managers and sales force of the Republic Distributing Corporation decided that "When Bearcat Went Dry" would do a certain amount of business. Seven weeks after the picture was released it had passed its quota and now everything points to just double the amount of gross rentals the Republic Corporation hoped to receive. The Minneapolis district, which had agreed to do $6,000, has already passed the $15,000 mark. The New York City exchange will exceed their quota by $8,000. This branch will do on "Bearcat" in excess of $25,000.

For and Against As Applied to the Location of the Projection Room

By F. H. Richardson

LAST week we examined into the points in favor of and against the rear - of - the - auditorium - at - the-ceiling-line location arriving at the inevitable conclusion that, while it has unquestioned advantages, still such location automatically compels a more or less distorted picture, heavy waste in light, which means waste in electric energy, and inclines to decidedly inferior results as to sharpness of definition which results in added tendency to eyestrain.

In short, with its admitted advantages along certain lines, that location makes perfect screen results impossible and therefore lessens the power of the screen to sell seats, which is the real measure of efficiency in everything connected with a theatre. If by changing projection room location we sacrifice twenty seats, and so improve screen results that an average of fifty more seats a day are sold, then the sacrifice in fact is a gain.

Other Locations.

Let us now examine into other available locations. First there is the one at the rear of the main auditorium, in favor of which are:

(A) The fact that the lens will be very nearly directly opposite the center of the screen, with no distortion of the picture, which will be in its true proportions with objects therein appearing just as they actually did appear in life.

(B) As a rule the distance of projection will be very nearly ideal, hence there will be no unnecessary waste of light.

Against this location we find several things, as follows:

(A) The room will occupy space which might be devoted to the most expensive seats in the house.

(B) Due to clause A the tendency is to restrict the size of the room and thus seriously impede the work of projection by compelling the projectionist to work in cramped, uncomfortable quarters.

(C) Difficulty of making the room entirely sound proof.

(D) In this location the room would, unless the plans much favored for modern theatre auditoriums be changed, detract from the symmetry and beauty of the rear auditorium crescent.

(E) In many theatres the balcony front hangs so low that, if the light ray cleared the head of a man in standing position, as it must, it would not clear the balcony, and if it could be made to do both these, the projectionist could not see the top of his picture except when seated.

(F) Difficulty of ventilating in such manner that in case of fire all smoke and gases would be carried away.

Front of Balcony Location.

On the whole, while from the standpoint of an undistorted picture and ideal distance of projection the location is the very best there is, still the objections outweigh the advantages, except in the case of some theatres, where, due to the favorable balcony and rear auditorium construction, the objections either are greatly reduced or entirely removed.

In passing let it be noted that when this location is chosen, spacious rewinding, work and motor rooms may be arranged in the basement, immediately beneath the projection room.

The third available location for the projection room is at the front of the balcony. The writer, after a somewhat exhaustive examination into the practicability of this location, is convinced that, with some comparatively slight and entirely practical changes in balcony construction, the balcony front offers the best location of any.

Disadvantages of Location.

The following points are against it

(A) Liability of deflection of balcony under load, which would operate to move the light ray from its proper register on the screen. This, however, could, we are very sure, be easily taken care of in such manner that all up and down movement of the ray would be avoided, and such slight possible side movement as might take place would be entirely invisible if the picture lap over slightly on black. The writer will be glad without charges to supply his idea of a method for overcoming this fault to those interested.

(B) The unsightliness of all plans thus far presented for front-of-balcony location. This, also, we are quite certain could be almost if not entirely overcome. In fact, we are convinced that it is quite possible to locate the projection room in the balcony front and so camouflage it that very close inspection would be necessary by the ordinary observer to detect its presence.

Good Seats Sacrificed.

(C) The necessary sacrifice of high-priced seats. But this, too, may be, we are convinced, confined to the loss of one (the center) loge, or a total of perhaps eight feet wide (maybe a bit less) by whatever the depth of the loge boxes may be. Admitting the objection to this sacrifice, still if by making it we can so improve the screen result that a greater number of the other seats will be sold, then perhaps the apparent sacrifice will be indeed a gain. And surely no one will dispute the proposition that the avoidance of distortion will improve the screen result from the viewpoint of the audience, to say nothing of the gain through saving of electric energy and improvement of definition of the picture by reason of the shorter distance of projection.

(D) The liability of annoyance to the audience by noise emanating from the projection room. This, however, really amounts to nothing at all, because the location offers ample opportunity for sound-proofing, and if the projection ports be reduced to the actual requirement of the picture ray and the observation ports be properly covered with glass, no sound from the room will reach the audience, even though a portion thereof be seated immediately above and but perhaps a foot or two away from its ceiling.

No Smoke or Gas.

(E) Danger from panic caused by smoke in case of fire.

If ample vent pipes be supplied, and properly arranged and fused port shutters be provided, not one particle of smoke or gas will reach the auditorium, even from the worst possible film fire, and there will be plenty of room to provide vent pipes of any required dimensions.

(F) Added cost of construction. This is a valid objection, and one which cannot be overcome. To construct a proper projection room in the balcony front would probably cost considerably more than to construct it in the rear at the ceiling line. But, most emphatically, the added outlay would be more than justified. Fine, upholstered seats cost more than plain wooden ones, but what modern manager would hesitate at the added expenditure they involve? A plain, undecorated interior is very much cheaper than one which is artistically decorated, but who balks at the necessary expenditure?

A high-class feature is many times more costly than a production of inferior merit, but the modern manager fights for the first chance to book the costly feature. Why not, then, expend a few hundreds of dollars in providing a projection so located that the costly feature can be placed on the screen in the best possible way? Sounds like just plain common sense, does it not?

Many Architects at Fault.

In closing let me make the blunt assertion that the failure of architects to understand the requirements of practical projection, or to consult with those who do, has caused the serious hampering of projection in practically every high-class theatre in New York City, making for inferior screen results and the loss of probably 2,000 watts of electric energy a theatre, though the last is admittedly a very rough estimate only. However, taking ten downtown theatres in Manhattan and Brooklyn I venture the assertion that had the projection rooms been properly located, as they might have been, an equal could have been had at a saving of 200,000 watt hours of energy per day, which, incidentally, means quite a goodly number of tons of coal.

Please do not run away with the idea that I am making dogmatic statements, or quoting concrete figures. The loss I have indicated is but a very rough estimate, based, however, on many years' study of projection matters. It may be less or it may be more. But that the loss is present and is a very serious one cannot be successfully disputed; also there can be no manner of question as to the evil effects of distortion, or the effects of excessive distance on sharpness of focus.

The fact that a projection distance

calling for the use of an objective of not less than four-inch or more than five-inch equivalent focus is very much better than anything greater or less is beyond question, though it is not always practical to keep within those limits.

Anything less than four-inch equivalent focus involves difficulty in securing perfect sharpness of definition all over the screen, and anything over five-inch involves loss of light when working with high amperage, though up to a certain point this may be partially overcome and with advantage as to sharpness of picture. Beyond that point loss cannot be controlled.

Polish Star Engaged by Selznick Marvels at America's Lavishness

AMERICA'S lavishness and ability to entertain today is even more than a revelation to an actress who is already a star and who is the idol of her own nation. She is Mme. Halina Bruzovna, the Polish star who recently arrived in America after having served as a soldier and nurse in the war. Mme. Bruzovna came to America for two purposes, to win recognition on the American stage and to study the American people and their customs. While studying the English language she is to appear in Selznick productions, and has already completed "The Faded Butterfly," in which she had the leading role. This subject is one of the "Herbert Kaufman Weekly Page" releases, a departure in screen production which was announced last week by Lewis J. Selznick.

According to Mme. Bruzovna there are in America thousands of stars compared to a few in Poland, where she was considered a leading actress of the stage and screen. She held this distinguished position for more than eight years in Poland, and during that time devoted four summer seasons to appearing in motion picture productions with the Sfinc-Warsaw Company.

Artificial Unknown in Poland.

American motion pictures are beyond the comprehension of the average foreign producer, Mme. Bruzovna has stated. There are no large studios in Russia or Poland, and no pictures are made except during the summer season when the light is good. Inclosed studios with artificial lightings are unknown. When interviewed recently she made two interesting statements regarding the future of pictures in Poland. One was that for several years, in her opinion, the production of pictures would be small. This, she said, was due to the fact that there would and could not be any sale for Polish films in Russia or Germany due to the enmity existing. The other was that American films will probably dominate the market in Poland, especially the American dramas.

This Polish star was more than surprised to learn that beauty was one of the principal assets for making a reputation on the screens of America. American audiences demand beauty as well as talent, but in Poland and Russia dramatic talent is considered above all else.

Was Both Soldier and Nurse.

"American women," Mme. Bruzovna said, "are so different and really so wonderful that it is not surprising to find so many beautiful actresses on the stage and screen. America has such a population and vast field from which to draw, and although it is at first startling, it is easy to understand why the American audiences demand both beauty and brains."

She is very much interested in motion pictures, and while in America will make a study of the studio methods and production. While her husband was alive, and as major was senior officer of his regiment, she made a war drama in which this entire regiment took part. After she had served as a soldier and nurse during the war she again took up pictures, but the facilities were few. No motor cars and few capable male actors were to be had.

Prior to the war, Mme. Bruzovna stated, there was a marked interest in Poland and Russia in the production of photoplays, but actual production to a large degree was not started at the time the war commenced. All of the theatres exhibited pictures, but they were not considered money-makers as the American picture theatre is today.

Demand Melodrama.

Exploitation and advertising campaigns are unknown to Polish exhibitors. The theatre lobby contains the pictures of the stars and the newspapers carry announcements of the film which will be shown. Mme. Bruzovna said her pictures were heralded on the front page by the editors of the newspapers. According to a statement she made: "Every chauffeur, policeman, workingman and business man in Poland knows me—the theatre man doesn't have to advertise my picture or my stage play. It was seldom that I was not greeted by a crowd at the station when I was touring the cities of Poland."

The Polish people do not favor comedies, but demand on the screen or the stage melodramatic themes with intensified action. Every scene must have a thrill, and the more dramatic a production is, the better it is received.

Taking a Look at "The Grey Wolf's Ghost."
H. B. Warner, Robertson-Cole star, trying to out-look George Field in a steady-eye contest.

Minister Uses Screen in His Social Service Work

HOW a minister and his flock use a motion picture theatre to better social conditions in the home town was told to members of the Saint Andrew's Church Brotherhood, of Buffalo, at a recent meeting by the Rev. Dr. Robert E. Robbins, of Saint Mary's Church, Salamanca, N. Y.

Dr. Robbins discussed the social service problem of the modern community and advocated more recreation properly directed for the young men and women. Dr. Robbins was one of the factors in bringing about better social conditions in Salamanca. With the assistance of members of his congregation he took over a motion picture theatre in that city and put on the best plays available. The house is now paying a good profit. This is a tip for the pastors of other cities, if they want to better the social conditions in their village, he says. The motion picture will do it every time.

"Superman" Warmly Greeted.

Tower Film Corporation announces that its six-reel feature, "The Superman," which is now being released on the state rights market, is being received with great success in the territories where it is shown. Special exploitation is being arranged locally in every territory and the reports from exchangemen and exhibitors show big box office profits.

"The Superman" is now being released in the following territories: Washington, Oregon, Idaho, Montana, Georgia, Florida, Alabama, Tennessee, Kansas, Missouri, Iowa, Nebraska, North Carolina, South Carolina.

Many Novel Features Embodied in This Beautiful Copenhagen House

THE Palads-Theatre, at Copenhagen, is a theatre with a living, breathing personality. A fine, beautiful building in the very heart of the city, the theatre stands for all that is best in motion pictures and with unfailing fascination draws the crowds daily for the matinee and evening performances as well as for luncheon, tea, dinner and after-the-theatre supper. The theatre is built with imposing lines, part of the lower floor being used as a restaurant and cafe, while the rest is devoted to pictures, a French supper room and a promenade balcony jutting off from the main promenade on the upper floor.

A grand staircase resembling that of the Paris Opera House is one of the features that gives the building a distinguished air seldom found in moving picture theatres. The supporting arches and columns are of superb marble and add to the air of elegance without detracting from the cosy, homelike feeling of the place. The auditorium, which will seat 2,000, is also built in a lofty, simple style, the decorations consisting mainly in delicate handcarvings and handpaintings on the walls. Quaintly and ingeniously hand-wrought gratings cover the windows and make a pleasing decoration.

Tempting Danish Cooking.

The color scheme of the theatre adds to its charm. In the auditorium the tone is a soft, warm wistaria contrasted with old gold, which also appears in the huge, silk-covered lamps that light the theatre. In the restaurant the colorings are harmonious, the soft shades of the ceiling blending into the dainty colored marble paneling and mosaic floors. Numerous potted plants and palms fill the windows and nooks and corners, while cut flowers in silver vases furnish the decorations for the tables. One of the interesting novelties of the dining room is the cleverly-contrived cakes of ice in which bottles of wine, beer and liquor are served at the tables.

In the restaurant splendid Danish

Sophus Madsen.
Owner of the license and builder of the Palads-Theatre, Copenhagen.

cooking is served from the magic hands of Danish chefs, chief among the tempting things being real Danish pastries which are so popular on Broadway. Excellent music, both classical and popular, is played during the open hours, the guests often joining in with the words of the songs the orchestra plays.

The patrons of the theatre-restaurant comprise notables of Copenhagen's literary, art and political circles. The fashionable world as well as the work-a-day folk also attend the pictures and the audiences at the evening performances are usually dressed in evening clothes. Hats and cloaks are required to be checked at the cloak room before the people enter the auditorium. During the entr'acte the audience promenades, takes refreshments and smokes. After the intermission smoking is permitted in the theatre proper.

Go in Search of Ideas.

The managers and owners of the Palads-Theatre are progressive, wide-awake men. Among them is Sophus Madsen, a retired actor, who owns the license and built the theatre, and who now devotes his time to assisting in the management of the place, driving his car and sailing his yacht, which used to be one of the ex-Kaiser's prize winners. John Olsen, the managing director of the theatre, is a keen, young film man to whom the theatre owes much of its success. Mr. Olsen is not satisfied with seeing how things are done in Copenhagen, but wants to learn the best from every source, and as a consequence is always taking tours of investigation to New York, London, Paris, Berlin, Stockholm or any place where there is anything new in the way of theatres or films.

Mr. Olsen recently spent several months in New York. He was accompanied by Mrs. Olsen, who takes a keen interest in the theatre and who helped her husband choose the best American music, the best phonograph and records which would teach the Danish orches-

Looking Across the Square at Copenhagen's Palads-Theatre. Beautiful, and Holding an Unfailing Fascination.
The patrons of the theatre-restaurant comprise Copenhagen's literary and political notables and the city's world of fashion.

French Supper Room of Palads-Theatre; Draws Crowds for All Sorts of Functions.
Luncheon, tea, dinner, and after-the-theatre supper parties here are social establishments.

tra how to play jazz, and the best oil paintings in life size of American film stars which now grace the walls of the theatre.

Another of the directors is Carl Anderson, an able young banker who believes motion pictures are worth the serious consideration of bankers. Director F. Skaarup, a big film producer and one who knows the business from A to Z, has much to do with the selection of the films for the theatre. The managers publish a little weekly program-magazine which keeps the news of the theatre well before its patrons and attracts new ones.

Chief among the pictures shown at the Palads are those of the First National Exhibitors' Circuit of America.

The data for the description of the interesting theatre was furnished by David P. Howells, of 729 Seventh avenue, New York City.

"Auction of Souls" May Be Shown in Art Museum

SELDOM if ever does a motion picture evoke enough comment among the art enthusiasts of a city to warrant an official request from its art authorities to go forward to a film exchange for permanent exhibits of some scenes in the production.

That is what occurred, however, in Constantine, Mich., following the engagement of the First National Exhibitors' Circuit, special, "Auction of Souls," which recently played a two-days' engagement in that city. The picture created unusual comment, not only among the regular picture goers of Constantine, but among those with whom art is a hobby. Manager Harry Scott, of the Frist National Michigan Exchange, in Detroit, received a communication from H. J. Meyers, of Constantine, asking if arrangements could not be made to supply the Constantine Art Museum with several permanent exhibits based on several of the most beautiful scenes in the picture.

Although the request is unusual and consequently hard to grant, Mr. Scott is making every endeavor to furnish the people of Constantine with the exhibit. It is likely that oil paintings will be made from some of the scenes depicted in the large lobby displays that are accompanying the show in its tour.

Clothing Shortage on East Side, Thinks Miss Pearson

FOLKS on the lower East Side of New York have a marked love for souvenirs, so Virginia Pearson discovered on a recent personal appearance at Loew's Avenue B Theatre. To such extremes did the souvenir hunters and admirers of Miss Pearson go on this occasion that the police had difficulty in keeping Miss Pearson's wardrobe intact.

Sheldon Lewis, Miss Pearson's leading man and N. T. Grandlund, publicity director of the Loew houses, were in a disheveled condition when they finally succeeded in getting away.

The picture which Miss Pearson accompanied was "Impossible Catharine," made by Virginia Pearson Photoplays and released through Pathe. According to Marcus Loew the crowds at the Avenue B Theatre smashed all records for personal appearances on the East Side.

Miss Pearson and Sheldon Lewis have received several offers to return and be starred in legitimate productions on Broadway. It is likely that they will link up their stage and picture work and a big announcement of their plans is expected soon.

O'Brien Completes Fourth Picture.

Eugene O'Brien finished his fourth Selznick picture last week. Its title is "His Wife's Money." Mr. O'Brien's fifth picture has not been selected.

The Stairway of the Palads-Theatre, After That of the Paris Opera House.
The beauty of this theatre is a source of never failing power to attract Copenhagen's best.

Dealings in the Open Market

Conducted by C. S. Sewell

Hall Room Boys Appear in Person.

Flanagan and Edwards, principals in the Hall Room Boys Comedies for National Film Corporation, made a personal appearance for one week at the Strand Theatre, San Francisco, beginning January 2. Before entering the cinema field, Flanagan and Edwards were "big time" vaudevillians.

Views of Submarine U-35 Please Officials of Navy

C. B. PRICE CO., INC., who own the rights to "U-35.," showing the exploits of a German submarine, presented by permission of the British admiralty, report a heavy demand for this portrayal of underseas warfare. The pictures of the activities of "U-35" are said to have been taken for the exclusive entertainment of the Kaiser. The films were captured by the British navy and permission for their general release was obtained by the C. B. Price Co.

C. A. Meade, representative of C. B. Price, showed these pictures to Commander Foote of the United States Navy and many other officials at Washington, and received a most enthusiastic endorsement and a request that the Navy Department be furnished with a print for their official records

On Saturday evening, December 20, a special showing of the films was given at the Brooklyn Navy Yard. "U-35" is booked the entire week of January 5 at the Capitol Theatre, New York City; Keith's Theatre, Washington, D. C., and the California Theatre, San Francisco.

Ned Finley Company Goes South to Do Two Reelers

NED FINLEY and a company of fifteen players left last week for South, where they will produce a series of twenty-four two-reel mountain bandit stories for the Ned Finley Productions. They will make Esmeralda, N. C., their headquarters, but will work all through the Blue Ridge district.

Mr. Finley will be remembered as the one who made the famous O'Garry series for Vitagraph. Also he was featured in many of the company's productions. He will direct and will be assisted by John C. O'Loughlin, who will also act the "heavy" roles in the pictures and attend to the business affairs of the organization. Adele Kelly, who has supported Harry Morey, will have the female lead, while Dick Camp, a legitimate player, will enact the hero's role.

Hapsburg Leibe is writing the stories, while George Plimpton, formerly with Vitagraph, will put the scripts into scenario form. The company expects to have their first completed picture back within ten days if the weather conditions are favorable. As yet no plan has been devised for their release.

"Love Without Question," Is First Jans Feature Starring Olive Tell

JANS PICTURES, INC., announce as their first super-feature, "Love Without Question," in which Olive Tell will be starred under the direction of B. A. Rolfe. This is a filmization of C. Wadsworth Camp's popular novel, "The Abandoned Room."

Jans Pictures, Inc., have taken over the Peerless Studios at Fort Lee, New Jersey. The supporting cast has been engaged and the filming of the scenes is going ahead rapidly.

It is said that "Love Without Question" will provide Miss Tell with a particularly fine role, one that is well suited to her talents and which will be sure to please her admirers. The story is a romance containing thrills and suspense. The locale is Long Island and New York City, with many cabaret and handsome estate scenes.

Olive Tell, New Jans Star.
Starring in Jans Pictures' "Love Without Question," a picturization of Camp's novel, "The Abandoned Room."

The leading role presents Miss Tell as a type of innocent young American womanhood whose love is deep and without question. This young girl's love is so strong and all-consuming that it persists against all odds.

Jans Pictures, Inc., plan to give "Love Without Question" an elaborate production.

Dowling Will Cast in National Film.

Joseph J. Dowling, who appeared successfully as the patriarch in "The Miracle Man," is said to have further demonstrated his abilities as a character actor in the National Film Corporation's newest production, "The Kentucky Colonel," in which Mr. Dowling is cast in the title role.

"The Kentucky Colonel" is a screen version of Opie P. Read's book of the same name. It was adapted for motion picture purposes by L. V. Jefferson. William A. Seiter is directing the piece, assisted by "Scotty" Beall. The cast includes Francis McDonald, Elinor Field and Lloyd Bacon.

Beban to Appear in Person with His Next Production

SOL LESSER, who has formed a producing company to star George Beban, the noted delineator of Italian characters in a series of six pictures, announces that Mr. Beban will make a personal tour with his first picture, "One Man In A Million," now in the process of completion in Los Angeles.

In this production Mr. Beban again appears in his popular characterization of the sympathetic Italian.

It is undoubtedly the last mentioned play which has endeared Mr. Beban to the hearts of the public. Noted for his splendid characterization in "The Sign of the Rose," a stage play, also for his work in features, he has attained wide popularity, and there is hardly a big theatre anywhere in the country in which he has not appeared. Taking advantage of this opportunity, Mr. Lesser has decided in favor of a personal tour for Mr. Beban.

He will in all probability be accompanied by his son, George Beban, Jr., (Bob White) who has appeared with Mr. Beban in many of his productions.

Film Market Makes Sales on Several Selig Films

ROBERT W. PRIEST, president of The Film Market, Inc., reports the following sales on William N. Selig productions:

"The Spoilers," for northern New Jersey, to Fred W. Falkner, First National Exhibitors Exchange; for Iowa and Nebraska, to C. W. Jeffries, Des Moines; for Delaware, Maryland, District of Columbia and Virginia, to Harry F. Grelle, of Pittsburgh. "Beware of Strangers," for Washington and Oregon, to Greater Features, Inc., 2020 Third avenue, Seattle; "The City of Purple Dreams," "Who Shall Take My Life" and "Beware of Strangers," for eastern Pennsylvania and southern New Jersey, to Frank Hatch, 1337 Vine street, Philadelphia.

Charles Hutchison.
Well-known serial star in Allgood's 15-episode chapter play, "The Whirlwind."

Zierler Buys "Sacred Flame" for New York and Northern New Jersey

SAM ZIERLER, manager of Commonwealth Pictures, Inc., who owns the rights for "Eyes of Youth" for the State of New York, has purchased the New York State and northern New Jersey rights for the latest Schomer-Ross production, "The Sacred Flame." Mr. Zierler says: "This picture tells one of the most human stories I have ever seen on the screen. It's the kind of a story that the public wants because it rings true. Miss Stevens' acting is superb throughout. She gives just the right shades of emotion and expression in those scenes that are tense and gripping. Her work on the screen has always been an inspiration to me, for she is an actress of consummate skill.

"I purchased the rights to 'The Sacred Flame' for New York State and northern New Jersey for I recognized in this production those elements that make for successful exhibition. The supporting cast is brilliant, including as it does Muriel Ostriche and other well known players."

The story was conceived, written and produced under the personal direction of Abraham S. Schomer, among whose former succeses include such pictures as "Ruling Passions," "Today," "The Yellow Passport," "The Inner Man" and others.

"'The Sacred Flame,'" says Mr. Schomer, "brings to the screen one of the most human stories I have yet produced. Touch the hearts of your people and you have a winner. Its underlying theme is ingratitude and shows how cowardly and how debasing this trait really is.

"It shows up the frailties and weaknesses of human nature when subjected to the severe tests of character. My idea," says Mr. Schomer, "was not to make a preachment, but to point out the beauties of life as arrayed against the lower instincts. 'The Sacred Flame' really portrays how one young man couldn't stand prosperity."

Brilliant Outlook in Serial Field for 1920 Says Official of Allgood

THAT the serial business for 1920 promises to be bigger than ever is the opinion of Allgood Pictures Corporation, judging by the flood of inquiries for their new serial, "The Whirlwind," starring Charles Hutchison. According to Mr. Alperstein, the activity extends not alone throughout the United States, but in foreign territories, inquiries having been received from South America, Australia and other faraway sections.

"Instead of tiring of instalment stories, people seem to be eager for them in an ever increasing scale, particularly that type of serial that carries a genuine story as well as dramatic situations and thrilling stunts, such as 'The Whirlwind.' Exhibitors who have seen the advance episodes are enthusiastic, for in the opening instalments are a series of hazardous stunts performed by the fearless Hutchison that have never been duplicated on the screen," says the Allgood statement.

State rights are being sold faster than any preceding production ever handled by Allgood, with inquiries from people never before known in the state rights market.

No doubt the brilliant success of "The Great Gamble," produced by Allgood, has its bearing on the popularity of the new serial, but "The Whirlwind" outclasses "The Great Gamble" in a dozen different ways, says Mr. Alperstein, enabling us to offer to the world's market a serial of genuine merit.

Popular Short Stories to Be Filmed by National

SCREEN plays adapted from eight of the most popular magazine stories of 1919 will be produced by the National Film Corporation of America during the coming year. "This policy will place the writer of short magazine stories and serial novels in a different position than he has occupied heretofore," stated Mr. Bernstein, production manager, "as the National will produce film adaptations prior to the appearance of the story in book form, if a book is to be published."

Every picture to be made at the National studios on the West Coast during the coming year will be an "America First" product, written by American authors, with American settings, continued Mr. Bernstein, who has pledged the Department of the Interior practical support in its scheme for Americanization through motion pictures.

The first production of the National's "America First" series will be "Mary Minds Her Business," adapted from the serial now running in the Ladies' Home Journal, written by George Weston.

Fine Cast Supports Star in Latest Burston Serial

LOUIS BURSTON, president of Burston Films, Inc., claims that "The Hawk's Trail," his latest serial, starring King Baggot with Grace Darmond and Rhea Mitchell, is "the first serial de luxe," pointing not only to the lavishness of the production, the high type of the story, the absence of interpolated stunts, the unusual ability and standing of the featured players and star, but also to the notable cast of principals. Nearly every one of the latter has played leads or starred in noteworthy productions. The group includes such well-known and popular people as King Baggot, Grace Darmond and Rhea Mitchell; Harry Lorraine; George Seigman, seen recently in Griffiths "Heart of the World"; Stanton Heck, well-known heavy; Fred Windemere; Carl Stockdale; Carmen Phillips, former Universal player; Leo White; Art Belasco; Edna Robinson, famous for her interpretation of East Indian roles and dances; and Sylvia Joselyn. While "The Hawk's Trail" is a serial, President Burston is of the opinion that this cast entitled him to announce it as a "feature" of the highest class.

"Sky-Eye" Not a Serial But a Six-Reel Feature

THE Sol Lesser organization wishes to correct the impression that "Sky-Eye" is a serial. It is a feature in six reels that is being offered on the state-right market, and due to its unusual title, coupled with its sensationalism has led many to believe it is a serial. It is said to have enough thrills per foot to make a serial, and combined with a beautiful love story skilfully interwoven, to be the first picture of its kind.

Lieut. Russel J. Hunt as "Sky-Eye," eclipses the stunt of jumping from one plane to another in jumping from a speeding plane to a rushing train. To prove this stunt is not a freak, he rehearsed it several times, before finally getting it perfect.

Splendid advertising accessories have been prepared on this picture, including an elaborate press book of sixteen pages. An artistic assortment of photographs have been used, two pages are devoted to the exploitation of the picture. The newspaper stories deal with the many celebrities of the aerial world in "Sky-Eye," of the many risks taken in the production of the picture, and other unique points. The remainder of the book takes up the reproduction of all the accessories, including lobby photographs, posters, window card, herald, miniature photographs, slides, etc.

Sweden, Too, Has a Mary Who Is a "Movie" Queen

MARY JOHNSON, one of the brightest in the constellation of Swedish Biograph stars, gained her fame in ingenue roles just like "Our Mary."

Like the other Swedish film actresses, she belongs to the legitimate stage where she earned a reputation as a star all over her native land.

Miss Johnson began her cinema career three years ago when she played a few minor roles at Gothenburg. Her first hit was registered in "Puss in Boots," one of the earliest pictures produced by the Scandia Film Company. In "Sir Arne's Treasure," she comes to the fore proving herself the premier feminine star of the Swedish Biograph Company.

Excellent Exhibitors' Aids Offered in Connection with "Hawk's Trail"

FROM Burston Films, Inc., comes the announcement of the completion of publicity and advertising plans for the third Burston serial, "The Hawk's Trail," starring King Baggot, and featuring Grace Darmond and Rhea Mitchell; directed by W. S. Van Dyke under the personal supervision of Louis Burston. The nature of the story gives King Baggot a protean opportunity, as he is required to play a different character in nearly every episode. This has been used to advantage in designing the twenty-four sheet stock poster, which shows King Baggot "straight" as a heroic figure on the left, while along the lower border are arranged the various characters he assumes.

Special paper based on still photographs have been prepared for the episodes, and these include one-sheets, three-sheets and six-sheets. The variety of costumes and some of the handsome Oriental sets have been made to lend variety.

The Exhibitors' Book is full of helpful suggestions, including a long list of commendatory phrases from trade press reviews. Ready-to-use newspaper electros, publicity stories, and illustrations, player cuts, slides, lobby photos, banners and a page of "stunts" combine to give first aid in "getting them in" to the theatre. For novelty a recurring incident in the picture has been utilized cleverly. As "The Hawk," King Baggot has a way of leaving notice of his many unexpected visits in various disguises by placing in a prominent and not easily overlooked spot a hawk's feather. The constant and unexpected reappearence of the Hawk's "card" strikes terror to the hearts of "Iron" Dugan and his gang, whom the Hawk is hounding. The hawk's feather is being reproduced in a novel cut-out in large quantities. In addition to this, genuine hawk's feathers some eight inches in length are being sent out to state rights buyers as an advertisement.

Several Chinese Actors Appear in "Hawk's Trail"

CONSIDERING the rage for things Oriental, Louis Burston anticipated the movement by several months. In his latest serial, "The Hawk's Trail," in which King Baggot is starred, some of the most notable sets and action take place in an early episode. King Baggot as "The Hawk," a scientific criminologist, learns that Jean Drake, (Grace Desmond), whose interests he is trying to protect, has been lured to the Chinaman's place, and disguising himself as a high-caste Chinese, gains ready admittance, where a battle ensues.

All the Chinese characters in this episode are real Chinese with the exceptions of King Baggot and George Seigman. The full group of Chinese sets include a merchant's shop, a gambling room, the proprietor's living quarters, and a joss house. Oriental shops in both Los Angeles and San Francisco were ransacked for properties, and according to the Chinese members of the cast every detail was "allee light." "The Hawk's Trail" has been released and the state rights are in the hands of the W. H. Productions Company. A block of Southern, Middle Western and Coast states have already been sold, as well as Eastern, Central and Western Canada. This is the third serial from the Burston studios in a little over a year, and Producer Burston is reported working on a fourth.

Ivo Dawson Engaged for "Love Without Question"

IVO DAWSON has been engaged to play an important role in support of Olive Tell in "Love Without Question," which is to be the first of the Jans Pictures, Inc., super-features.

Mr. Dawson recently played a prominent part in the Paramount release, "The Miracle of Love," and is an experienced young player. His engagement of this young man is in line with the Jans idea of selecting carefully the proper sort of types to play various roles in their features. However it is announced that not types alone are considered, for acting ability must be combined so that a well balanced production may be presented.

"Love Without Question" is a picturization of C. Wadsworth Camp's novel, "The Abandoned Room." The scenario is by Violet Taggart Clark.

Filming of Osborne Story Is Completed by MacManus

EDWARD A. MacMANUS has completed "The Gray Brother," a dramatic drama by Thomas Mott Osborne. Sixty-two interior sets were found necessary to portray the romance of the underworld, besides street scenes, east side tenement interiors, unknown corners where crime is hatched, and frequented by-ways along the waterfronts of Manhattan, besides many scenes taken in and out of prisons.

Thirty-five hundred people appear in the scenes besides sixty odd screen players all of whom have prominent "bits" in the seven reels. Sidney Olcott directed the production, which is booked for release this week. It is expected that Mr. MacManus will start on another production right away. "The Gray Brother" is his second production of the year, "The Lost Battalion" being the first.

Pioneer Productions To Be Handled in Canada by Sterling Films, Ltd.

A FIVE-YEAR contract has been made between the Pioneer Film Corporation and the Sterling Films, Ltd., of Toronto, last week, for the handling of Pioneer Productions in the Dominion.

The Sterling Films, Ltd., is an organization composed of prominent independent exhibitors of Canada, and representative business men in fields not affiliated with the picture industry Starting with an exchange in Toronto, it is now engaged in instituting offices in Montreal, and before many weeks there will be a string of Sterling exchanges from the St. Lawrence to Vancouver.

The Sterling interests are headed by H. Miller and D. Dunkelman, while the general management is in the hands of I. Soskin. Mr. Soskin said: "The Sterling Films, Ltd., has a definite policy in regards to its future activities and development. We are here to serve the best interests of the exhibitor. We have in our company some of the foremost exhibitors in the Dominion, but at no time does the Sterling intend to enter into competition with its own customers by operating theatres."

The Sterling Films will handle the entire list of Pioneer features as well as the "Facts and Follies" series of one-reel comedy novelties.

Many Road Shows to Offer "House Without Children"

PLANS are under way to launch a number of road shows of "The House Without Children" throughout the United States and Canada.

A syndicate is being formed to take over the exhibition rights in a group of states and exploit it with singers, musical director, advance agents and managers. Remarkable success has been achieved by "The House Without Children" in the theatres where it has been presented as a regular percentage attraction that it was decided to take advantage of the opportunity to book on percentage with theatre owners.

Robert W. Priest, president of The Film Market, Inc., through which "The House Without Children" is being sold on the state right plan, is said to have formulated the plan for the wide exploitation.

Save $4.80 *by subscribing direct for Moving Picture World. News men charge the* 15 *cents per copy price. Send* $3 *and get your paper every week, by early mail, and miss no issues. That will give you* $4.80 *for War Savings Stamp investment.*

Hope Hampton.
Who has just finished "A Modern Salome," written and directed by Leonce Perret.

Ralph Ince.

Ralph Ince Will Direct Myron Selznick Features

A SERIES of Ralph Ince special productions is announced from the office of the Selznick Enterprises by Myron Selznick, who at the same time stated that it was intended to place these specials among the feature productions of the year. Mr. Ince, pioneer motion picture director, has long been recognized as one of the creative geniuses of the screen.

He has just finished two Selznick productions, Eugene O'Brien in "His Wife's Money" and Olive Thomas in "Out Yonder." Myron Selznick, after seeing them, decided that Ince should be given special casts and producing facilities, and the best stories that could be purchased for his use.

For a long time a prominent figure on the coast, Mr. Ince was one of the first directors to join the Selznick eastern studios. The story for his next picture is now being selected.

Pictograph Uses Colors.

Colored photography will be introduced for the first time in the Goldwyn-Bray Pictograph in issue No. 7021, to be distributed through the Goldwyn exchanges on January 18. A considerable part of the leading subject, "Behind the Signs on Broadway," is done in colors, the remainder being in black and white and introducing Bray's celebrated animated drawings to explain the technical points of the subject. Other numbers in this issue are "Pup Portraits" and one of the Bray-International Krazy Kat cartoons, entitled "Krazy Kat in the Great Cheese Robbery."

Another Wodehouse Story for Moore.

Owen Moore is to be featured in another story by Pelham Grenville Wodehouse. This announcement is made by Myron Selznick.

"Love Among the Chickens" is the title. The first Owen Moore production under the Selznick banner, "Piccadilly Jim," was from the pen of Mr. Wodehouse. Production will soon start on "Love Among the Chickens."

Robertson-Cole's First New Year Release Is "The Third Generation"

AS its initial release for 1920, the second year of its existence, Robertson-Cole announces "The Third Generation," a "Superior" production from the Brentwood studios. This picture has been selected from among many to start off the new year. It is said that the film is one of the best ever released under the Robertson-Cole banner.

"The Third Generation" was written and directed by Henry Kolker, a man whose broad knowledge of pictures includes not only a general studio experience but a foundation of twenty years on the stage, incluing fifteen years when he supported great stars and was himself starred on Broadway. Mr. Kolker built his latest success around the rise, fall and regeneration of one of the famous "Knickerbocker Families."

Blythe and Hamilton in Leads.

The leading feminine role is taken by Betty Blythe, who was seen on Broadway before she began her screen career in such pictures as "Over the Top," "The Business of Life" and "The Green God." The male lead is taken by Mahlon Hamilton, who had a Broadway stage career before he went into pictures for Pathe, Artcraft and others. The second feminine part in the picture is played by Betty Brice, who is remembered for her good work with Lubin.

Another player is Jack Pratt, who is not only an actor but a director, having done excellent work in the filming of Richard Harding Davis's "Soldiers of Fortune." He has the part of the "heavy," a New York banker of more ingenuity than principle. The other players are Joseph Swickard, Edward Cecil, Herbert Jones, Fred Kelsey, Arthur Redden and Peggy Cartright, who has a child's part.

Harry Carey's "Marked Men" Possesses Many New Thrills

THEATREGOERS who have seen Harry Carey on the screen for the past few years, always expect a few new thrills in every Universal production in which he appears. They will get more than full measure of thrilling incidents in his latest picture, "Marked Men."

This picture was written around the Saturday Evening Post Story, "The Three Godfathers," from the pen of Peter B. Kyne. In it, Harry Carey appears as an outlaw who achieves freedom and happiness through a 3-day-old baby. He is supported by an excellent cast including Winifred Westover, J. Farrell McDonald, Joe Harris, Ted Brook and Charles LeMoyne. Some beautiful night photography adds to the effectiveness of the big picture. The streets of the mining town, the exterior of the danec hall, the outer walls of the grim prison and the moonlit desert offer excellent samples of the cameraman's art.

Despite the fact that this masterpiece has developed into one of Universal's best pictures of the year, it will not be taken off the regular program, but will remain one of the Universal "Big Money Twelve." Steps are being taken to give this picture exceptional exploitation. Universal will back the exhibitor to the limit in putting over what will probably be one of the biggest moneymakers of the season.

Director Lloyd Arraigns Exhibitors Who Cut Films

UNDER the direction of Frank Lloyd, Pauline Frederick will begin work this week on her next Goldwyn picture, "Roads of Destiny," based on the stage success written by Channing Pollock from the famous story by O. Henry. On the stage A. H. Woods presented Marjorie Rambeau in "Roads of Destiny." For the screen drama, Goldwyn has surrounded Miss Frederick with an exceptional cast which includes John Bowers, Richard Tucker, Grace Darmond, Hardee Kirkland, Maude George and Willard Louis.

Frank Lloyd has just completed the direction of "The Woman in Room 13," in which Miss Frederick also is the star. During the past week Mr. Lloyd has been supervising the cutting of the picture.

While on the subject of cutting, Frank Lloyd made some remarks about exhibitors who cut down film plays to meet time requirements. After the producer, director and film editor have labored over a photoplay with great care, it is no joy to hear that theatre managers in the smaller towns are using the shears to ruin their best effects, he says.

Earle Williams Begins Work.

Earle Williams has begun work on "Capt. Swift," Vitagraph's screen version of the play of English society life by C. Hadden Chambers, which was a dramatic success more than a score of years ago. The cast, with one or two exceptions, has been completed and includes Alice Calhoun, Florence Dixon, Adelaide Prince, Barney Baxter, Arthur Barry and James O'Neill. Tom Terriss is directing. Lucien Hubbard wrote the scenario.

"The Fortune Hunter," a screen version of Winchell Smith's succesful stage play, in which Mr. Williams also played the title role, will be released before "Capt. Swift." It was completed two weeks ago, and will be shown in February.

Morey Recovers from Illness.

Harry T. Morey is back at Vitagraph's Brooklyn studio after a ten days' struggle with conjunctivitis, and is busy on his newest feature, "Detective Jim." Working under the direction of Edwin Hollywood, Mr. Morey is making rapid progress and has caught up to his schedule. Before beginning "Detective Jim," Mr. Morey lost some two weeks waiting in the Adirondack mountains for the weather to clear so that he might begin on "The Mightier Strength," which was finally abandoned until next summer.

Mr. Morey has a feature awaiting release, "The Birth of a Soul," which will be shown late in January. Jean Paige played opposite Mr. Morey.

Mix and Farnum Pictures Are Among Six Scheduled by Fox for January

FOR the first month of the new year, William Fox has scheduled for released six selected productions which are claimed by Fox Film Corporation to be the greatest six pictures ever released by one producing firm in one month since the birth of the industry. Among these are the first Fox production starring the winsome Shirley Mason, the swiftest Western story ever filmed with Tom Mix as its star, and a wonderfully appealing story with William Farnum as its central figure.

The name of Miss Mason's first vehicle for Mr. Fox is "Her Elephant Man." It is a screen adaptation of the fascinating story by Pearl Doles Bell. It will be exploited along brand new lines by the producer with a large quantity of the most attractive paper ever furnished to the exhibitor. The press sheet on this picture, it is promised, will set a new mark for this branch of service and will be found the most complete of its kind ever offered. The picture was directed by Scott Dunlap from Isabelle Johnson's scenario, and in it Miss Mason is supported by an excellent cast, including Albert Roscoe, Henry J. Hebert, Ardito Mellonino and Harry Todd.

Another of the January releases which has made a powerful impression upon those who have seen it at the Fox offices is the first of the Tom Mix 1920 series. "The Daredevil" is its title. A notable feature of "The Daredevil" is that the authorship and directorship are credited to Mix, who thus holds down the three important posts of author, star and director.

Miss Brockwell In Drama.

Then comes a dramatic offering entitled "Flames of the Flesh," with the inimitable Gladys Brockwell in the stellar role. This is a typical Brockwell picture which gives the talented star opportunity to display the many startling gowns in a character that puts to the severest tests her ability and charm as an actress. Miss Brockwell is directed by Edward J. LeSaint and supported by William Scott, Ben Deely, Louis Fitzroy, Harry Spingler, Mme. Rosita Marstini, Josephine Crowell and Nigel DeBrullier.

The Madelaine Traverse picture for January is the most exacting vehicle the "empress of stormy emotion" has had. "What Would You Do?" is the title, and in it the producer confronts the picture-going world with one of the most trying situations imaginable. The star is supported by George McDaniel, Frank Elliott, Charles K. French, Lenore Lynard, Bud Geary, Edwin B. Tilton and Cornelia Callahan. Denison Clift wrote the original story and the scenario especially for Miss Traverse.

New Type Farnum Film.

"Heart Strings" is the title of the William Farnum production for January. Although very different in theme from previous successes of his, this story is equally well suited to his virile personality. This Farnum vehicle also is being widely exploited by the Fox organization as the most appealingly sympathetic role ever handled by this magnetic actor. J. Gordon Edwards again is director. In the cast are Gladys Coburn, Betty Hilburn, Paul Cazeneuve, Robert Cain, Rowland G. Edwards and Kate Blancke.

The sixth of the films listed for January is "The Shark," a story of the sea and seaports with the athletic George Walsh in the title role, supported by a brilliant cast and directed by Dell Henderson, a graduate of the Griffith school. Supporting Mr. Walsh are Mary Hall, Robert Broderick, William G. Nelly, Henry Pemberton and James Mack.

Clemenceau's Drama.

With the six productions listed for January there is also on schedule from the Fox studios a super-drama based on the only novel ever written by Georges Clemenceau, Premier of France. This production will be released early in the year, and will be carried over the top on one of the broadest campaigns ever inaugurated by a film producer.

The Fox Sunshine Comedy contributions to the January schedule consists of two good laughing shows, "Chicken a La Cabaret" and "Hungry Lions and Tender Hearts." Bud Fisher's Animated Cartoons, co-starring "Mutt and Jeff," bring up the rear of the list four abreast.

First Herbert Kaufman Weekly Is Now Finished

THE first picture in the Herbert Kaufman Weekly, which will be released by Select, is finished and will be ready for exhibitors soon. It is entitled "Little Red Riding Hood" and is the story of a young girl who is lost through ignorance. It is one of the Herbert Kaufman editorials being released by Selznick Pictures. Present plans call for the release of about twelve of these subjects.

The featured player is Betty Hilburn, the sixteen year girl who appeared in "A Girl of the Sea," the Williamsons' sub-sea picture. Burton George is directing.

Supporting Miss Hilburn is a competent cast which includes Albert Mackett, Margaret Seddon, who succeeded Emma Dunn in "Mother"; Philip Van Loan, Marvin Kann, and Emil La Croix. Mr. Van Loan appears for an instant at the end of the story as Christ.

The scenarios for the Kaufman Weekly are being written by Leighton Osmun, who is responsible for "The Fortune Teller," in which Marjorie Rambeau starred.

"Bucking the Tiger" to Be Filmed Immediately

ACTION is the slogan of the Lewis J. Selznick enterprises and it was never better exemplified than in the fact that while "Bucking the Tiger," Lewis J. Selznick's first offering to the speaking stage, was in rehearsal, Myron Selznick was making preparations to have the story filmed for the screen. This is unusual as screen producers ordinarily wait to see whether a play is a success before considering it for their stars.

It is expected that members of the present stage cast will appear in the screen version, and Owen Moore will probably be seen in the leading role. The play is from the novel by Achmud Abdullah, and was adapted by May Tully.

Realart Minter Film Opens Monster Cincinnati Palace

THE Palace Theatre, Cincinnati's new million-dollar amusement house, opened its doors to the public last week with the presentation of Realart's "Anne of Green Gables."

Following the showing of the Mary Miles Minter picture, Manager Al. Walle announced that all available Realart star productions will be shown at the Palace, as conforming to the high standard advertised by the new theatre.

Combining vaudeville and motion pictures, the Palace Theatre is aiming to fulfill its slogan: "A one hundred per cent. perfect institution."

Realart pictures are being extensively advertised upon the ocacsion of their introduction to Cincinnati, six-sheet chrome posters being scattered throughout the city and in Kentucky towns across the river from which considerable theatre patronage is drawn.

The Palace Theatre, which has a capacity of 2,800, is one of the most beautiful and distinctive photoplay houses in the Middle West. The foyer is decorated for artistic effect, rather than for ornateness, and is a thoroughly modern institution in architecture and quality of entertainment offered.

The opening of the new Cincinnati amusement palace was the occasion of a gala celebration by friends of General Manager L. Lisbon. In addition to the Palace, Mr. Lisbon owns four large downtown theatres in Cincinnati, and a series of theatres in leading cities of Ohio Valley States. Scores of beautiful floral offerings sent by friends in Cleveland, New York, Chicago and neighboring towns of the Ohio Valley States were displayed in the foyer and rest rooms.

Cincinnati's New Palace Theatre
Opened with Mary Miles Minter's charming Realart, "Anne of Green Gables."

Morris Kohn Succeeds Arthur Kane As President of Realart Pictures

AN important announcement has just been made by the appointment of Morris Kohn to be president of Realart Pictures Corporation, succeeding Arthur S. Kane, who resigned about two weeks ago. Mr. Kohn has been treasurer of Realart since the organization of that lively young company last June. In the interim since Mr. Kane's resignation, Mr. Kohn has devoted all his time and attention to Realart, in co-operation with General Manager John S. Woody, and the company's affairs have moved along without a hitch.

"There will be no change in the general policies of Realart," said Mr. Kohn. "As I have stated several times lately, our determination is to make pictures of unusual excellence from successful book or play titles. The releases already made offer a fair indication of the sort of pictures I have in mind. No effort or expense will be spared in giving our young stars adequate mediums for their varied talents.

"The Mayflower specials already released by our organization are also indicative of the high standard we have set and there are announcements of others to follow.

Long in the Business.

"It is well known that I have had an intimate connection with Realart's policies since the company was started. Along with every other member of its lively, working staff, I have the good of the organization very much at heart. To this end there is bound to be the closest sort of co-operation from the highest official to the humblest office boy."

Morris Kohn is no novice in the motion picture business. Among those who know—who have not been misled by his almost excessive modesty—he is credited as being one of the most experienced and best posted men in the industry. His entry into motion pictures dates from 1904, when he organized the Automatic Vaudeville Company and built the first motion picture theatre of consequence in New York City. This was the Unique Theatre, opposite Tammany Hall on Fourteenth street. The Automatic Vaudeville Company is still doing a big business and Mr. Kohn is still its president. He later developed a chain of motion picture theatres which included three houses in Boston and extended as far west as Kansas City. Still later, Mr. Kohn joined forces with Marcus Loew.

Fought With Independents.

Along in 1907, in the strenuous period when every producing company had to line up for official classification, Mr. Kohn was found fighting in the lists of the independents. His efforts, as much as any other single factor, invoked the fear of the Sherman anti-trust law and brought the old General Film Company to a sharp accounting.

Mr. Kohn was the firm friend and adviser of Arthur Searles Kane, who was later to head Realart in the post now occupied by Mr. Kohn. In 1917 Mr. Kohn went to Select as financial representative and Mr. Kane went along as general manager. The transformation of Select into one of the strong, efficient organizations of the industry is contemporaneous history and Mr. Kane was perhaps most generous of all in testifying to the clear vision, the sanity and the wise counsel of Morris Kohn.

All these qualities Mr. Kohn has brought to Realart. Officials of the company declare that they have played a great part in the rapid development of this youngest of all giants in the field today.

Holmes Finds Lofty Perch.

To "shoot" one of the most charming scenes in "Nothing but the Truth," Taylor Holmes's initial independent production with his own company, the producer-star led his director and cameraman up a rickety ladder and located them on the steep roof of a pergola. The scene showed a lawn party in progress and was taken on the magnificent Delmar estate at Glen Cove, Long Island.

C. B. Davis a Selznick Scenarist.

Myron Selznick, of Selznick Pictures, announces a strong addition to his scenario staff in Charles Belmont Davis, author, traveller and contributor to the stage. Mr. Davis is a brother of the late Richard Harding Davis, and is the son of L. Clarke Davis, formerly editor of the Philadelphia Public Ledger, and Rebecca Harding Davis, herself a writer of note.

Liebeskind Takes Position.

Nat Liebeskind arrived in Kansas City recently to take up his duties as office manager for the local branch of Universal Film Exchange, Inc. He formerly was office manager for the Big U exchange at New York.

Officers and Directors in Convention of United Picture Theatres of America, December 8 to 11, 1919.

As numbered from top row down those in the picture are: 1, Peter A. Adams; 2, W. P. Cuff; 3, C. H. Ross; 4, I. W. Rodgers; 5, B. W. Bickert; 6, Henry Turner; 7, Lloyd D. Willis; 8, N. M. Birk; 9, L. J. Chamberlain; 10, C. M. McCloskey; 11, George Monroe; 12, Harry Crandall; 12, Frank D. Hill; 14, Hy Gainsboro; 15, Harry Hall; 16, P. W. Meyers; 17, C. C. Johnson; 18, James Beatty; 19, M. H. Gwynn; 20, George Schade; 21, W. G. Hartford; 22, Leo Brecher; 23, M. M. Goldsmith; 24, Tom Norman; 25, President J. A. Berst; 26, Fred W. Schaefer; 27, Fred C. Seegert; 28, Gustav Koenigswald.

Advertising for Exhibitors

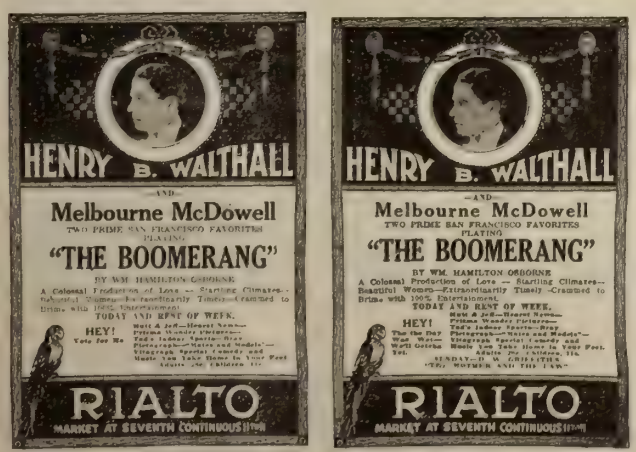
By Epes Winthrop Sargent

Ralph Rufner Adopts a Parrot to Get Them Looking for His Ads

RALPH RUFFNER has adopted a parrot as an assistant press agent at the Rialto, San Francisco. He does not use it to repeat the press book stuff, but he runs in the bird when he gets a chance. You can see it perched on Fairbanks' shoulder in the right hand reproduction. Just in passing, Ruff remarks that if brevity is the soul of wit these two examples must knock them off their seats.

Two Ruffner Displays in Which He Trusts to the Lack of Talk to Sell.

In a more serious vein he explains that he tries now and then to get a display over without a lot of selling talk, trusting to the novelty. Ruff was raised on pages and half pages and it is something new to be handicapped by high priced space, but he is fighting all the harder to make this space work and tries all sorts of schemes to dominate the page. His spaces are about as large as any house takes,



Two Displays Which Are the Same Save for the Parrot's Talk.

and it is a matter of prominence and not merely of space, so he tries to make unique use of the space and either win with their oddity, or through pictorial value. The cut shows good examples of both and we think that the Fairbanks announcement is worth studying. All you have to do with Fairbanks is to tell that he is there and what his offering is. This accomplishes that, and does not try for any more.

The next cut shows the same display but with different phrases for the parrot. They were run election week and the "Hey! Vote for me" was run on Monday. Election day proved to be rainy and the "Tho' the day was wet, We'll getcha yet" was run to get a laugh. The timeliness of the phrase is its excuse.

Sometimes just a line like this will bring a reader to the space daily, and if he reads what the parrot says, he cannot well help seeing more of the stuff. Ruff made a clean-up for "Wives of Men" with a playup of a single situation. The idea was run daily in the newspaper space, was worked the week before in the screen advertising in a series of 20 slides, and played up in the lobby. The paragraph ran:

> Her husband had gone to catch the midnight train. She rushed to the telephone and called up another man. * * * The lights were low. He entered and she ran to him and threw her arms about him, kissing him passionately. They clinched! Smothered smacks echoed up and down the upholstered walls, but they were not kisses, they were smacks of purple embarrassment, for the man in the dark in the arms of this beautiful woman was———
>
> AH! BUT THAT WOULD BE TELLING,
> SO YOU'LL JUST HAVE TO COME AND SEE

It held the picture over for a second week, which is a proper test. There were many ways in which this production could have been advertised, but Ruff studied the play from all angles and decided that this situation was the best to play up—and then he went the limit. Ruff says that in the small spaces the San Francisco prices permit, he feels like a sheep herder trying to handle his sheep in a telephone booth, but he is getting away with the stunt as cleverly as he ever did with the larger spaces. After all size is relative and you can sell as well with a ten inch space as with a page, if no one else is using a page regularly. And you have to work more intensively to make the small space count.

—*P. T. A.*—

Five-Column Strip Used for Chaplin Overshadows the Five-Reel Features

HAROLD B. FRANKLIN took a five column strip for his Sunday display for Chaplin in his latest comedy, dropping three inches. This gives a sightly display, much larger than a double seven and a half, yet costing no more. It could not be done with block letters, but Mr.

A Five Three's from Harold B. Franklin.

Franklin long since discovered that it cost less to use a neat light line than heavy black letters, and that he got the same effect. It is remarkable that so few other managers have followed this valuable lead, for Mr. Franklin can "fade" everything else on the dramatic page and does not even have to fight the heavy type, while his saving on space more than pays the cost of the drawing. It will be noted that Mr. Franklin, like Dr. Clemmer, uses a jazz band for the comedy in addition to his symphony orchestra. The idea seems to be spreading.

—*P. T. A.*—

"My Chum" Tickets Newest Form of Two on One Admission Certificate

SOME years ago there was quite a run on the tickets which admitted two persons for the price of one. Apparently the idea was dropped until revived in a slightly new form by H. A. Chenoweth, now of the Owl Theatre,

These worked for others, why not for you?

Lowell, Mass., but better known to the readers of this department through his activities in Boston and Westfield. Mr. Chenoweth calls his ticket the "My chum's ticket" because of a coupon which admits a second child on the payment of the one cent war tax, the main ticket being good for one admission for a dime and the one cent war tax. The tickets are good any day except Sunday or holidays within the limit of the dating, but only at the matinees, and a special bid is made for the kiddies on Saturdays.

Another good idea was the sending of passes to all person named Regan on the occasion of the showing of "Mary Regan." We show one of Mr. Chenoweth's advertisements,

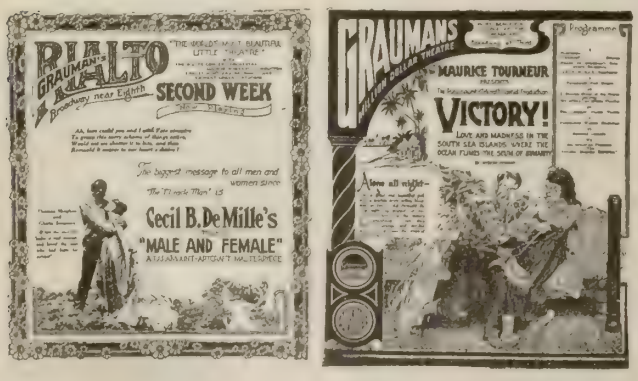
A Four Sixes In Which the Lettering Is All Type.

a four sixes. He is too experienced an exhibitor to waste good lines on drawn designs. He knows that type will be more easily read, and while he generally employs a drawing to get attention, the essential lines are all in type, mortised in. It will be noted that he even notched this cut to get in an additional line. Mr. Chenoweth has been out of the department for a long time. We hope that he has mended his ways. He used to be a regular caller.

—*P. T. A.*—

Grauman Advertisements Work for Legibility and Neat Effects

GRAUMAN'S theatres, Los Angeles, do some capital advertising, but they have passed the stage where hand lettering is regarded as the last word in display. In the two samples shown, one title is lettered in, but mostly



Two Displays from Grauman's Los Angeles.

they use type for announcement and the brush for attraction. These are not Sunday showings, but Monday advertisements, which fill four full columns, one above the other, the new house rising to the top. The line in the Rialto display, "the biggest message to all men and women since 'The Miracle Man'" is scarcely happy, since that latter picture was so recently released, but apart from this the copy is as well written as displayed.

American Has a Classy Lobby Portrait

The American Film Company has put out an unusually good lobby portrait in the shape of a colored display for Charlotte Walker, first to be used for "Eve in Exile." Most of the lithographic effort has been expended on poster

A Pretty Lobby Portrait from American.

work, but this lobby picture will benefit a greater number of exhibitors, who depend largely upon their lobby displays. It is striking and effective and if properly cared for can be used more than once. This does not decry the poster, which is useful for all pictures and essential to some, but it does mark the need for good lobby work as well, something a little different from the usual 11x22.

—*P. T. A.*—

Miss Dolly Spurr's Fancy Calendars

Hand it to Miss Dolly Spurr, of Marion, Ind., for the prettiest calendars ever sent out by any photoplay house. The only advertising is a small card in gold, which may be detached, if desired. "Apart from that it is the same sort of calendar you might pay a couple of dollars for in an art store. She certainly went the limit, but she does all things thoroughly from Sunday openings to seeing that the floors of her three theatres are clean. That is why she is so successful.

—*P. T. A.*—

Page George A. Bleich, Please

George A. Bleich is reminded that he has not sent in any stuff for so long that we have almost forgotten his middle initial.

—*P. T. A.*—

How One Theatre Advertised "Six Feet Four."

The Liberty Theatre, Seattle, in advertising American's "Six Feet, Four," employed 38 24-sheets, 1,000 special window cards, 25 6-sheets, 18 3-sheets and 80 ones. This is a pretty heavy list, but not much more than they usually employ, for the Liberty was one of the first houses to use plenty of posted matter and about the first regularly to print up their own window cards.

Get Yourself a

P. T. A.

and make a box office record in 1920

Two Dollars a Copy, Postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York

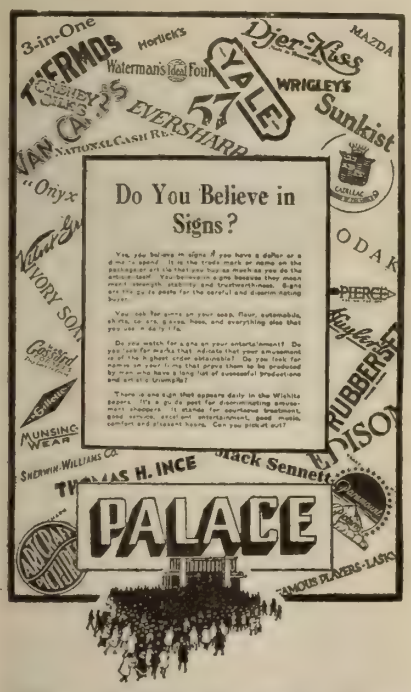
Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

Try the schemes of the other man. They help

Here's Something New from Stanley Chambers

Stanley Chambers, of the Palace, Wichita, Kans., sends in something really new, though we think that it may have been suggested by Ruffner's "Better Times" display. It is a three tens with the text set in six point.



A Novel Three Tens by Stanley Chambers, of the Palace, Wichita.

The argument runs:

Yes, you believe in signs if you have a dollar or a dime to spend. It is the trade mark or the name on the package or article that you buy as much as you do the article itself. You believe in signs because they mean merit, strength, stability and trustworthiness. Signs are the guide posts for the careful and discriminating buyer.

You look for signs on your soap, flour, automobile, shirts, collars, gloves, hose and everything else that you use in daily life.

Do you watch for signs on your entertainment? Do you look for marks that indicate that your amusement is of the highest order obtainable? Do you look for names on your films that prove them to be produced by men who have a long list of successful productions and artistic triumphs?

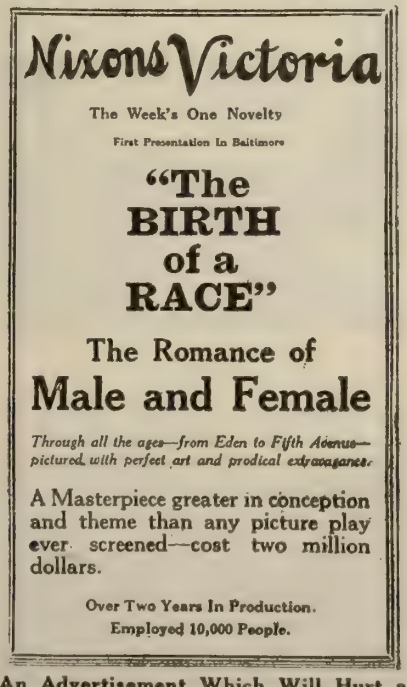
There is one sign that appears daily in the Wichita papers. It is a guide post for discriminating amusement shoppers. It stands for courteous treatment, excellent entertainment, good music, comfort and pleasant hours. Can you pick it out?

Mr. Chambers knows that it pays *him* to advertise the Palace just as much as it pays Paramount to advertise its trademarks. He is doing in a local way what Paramount and others are doing in a national campaign. And note that he does not hook his house up to Paramount. He hooks Paramount up with his house, which is something different and better. In its planning and argument we think this an unusual display. We think it can be copied everywhere. If you cannot afford a special cut you can at least afford to advertise with type along these lines, and probably you can borrow some trademark cuts from the publisher. The combination is the most effective form, but the essence of the entire idea is advertising your house, and giving to your signature some prestige apart from the films. Too many exhibitors spend practically all of their money in advertising current attractions, which change from day to day or from week to week. Mr. Chambers knows that it pays to establish the Palace tradition, and he has gone about it with singular skill.

—*P. T. A.*—

It Does Not Pay to Try to Fool Your Patrons

Here is an excellent example of how not to do a thing, taken from the Baltimore Sun. It does not actually announce "Male and Female," but it creates the suggestion that the Paramount picture is to be shown and the text below could apply to that picture, perhaps better than the picture it announces, though it is foolish to announce that any picture cost two million dollars.


Nixons Victoria
The Week's One Novelty
First Presentation In Baltimore
"The BIRTH of a RACE"
The Romance of
Male and Female
Through all the ages—from Eden to Fifth Avenue—pictured with perfect art and prodical extravagance.
A Masterpiece greater in conception and theme than any picture play ever screened—cost two million dollars.
Over Two Years In Production.
Employed 10,000 People.

An Advertisement Which Will Hurt a Theatre.

The entire advertisement is in poor taste and the effort to ride on the advertising for "Male and Female," which was playing at another house at the same time, is worse than that. It is not calculated to make business and it is very apt to hurt the house in the mind of the average patron. It is not a clever stunt. It is quite the reverse and we do not believe that advertising of this sort is countenanced by the Nixon general management.

Comedies Are Coming Into Their Own Rights

For years this department has been urging that short lengths and comedies be played up as part of the show and not merely something to be ashamed of. Now it would seem that the comedies are coming into their own at last and lately the Portola, San Francisco, played up a Mack Sennett comedy above the Castle feature, and made good with it. And note that it is advertised as a

STARTING TOMORROW
PORTOLA THEATRE
TRY TO GET IN
A two feature program
Mack Sennett's
Latest Comedy
"A LADIES' TAILOR"
also
Irene Castle in
The Invisible Bond"
TO MR. and MRS. PUBLIC:
"A Ladies' Tailor" is a brilliant combination of Sennett comedians, bathing beauties and screamingly funny situations.
"The Invisible Bond" is from "The See-Saw," Sophie Kerr Underwood's celebrated novel of married life. The fashions, gayeties and passions of metropolitan life are molded into a powerful, intimate drama.
There is enough variety in this program to please the most exacting. Come!
J. A. PARTINGTON

A Three Nines in Which a Comedy Is Made the Feature.

"two feature" program, which is a more sensible combination than using two five-part stories.

There never has been a time when some of the two-part comedies would not have cleaned up better than the feature, no matter what the feature was, and we are glad to see that at last the exhibitors are beginning to practise what we have preached for so long. There never has been preserved a more absurd tradition than that which ordained that a feature could not consist of less than five reels. It is satisfaction and not length which determines merit, and for years the public has wanted comedy.

—*P. T. A.*—

Editorial Appeal Kept Farrar's Theatre Open

During the recent coal shortage Steve Farrar was threatened with a shutdown, but he had been through the same thing beore and as soon as it became evident that drastic action might be taken, he began to work the wires. Almost daily he persuaded the editor to run some article on the value of the motion picture in conserving coal, and as a result he kept open when towns all around him were shutting down all places of congregation. Steve's argument was very simple. He merely pointed out that when the family went to the theatre, they banked the fire and did not find it worth while to start it up again on their return home, and that the early banking on account of this theatre going saved infinitely more coal than the house consumed. The point

Don't play a lone hand, sit in with the rest

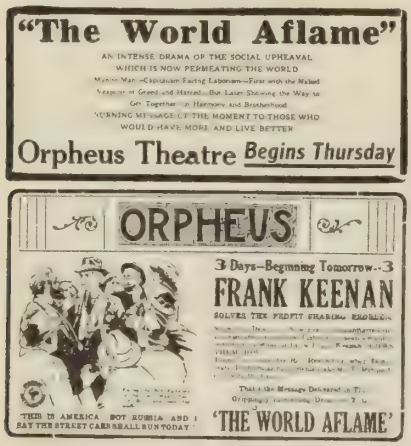
was well taken and the houses he controls in Harrisburg and Eldorado, Ill., were continued when others nearby were closed up. Make a note of the scheme now and when the next coal shortage comes, and it is probable that they will come, be ready with your missionary work. Carry the argument into your advertising, and get the editor to back you up.

P. T. A.

"The World Aflame" Is Still a Vital Film

In "The World Aflame" Pathe has a picture which should run long after the usual period, for it deals with a vital question which will remain the most important question of the hour for some time to come. Most of the cities have played it to a standstill, but the smaller towns are still using it and probably will continue to do so until the labor question is settled.

Much of the success of the presentation depends upon its manner of handling. The two spaces shown, which are from the Orpheus, Eureka, California. Neither quite gets the right appeal, but the lower of the two spaces is



A Four Fours and a Four Five and a Halfs.

better than above, because it shows more distinctly that it offers a solution of the problem instead of merely exhibiting the situation.

We think that the line "Indorsed by all the Labor Unions" is sufficiently valuable to be made an essential in every display. "Indorsed by Labor, approved by intelligent Capital" would be even better, for the essence of the appeal is that this play offers both the viewpoint of the laborer and of the more intelligent among the employers. For this reason the "Solves the profit-sharing problem" of this lower space is worth much more than the "Get together in harmony and brotherhood" of the smaller announcement.

—P. T. A.—

Publicity Gave Two-Week Run

Using unusual publicity brought the H. C. Moir Amusement Co., of Chicago, a fourteen-day run for "Should a Husband Forgive." The company got the picture first run and ran from 30 to 50 lines in all of the Chicago papers, including some of the locality papers.

As a result the crowded week at the Boston Theatre was followed by a second big week at the Alcazar, just around the corner, and the second week was better than the first because now the word-of-mouth advertising was supplementing the paid displays. With an attraction that will make good the long run pays best in the personal recommendation, but there must be newspaper work to back it up.

—P. T. A.—

Largest Spaces Do Not Always Mean Best Ads

The best advertisement does not always take the largest space. Sometimes a full page display will be eighty per cent waste and a modest display will work like a willing horse. Here is a three six and a halfs from the Strand, Cincinnati which comes under the latter class.

A Well Planned Small Space.

Not much is said, but it gets over. The line "A tale that opens the closed portals of married life" is depended upon to back up the attraction of the cut and title. This is carried out in the line above, "and there they met, the husband who saw too late and the man who won what was not his," and in the lower, "Eric Stroheim, genius of the drama, portrays the man who feasts upon the sweets that busy husbands fail to appreciate. Bring your husband to see."

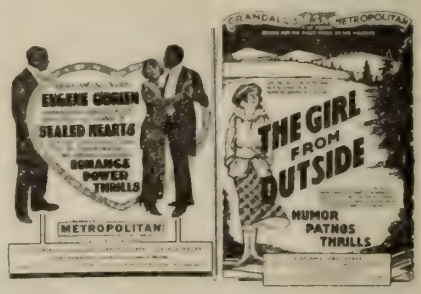
That last sentence is good enough to get a display line to itself, but otherwise the advertisement is about as well laid out as could be asked. It is simple, but it sells, and that largely because of its simplicity. At that we think we would have notched the lower left hand corner of the cut to let in the other features.

—P. T. A.—

How Crandall's Theatre Changed Display Styles

Harry M. Crandall, who owns eight theatres in the national capital, has been using a three full columns for the displays for his three leading houses, arguing that no make-up man could bury a three fulls. The scheme worked, but Washington was one of the first to feel the white paper pinch and it was hinted that they had better plan to cut down space before Congressional action made this necessary.

Nelson Bell, the advertising manager, got busy. He did not want the usual characteristic border and he did want something to make a distinctive and striking display for the Metropolitan in about three nines. The cut shows the first two displays. That on the



Two Displays in Which an Effort Is Made to Gain Distinctiveness Without the Use of Border.

right, for "Sealed Hearts," is the first experiment, and the heart outline was looked to to hold the space up. Hand lettering holds down some of the effect, for hand lattering is seldom as effective as type worked into the line cut, but the lettering is plain and not too small. The second effort is a decided improvement.

The landscape forms its own border and the drawn figure was provided with a face from one of the interior stills, for none of the stills supplied gave the star in an outdoor dress. Both of these experiments are good, but we think that a smashing house signature, plus a cut attractor and some big type would solve the problem even better. Hand lettering is "different," but it is different the wrong side of "right." It is seldom that hand lettering will work as hard as a good, strong type display.

—P. T. A.—

An M-H Press Department

The Manheim-Tucker Circuit, of Cleveland, has established a press department under Sidney S. Hass to handle the general publicity instead of leaving this in the hands of the individual resident managers. This makes for effect and economy alike; preventing duplication of effort and giving fuller returns.

Any One Idea in
Picture Theatre Advertising
Will Bring You Two Dollars
And Two Dollars Is All
P. T. A.
Costs by Mail, Postpaid

Proven Profitable Publicity Plans.

Bright Lights Used by Florida Man Puts Theatre on the Map and Brings Prosperity to District

DOING on a small scale what some cities have done for dead territory gave a fresh impetus to S. A. Lynch's Prince Theatre, Tampa. Mr. Lynch added this house to his string in September, and J. F. McLaughlin was installed as resident manager. In relating his experiences in the Enterprise Square Dealer, the Lynch house organ, conducted by Lem Stewart, formerly publicity manager for the Triangle, Mr. McLoughlin tells how he ran a bright lights' campaign.

His first move to see what was wrong with the house which he could correct. He found, to begin with, a poor location, between the Spanish and white settlements. The house was situated at a bend in the street, where it had the advantage of prominence, but its front consisted of the colored lights which so often are regarded as decorative. The first thing Mr. McLoughlin did was to wash the color from the globes. He knew that white light, *and plenty of it*, was the best possible adveritsement. Colored lights might be pretty, but they were not assertive. He got all the color off the globes and then proceeded to install more lights.

Call on the Stores to Help.

That was good for a starter, but the district itself was dark. It looked dead and deserted. When the neighborhood storekeepers went home they turned off the lights in their shops. They argued that there was no use in wasting current when the store was not open. The theatre now stood out well, but it looked like a lighthouse in a deserted wholesale district.

Probably Mr. McLoughlin never heard of the campaign in Newark to get the people across Market street, but he had the same idea. He got after the tradesmen and pointed out that they were not getting the advertising they could obtain from the crowds. He urged them to clean their windows, dress them attractively and then leave the lights on until ten o'clock. He was bringing people down to where they could see the display windows. All the stores had to do was to supply the lights.

It was simple logic and all but two of the twenty concerns saw the point. They noticed that the street was more crowded. They noticed that after the first house was in many persons stood around waiting for the second show. They had to do something—so they looked into the store windows.

Brought the Crowds.

The street lost its dead appearance, and the lights brought more patrons. The crowds grew as the lights went on. A lighted section will draw people after dark as surely as will a candle attract moths. It *looked* lively down at that hitherto dead end of the street, so people went down to see and made it lively.

But that was not enough. Mr. McLoughlin circulated a petition asking that all parades be routed past the block. Previously the parades were turned two blocks the wrong side of the theatre. Now they come past the house, and the results show, not alone in business for the theatre, but for the merchants, and the merchants, realizing this, are, every one of them, staunch press agents for the house.

Started a Soft Stuff Bar.

Then Mr. McLoughlin found that there was no place where waiting patrons could get a soda. The druggist next door was not interested and could not be interested. Two doors away there was another man in a more receptive frame of mind. Now this other man draws down a tidy profit from the sale of soft stuff, and the theatre profits in that the women patrons have a place where they can sit and wait.

Mr. McLoughlin was merely working to build business for the house. If he had to reconstruct the entire neighborhood to make that business better, he was willing to do so. He found it necessary, and so he sailed in. Everyone on his block was profited, but the theatre has gained the most. Now it is in the centre of a live section and not in a dead end. It draws the town to his end of the street, and the merchants all swear by the house.

There are hundreds of other houses similarly located. If yours is one of these, get busy. Be a one-man business association and jazz things up.

No lost copies, no delay, if you send $3 *for an annual subscription to Moving Picture World. And you save* $4.80.

Black Cats Bring Fortune to Those Who Play "Jinx"

BLACK cats are supposed to typify good fortune and they certainly brought luck to those who used them to advertise Mabel Normand in "Jinx." The stunt started in Omaha, where the Moon Theatre got the News to offer a free ticket to every youngster who brought a black cat to the newspaper office. It was no time at all before the entire town—and especially the owners of black cats—knew that "Jinx" was coming.

W. B. Taylor, of the Princess, Hopkinsville, Ky., gave the stunt an extra twist. There the cats were brought direct to the theatre and the offer was limited to the first hundred cats, and each cat was tagged with the name of the entrant. They were then caged and exhibited in the lobby where votes were given the tabbies and a prize awarded the owner of the best behaved feline, the cat itself getting the blue ribbon.

Here's a Chance to Book Parody on "Lombardi"

MACK SENNETT'S "A Lady's Tailor" is a parody on "Lombardi, Ltd." and where it is possible to book these together they will work better than any other combination. Where they cannot be booked in together the comedy should follow rather than precede the drama, but with the two booked up it would be difficult to beat the combination.

The comedy includes a fashion show with the Bathing Beauties in dresses, for once, and by advertising a "double fashion show," you can get more than twice the effect that you could from either one. Try and make your bookings correspond.

How'd You Like to Be "A Lady's Tailor"?
He doesn't specialize in bathing suits; there's a stunning fashion show, too.

Tested Stunts From All Over the Country. Try Them.

Here's a Real Campaign to Get Over "The Birth of a Race" in St. Louis

LOUIS K. SIDNEY, who manages the Pershing and Kings theatres, St. Louis, as well as handling the advertising for the six other theatres of the Koplar Circuit in the same town, does not believe in taking the opinion of others. "Everyone" said that it would not be possible to make a clean-up with "The Birth of a Race." Mr. Sidney figured that it was a big production and, handled in a big way, should get over. Right then and there he started in to show "Everybody" that he (or they), did not know.

He mapped out his entire plan of campaign well in advance. He did not wait until the film came to get inspiration. He schemed his entire fight well in advance of the first advertising move, and before he did a single thing to attract attention, he had every detail clearly laid out.

Plugged for Three Weeks.

He knew that he would have to start well in advance. He had the picture for four days at two houses with simultaneous runs, so he could split the cost of advertising. Three full weeks before the first title came down through the machine, he started to get them talking. So well did he succeed that he cleaned up with a picture other exhibitors were afraid to tackle. He did not go in for large newspaper spaces. Space cost too much in the St. Louis papers. His Sunday space was only a hundred lines doubled. The daily spaces were seventy fives, with a daily change of copy. Two of these are shown.

HUNDREDS of People were turned away—
THOUSANDS have proclaimed this—the MIGHTIEST most MASSIVE and STUPENDOUS of all Motion Pictures
THE BIRTH OF A RACE
NOW SHOWING
KINGS & ROYAL
NO ADVANCE IN PRICES
KINGS ROYAL
SEE
DON'T MISS
THE BIRTH OF A RACE
NO ADVANCE IN PRICES

Two 75-Line, Double-Column Displays for the Daily Showing.

35,000 heralds of six different styles were used for distribution. The opening campaign was started when these heralds were placed in every automobile in the central and downtown sections of the town. The heralds were different every day. Not a car was overlooked.

A card was attached to the steering wheel of every automobile on the streets; a descriptive herald with many scenes of the production was distributed from house to house; a special herald for the school children, calling their attention to the historic value of the picture, was handed out at every school in town.

Every minister and rabbi received a personal invitation to attend the opening performance. City officials were invited; school teachers and principals were also included, with the result that the co-operation of these prominent men and women was used to excellent advantage.

Used Special Trailer.

He arranged one of the finest trailers he ever used. Taking the entire matter from the production itself, depicting a short glimpse from the Adam and Eve period throughout the ages up to the present day, the trailer aroused intense interest and proved to be one of the greatest assets of the campaign. The trailer was changed from time to time.

Two billposters were then ordered to cover every board in town announcing "The Birth of a Race" and where it was playing. Every window possible to secure was conspicuously decorated with a half sheet, one sheet or window card. Twenty-four sheets were used extensively.

Special Wrapping Paper Supplied.

A splendid array of frames was displayed at the 5 & 10 cent stores two weeks ahead. These stores were supplied with wrapping paper which carried an announcement of "The Birth of a Race." This paper was used for each article purchased.

Clever cut-outs were used liberally around the theatre, and a great big hand-lettered canvass sign was stretched from one end of the theatre to the other.

A teaser ad, which was a reverse circle of fifteen (15) lines with just the name "The Birth of a Race," was used in all the papers a week in advance.

Every newspaper in town gave the production the lead in their news' columns. A splendid ad was drawn for the picture by Mr. Sidney, which, tied up with advertising campaign carried, was used on Saturday and Sunday. The effectiveness of the ad stood out in contrast with the white space used.

A Daily Change of Copy.

On Monday, Tuesday, and every day of the engagement of the picture, the adds were changed, thereby commanding the interest and attention of the people. The picture opened on Sunday and broke all records of the Kings and Royal Theatres. The record-breaking business continued throughout the engagement.

Mr. Sidney edited the picture himself eliminating much of the war episode. thereby supplying the picture with plenty of speed and action, and improving the continuity of the play. The musical effects were especially arranged by Sidney and scored one of the biggest hits of the season for his symphony orchestra.

And he did all this the four days before Christmas when no one expects a theatre to make money.

Has Original Negro Band for "Old Kentucky" Stunt

EVERYONE who dates back twenty years remembers the Whandgoodle Band of small darkies who enlivened the tour of "In Old Kentucky" in stage form. The band was a fine street feature and also took part in the performance.

The press book for the film production issued by the First National suggests a brass band for the same purpose, and Floyd Brown, manager of the film division of the H. Liebler Co., which holds the franchise for the Indiana territory, recalled that the original band was recruited in Indianapolis. He thought it would be a good stunt to try and dig up the original band.

Enter "Detective" Jacobs.

One of his film salesmen, J. M. Jacobs, is something of a detective, and he was called in off the road and told to go get them. For several days Jacobs scoured the negro districts of the city, making a complete census of the wood alcohol dumps and the crap games, but in the end he reported to his chief that he had located the old leader, who felt certain that he could round up a majority of his players. They were picanninnies no longer, but they were the originals.

Has the Old Instruments.

He even had many of the old instruments used by the band on tour, and he lost no time in forming up his band, which played its first date at Muncie, Ind., January 4. They will be booked with the film wherever wanted, and should prove a powerful advertising add.

They were recruited too late for the first run in Indianapolis, where S. Barrett McCormick tried no especial stunt outside of his newspaper work and yet cleaned up with the attraction.

He opened his run December 7, just about the time the early Christmas shoppers began to get busy in real earnest, yet he reports that he played to crowded houses throughout the week, drawing the best business recorded in the past six months.

In the smaller towns, however, the band should be a powerful attractor, for they are known all over the country, and the label of "the original" will help materially, though any band, particularly a negro band, can be used to advantage in getting over this pitcure. It helps to connect the film with the memory of the stage success of this big money maker.

Three Charlies in One Ad.

Charles C. Perry, of the Strand, Minneapolis, sends in an odd display for Ray in "Crooked Straight" and Chaplin in "A Day's Pleasure." Taking advantage of the fact that both stars have the same first name as himself, he offers the endorsement of the "Three Charlies" Ray, Chaplin and himself, each in a signed statement. The idea is a novel utilization of a coincidence, and drew better than would a straight "double feature" plea.

Sauce for the Goose Is Sauce for the Gander. Try These.

Intensive Exploitation in Buffalo Gives Three W[illegible]'s' Run to Features

INTENSIVE exploitation, like intensive farming, makes three blades of grass grow where but one grew before. Also it upsets all the moss-draped traditions of the exhibition business and broadens the scope of the really good films.

Ever since the business outgrew the swaddling clothes of the one-reel, daily-change schedule on which the first success was built, the effort of the distributors has been directed toward longer runs and a more thorough distribution. They realized that a good picture was worth a longer run than a week in a big town. They knew that not all the picture-loving inhabitants of a city could see the picture during a six or seven day run, no matter how large the house might be. They knew, but always they ran up against the stone wall of the "first-run" tradition, and most always the tradition won.

Here and there were found managers who were really showmen; who did not care how much the other fellow made from a picture so that they got their own profit. Only lately these columns have told how one middle west exhibitor deliberately rode upon the success of the "downtown" house and actually drew business from the centre to his neighborhood theatre. There are such showmen, but they are few and far apart.

Buffalo Was Stubborn.

Buffalo has been one of the strongholds of the week limit. Now and then one of the larger houses might bring back a particularly strong film for a couple of days, following a week's run at another house, but after that one day to a house was considered to be the limit of booking.

Among the most persistent opponents of this theory has been the First National. Presenting only the largest attractions, and seeking the fullest development of the booking possibilities, they realized that much additional profit was lost through the inability to keep a picture in town until its drawing powers had been exhausted.

When "Daddy Long Legs" was put out they decided to see what could be done. It was absurd to argue that a Mary Pickford story was good only for one week in a city the size of Buffalo, yet a week seemed to be the limit, with later bookings of a day or two at the other houses.

Wanted to Try It Out.

It was booked in first at the Hippodrome. Here Harold Franklin played up the element of novelty. He was showing it first run. It was the very first picture from Miss Pickford's own studio. It was the first of the productions made by the star without the hampering restrictions of a production [illegible]npany. The public was interested in [illegible]e star. They wanted to see what she [illegible]uld be able to do "on her own." They [illegible]owded the house for a week.

The Hippodrome has a thirty-day clause in all its bookings. No picture can be shown in town within a four week period from its showing at the Shea house. But there was no reason why people should not still desire to see the production at the end of thirty days. To those who had never seen it the picture was still a novelty. Many of those who had seen it might desire to see it again. It was brought back to the Strand.

E. O. Weinberg took a new angle for his advertising. It was no longer a novelty. It had been shown before. He could not sell novelty. He felt that he could sell the picture, and he started in to do so.

Worked a New Angle.

He picked up a new approach. He used incidents from the play with which to appeal. There was the great prune strike. That was worth something. The cider jag sold many tickets. The waif of the ash can was a strong appeal. He sold Miss Pickford plus the story, and he made his clean up. He made just as much money as he would have done had he ran it pre-release, for there are certain limits to brick and mortar and a theatre will contain only so many people.

Then came the Starr. Two other houses had had big weeks with the same feature. Old Man Tradition had been kicked squarely in the face and they were willing to take another fling at him. They booked it in for a week, and they advertised it just as hard as though no one had ever heard of "Daddy Long Legs" before. They were out to get the money, too. And they got it. They did not advertise it "direct from the Strand." They advertised the star and the play. They made people want to see it. They made enough people want to see it to fracture their box office records.

That's the Answer.

Then Buffalo sat up and took notice. Here was the same picture cleaning up for three big houses—and still good for the one and two and even three day runs. An infuriated public had not risen up to wreck the Strand for daring to present a picture already shown. No one smashed the windows of the Starr for offering second-hand junk. The only mobs in sight were headed for the box office and they had money in their hands.

It seemed too good to be true, but it was true, none the less, and three bank accounts profited instead of one.

Some day the lesson will sink in. Managers will come to realize that a picture that is good at one house will still be good at another.

Buffalo has something more than half a milion population. Granting that only one person in five is interested in pictures, it still gives a hundred thousand persons who might be coaxed to go and see one of the favorite stars. Granting that each house played to 25,000 persons on its week, there still remain another 25,000 possible patrons for this picture in the neighborhood houses, not counting those who wish to see the picture a second time.

They Do Come Back.

Here is an agle that few consider. Many persons go a second time. If Bill Smith happens to drop in and see the show, perhaps when it comes back he tells Mary Jones what a fine performance it was. Mary wants to see, too. Bill takes her. Perhaps that possible 100,000 is boosted another two or three thousand by the returns. It is all good money for the box office.

It is not a very far cry back to the days when profits were determined by the number of copies sold. If a producer could sell twenty or twenty-two prints he was ahead of the game. If he sold thirty he was making money, and he had the foreign rights for "velvet." Today it is bookings and not prints which count. The better the picture the better the bookings and the better the business for the exhibition houses. All profit by longer runs, for these make possible more sumptuous productions.

Buffalo, at least, now knows that a good picture is not merely a matter of one week for a run. When the whole country becomes educated we shall really have fewer and better pictures. And the last house gets the best ot it in that it has all the advantage of the free but valuable word of mouth advertising.

Chicago Theatre Issues Huge Christmas Program

THE Woodlawn Theatre, Chicago, marked the season by issuing a Christmas program of 64 pages and colored cover, distributing 5,000 of these Saturday and Sunday before Christmas. It carried 51 pages of outside advertising, mostly locality stores, which in the ordinary course of events could have done no special advertising except through circular. The program space probably cost less than the printing and mailing of as many circulars ensured distribution and made it reasonably certain that the message would reach those who were able to buy, for they were all put into the hands of patrons and the programs carried sufficient cut matter to make the preservation of a majority of them reasonably certain. This is a good stunt to work at a time when all lines of trade are appealing for holiday patronage and would be a good idea to file away to try for yourself next Christmas.

To Make Money, Advertise. To Make More, Advertise More

Got Record Business With Locally Produced Picture in New Orleans

TWENTY-THREE years ago the Lumiere machines were thrown out of American theatres because they could supply only a limited number of local subjects while the Edison and Biograph companies offered nothing else. At no time in the interval has the charm of seeing your own neighborhood failed to draw, and the local angle is still the most powerful selling stunt. Because of the centralization of production not many cities can use the locally produced picture, but such an opportunity came to the Saenger Amusement Company, of New Orleans, which played William S. Hart in "John Petticoats" at the Trianon Theatre, one of the four Saenger houses in the Crescent City. This Paramount-Artcraft picture, it will be recalled, was filmed largely in New Orleans, where was located the modiste shop to which the lumberjack-hero had fallen heir and which he essayed to manage.

Used the House Organ.

Here, indeed, was an opportunity to play to the Trianon's capacity for the four days of the engagement which started December 13, and this is the way the Saenger people went about it. The Saenger house organ, "The Saengerette," for the week of December 6 was embellished with a unique cover design. On a map of the city as a background was superimposed a picture of Hart in the character of John Petticoats. The five local locations used in the picture were conspicuously indicated by circles on the map, these along with the announcement of the production being printed in red ink.

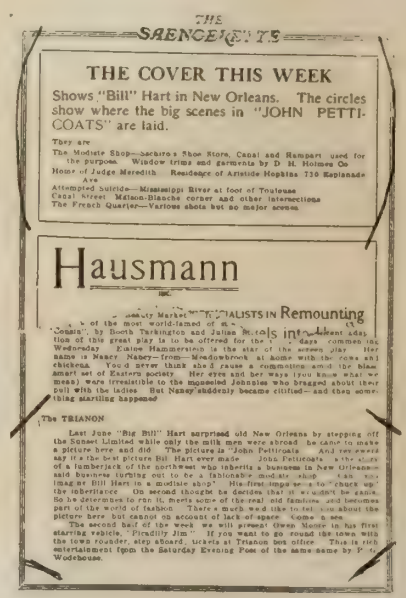
On an inside page of "The Saengerette," which was distributed in all the four houses throughout the week preceding the engagement, was the following announcement: "The cover this week shows 'Bill' in New Orleans. The circles show where the big scenes in 'John Petticoats' are laid. They are: The Modiste Shop—Sschiro's shoe store, Canal and Rampart, used for the purpose. Window trims and garments by D. H. Holmes Co. Home of Judge Meredith—Residence of Aristide Hopkins, 730 Esplanade Ave. Attempted Suicide—Mississippi River at foot of Toulouse. Canal Street—Maison Blanche corner and other intersections. The French Quarter—Various shots but no major scenes."

Contact at Thin Points.

On another page, under the general heading, "Events of Next Week at Saenger Theatres," the section devoted to the Trianon told how "Big Bill" blew into town one morning last June and set about making a picture.

These announcements were supplemented by liberal newspaper space, posters and window cards, the entire appeal of the advertising being local. In short, the Saenger people recognized a good thing and played it to the limit.

The result was that "John Petticoats" did the biggest business ever recorded by a Hart picture in New Orleans


THE SAENGERETTE
THE COVER THIS WEEK
Shows "Bill" Hart in New Orleans. The circles show where the big scenes in "JOHN PETTICOATS" are laid.
They are
The Modiste Shop—Sschiro's Shoe Store, Canal and Rampart, used for the purpose. Window trims and garments by D. H. Holmes Co
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Attempted Suicide—Mississippi River at foot of Toulouse
Canal Street—Maison Blanche corner and other intersections
The French Quarter—Various shots but no major scenes
Hausmann
The TRIANON

The Program Front Page and the Inside Material from the Saenger House Organ.

Cleaned Up on Special New Year's Eve Offering

REALIZING that with prohibition checking the gayety of the restaurant celebrations, and with the high prices making the reservation of a table a luxury for the rich the average man would have to look elsewhere for his entertainment, Charles H. Ryan, of the Garfield, Chicago, gave a party.

There were no reserved seats, but the sale was limited to the seat capacity of the house and admission was held at 75 cents, including the war tax. As the Garfield is a ten and fifteen cent house, this was a decided jump, but Mr. Ryan, booked in a vaudeville show of seven standard acts, starting the performance after the regular entertainment. Tickets were good after half past ten, the vaudeville starting an hour later.

Many houses offered a special performance of the regular show, and some raised their prices, but Mr. Ryan offers a new twist in the addition of vaudeville of the better sort.

Real vaudeville can be had only in the larger towns, but any house can hold a "sing" and with a good song leader we think that more can be made from this than with a vaudeville show. Ralph Ruffner used the midnight matinee years ago and we believe that the first midnight shows were given in Washington at Harrison's inauguration to take care of the crowds who might otherwise have to walk the streets, but the midnight show has never lost its charm and is always capable of making money for those who handle it right. New Year's eve is particularly appropriate, but it will work now and then at almost any season.

Used Below-Zero Weather to Clinch His Attraction

JUST because a cold snap came along when he was going to play "Back to God's Country," W. C. Clavier, of the Liberty, Fargo, N. D., did not argue that he could not get the people to come. He looked at the thermometer then he hustled for the newspaper offices and he advertised:

If you think you are cold
Go to the Liberty
and See
Nell Shipman
Bathing in the Open Air at
40 degrees below Zero.

Misery loves company, and they bundled up and went over to the Liberty to see Miss Shipman as December Morn. Then Mr. Clavier wrote the First National: "'Auction of Souls' established a record which was not broken until we played 'A Virtuous Vamp.' Now 'Back to God's Country' has made a new record with the weather getting as hot as 16 below one sunny day."

It was just a case of suiting the appeal to the season and getting them to come out.

Jans Pictures Inc.
Announces

Herman F. Jans
President

Whose intimate knowledge of Pictures is a Guarantee to Exhibitors

FOREIGN RIGHTS
CONTROLLED BY

EXPORT & IMPORT
FILM CO.

JANS PICTURES INC.
729 7th AVE., N.Y.C.

Jans Pictures Inc.
Announces

B. A. Rolfe
Director

Whose name on a Picture is like the Sterling mark on Silver

FOREIGN RIGHTS
CONTROLLED BY

EXPORT & IMPORT
FILM CO.

JANS PICTURES INC.
729 7th AVE., N.Y.C.

B. A. Rolfe

Presents

Olive Tell

In a series of Six Unusual Photodramas Produced by

Jans Pictures Inc.

FOREIGN RIGHTS CONTROLLED BY

EXPORT & IMPORT FILM CO.

JANS PICTURES INC.

729 7th AVE., N.Y.C.

Jans Pictures Inc.

We will make available for the Exhibitors of the world, Six Super-Features with OLIVE TELL. Each and every one of the motion pictures we pledge to make will be a credit to the motion picture industry. This is a pledge which I as an experienced exchange man give my word to carry out and as the first step towards fulfilling it announce to theatre owners the signing of OLIVE TELL now starring in the big Broadway Success "CIVILIAN CLOTHES" with B. A. ROLFE as Director, a man who is conceded to be one of the most capable producers in the business. We are giving expert attention to the selection of stories. Titles will be of a decided box office value in every case.

We promise that these six super-features will be far removed from the beaten path, assuring Exhibitors of a quality product that will please their patrons, fill their theatres and make thousands of new friends for them. What we are offering will prove a boon to the Independent Exchanges of the Industry and when I say this I mean it for I am intimately acquainted with the problems of exchange men and know their needs.

The Plans of Jans Pictures Inc. mean a successful and prosperous New Year to Exhibitors and Independent Exchanges throughout the world who are foresighted enough to contract for our product.

H. J. Jans Pres.

JANS PICTURES INC.
729 7th AVE., N.Y.C.

More Ideas for Showmen Who Plan Their Advertising

Space Stealing Stunt Has Advantage of Not Involving Large Expenditure

"Would you sleep all night alone in a graveyard?"

"Do you believe in ghosts?"

PROMPTING these two interrogations is an exhibitor exploitation plan for the small city or town with particularly novel and inexpensive features, and with which it is proposed to make the simplest of psychic tests with colored men, colored women, white men or white women, as pre-showing publicity for D. W. Griffith's personally directed production of "The Greatest Question" for First National, to determine whether or not there are such things as ghosts.

In his story Mr. Griffith has touched on spiritism, which is now sweeping the world with a wave of curisity-invoking interest. And it is to capitalize the latent superstitions in the average person, that C. L. Yeardsley, director of publicity and advertising for the Circuit, has planned the exploitation idea which is offered to exhibitors, in complete detail, in a special two-page section of the press sheet.

Tried As a Teaser.

The stunt was first announced in a trade journal teaser ad two weeks ago. That it is to be a remarkably popular form of mystery advertising is shown in the results from the announcement, which made no mention of "The Greatest Question." Scores of inquiries have been received, and from many unexpected sources. While exhibitors have asked for further information, a great number of theatre employees and girls and men who hold positions with other film concerns have written, telephoned or called to apply for the opportunity to sleep all night alone in a graveyard, for a cash consideration, to prove, or to disprove, that ghosts exist.

Here's the Idea.

As the exploitation is set forth in the special edition of the press sheet for "The Greatest Question," it will be an unusually inexpensive form of advertising for any exhibitor. It requires a first announcement ad in one or more local newspapers in any town, wherein the exhibitor offers a series of cash awards —which in amount are left to the decision of the theatre owner—to any colored woman, any colored man, any white girl or woman, or any white man, who will sleep all night alone in a local cemetery, under conditions which provide all necessary physical comforts. The only requirement is that whoever accepts the offer must remain alone, securely fastened to the sleeping cot so that there can be no doubt in the public's mind that the test was actually made, for the full period of time stated, from ten or eleven o'clock in the evening until six o'clock in the morning.

The stunt is of a nature that will elicit a great amount of newspaper comment in any locality, and this, in turn, reduces the necessity for a costly ad campaign.

Make It An Event.

The press sheet contains specimens of the ads, in addition to a complete compliment of publicity stories. The stories cover the text of the ad announcement, the receipt of applications, a statement by the exhibitor that whichever applicant is selected will be accompanied to the scene of the test by torch bearers, in automobiles, and by a committee of newspapermen, who will supervise the arrangements for the vigil, and securely fasten the applicant for the night.

Front page newspaper publicity is certain to result from the experiment, according to the descriptive matter in the press sheet. The explanation of the stunt also recommends to exhibitors that they arrange to give one newspaper the exclusive right to publish, on the day after the test, the story of the applicant's experiences during the seven or eight hours alone with the dead.

Try Personal Appearances.

It is further suggested, as a means of capitalizing to the utmost the publicity value in the stunt, that the exhibitor arrange with the applicant who undertakes the test to make personal appearances at the theatre during the presentation of "The Greatest Question" and make a short talk to each audience, describing what he or she saw, the sensations and thoughts.

The only individuals who are barred from applying are returned soldiers and professional mediums.

The teaser ads used in the trade papers two weeks ago were intended by Mr. Yearsley to test the efficacy of the stunt within the industry as a gauge to the interest it could be counted upon to arouse with the public.

One of the first inquisitors was a stenographer employed by another film concern, who offered to sleep all night alone in a graveyard for the amount advertised, providing that she could do it before Christmas. She said that she would not need the money that badly after the holidays.

Wanted Room Rent.

Another applicant, a young chap, called personally at First National headquarters, also anxious to earn money in this unique way. But he, too, had a time limit in which he wanted to camp in a cemetery for a night. He wanted to do it before Wednesday of this week, because his room rent was due on that day, he had no regular position, and his landlady had given notice that he would be ejected if he did not settle in full on the due date.

Most surprising of the applications was one made in person by a young, extremely well-dressed girl, who admitted that was prominent socially.

"My folks are in Europe just now," she explained. "I always have had a great ambition to become a motion picture actress. I know one of the boys in your publicity department who told me about this graveyard stunt. I want to do it for the chance it will give me to get into motion pictures. But it must be before my parents return. My mother would put me in a convent if she suspected."

The Opening of the New Miller Theatre, Los Angeles.
Showing the crowds which poured in to see Mary Miles Minter in her first Realart, "Anne of Green Gables."

Geoffrey Nye.
Far East representative for Goldwyn pictures.

Say "Down on the Farm" Is One of Sennett's Best

ANNOUNCEMENT is made that the big special feature that has been in course of production at the Mack Sennett studios for the past six months is to be called "Down on the Farm." The film will be five reels in length and predictions based on previews of the film are that the feature will prove of the most laughable Sennett comedies.

More than 50,000 feet of film were shot in making the picture, and it is now being cut and edited down to five reels by Mack Sennett personally. The picture, while primarily a comedy, is different from all other laughmaking pictures in so much as there is a deep human interest theme running through the action along with much mirthmaking burlesque. The story has a moral as well as being filled to the brim with thrills and heart throbs. An all star Sennett cast interprets the action and in addition Teddy, the dog; Pepper, the cat comedian; the Sennett cows, geese, pigs, chickens and other animals take prominent parts.

E. M. Asher, Mack Sennett's personal representative, will arrange for a Broadway premier of "Down on the Farm" in about a week.

Universal Men Meet.

A meeting was held in Kansas City on Sunday, December 21, attended by H. M. Berman, general manager of Universal exchanges and all the branch managers of the western district. The branch offices represented at the meeting were Milwaukee, Omaha, Minneapolis, Oklahoma City, Butte, Mont., Denver and St. Louis. The purpose of the meeting was to stimulate sales and inaugurate new advertising schemes.

The Kansas City Universal office was moved on January 1 to the second floor of the new Exchange Building at Seventeenth and Main streets, as the lease on the present office space expired at that time.

Theatre Records Go By the Board When "Soldiers of Fortune" Shows

OPENING at the Bijou Theatre, Fall River, Mass., to "the biggest receipts the house has ever known," according to the telegram of Manager L. M. Boas, "Soldiers of Fortune," the Allan Dwan production, continued to pile up gratifying reports of its box-office activities all week.

The Realart feature has also just set up a new house record at the Cabrillo Theatre, San Diego, Cal., where, according to the letter of R. E. Hicks, proprietor, the week's receipts put "Soldiers of Fortune" in the first place, save for one other motion picture, which was shown when Camp Kearny and the Naval Training Station were filled and there was an increased population of 50 per cent. to draw upon.

Was Well Advertised.

Messrs. Lipp and Cross, other exhibitors of "Soldiers of Fortune," reported to Realart that the showing of the picture at their Post Theatre, Battle Creek, Mich., was "causing a great deal of favorable comment" and that "Realart seems to have found a way of putting the heart into pictures."

In Fall River, Mr. Boas availed himself of every possible exploitation angle which the American adventure story provided, and the result was the biggest box office revenue in the history of the theatre. Full-page advertisements were run in all papers, including the French daily, "L'Independant," which circulates widely in the extensive French colony of the manufacturing city.

Mr. Boas obtained a copy of "Soldiers of Fortune March," composed by Arthur Pryor, the bandmaster, which was dedicated to Hope Harding Davis during the successful run of the film at the big Capitol Theatre, New York. According to the energetic Fall River manager, this tuneful march made a signal hit with Bijou audiences. In addition, he placed attractive stills from the photoplay in store windows and negotiated a news-stimulating tie-up with the local Boy Scouts and the American Legion. The suggested linking up of Richard Harding Davis' photoplay with civic and patriotic organizations was also done.

'Twas a Merry Holiday, Declares Ernie Shipman

ERNEST SHIPMAN is in receipt of a wire from Stuart Paton, at Santa Monica, Cal., reading as follows: "Am sending a roll of your kiddie and his schoolmates as a New Year's gift with a Scotchman's Compliments." The kiddie referred to is Ernest and Mell Shipman's son Barry.

"Ernie" shipman is the recipient of many gifts this Yuletide season. His "Back to God's Country," after covering over $200,000 of its prescribed $600,000 journey under First National auspices, opened its New York engagement at the Capitol Theatre New Year's week, and has besides one hundred prints working to capacity audiences in all parts of the country.

The Dominion Film Company, Inc., has elected him on its board of directors, and he will act in an advisory capacity in connection with new productions to be undertaken by that company.

The Curwood-Carver Productions are busy on the second Curwood production, entitled "The Yellowback," and a new Canadian company is being formed to film the Ralph Connor stories in a big way upon their natural locations with Mr. Shipman in charge of production and sales.

Pathe's Weekly Review to Celebrate First Birthday

PATHE celebrates the first birthday of its screen magazine with Pathe Review No. 34, to be released January 18, presenting a series of the most carefully selected subjects. It is interesting to note the rapid improvement in this short subject, which in a year has developed into a leading feature. Beginning as a bi-weekly issue, the Pathe Review is now being released every week and is an established feature in thousands of theatres.

An innovation is introduced into the anniversary number with the new feature, "The Spirit of the Dance," showing a series of dances interpreted by the foremost terpsichorean artists of the world and arranged by Julian Ollendorff. The first presentation is Madame Desiree Lubovska in the "Dance of Eve." The present day jazz is interpreted by Pat Rooney and Lillian Fermoyle.

A fitting feature will be the Pathecolor presentation of "Where Liberty Was Cradled," showing, with exquisite coloring, the Lake of Lucerne in Switzerland. Dr. Ditmars presents an amusing animal study of his series in "A Crook or Two from Frogland," which was photographed at the New York Zoological Park. Charming Pathecolor views are seen in the passing of flowers with the coming of winter in "Ghosts of Summer Days." The startling photography, which shows the actual dropping of the flowers is secured by taking single exposures at regular intervals until the flower fades.

Three New Metros Started.

Photographing of three new Screen Classics, Inc., productions was started at the Metro studios in Hollywood on one day. "Alias Jimmy Valentine," "Judah" and "Shore Acres" all were launched on Friday, December 26, under the personal supervision of Maxwell Karger. The Metro director general saw the Drury Lane melodrama, "The Hope," under way the day before.

Five companies are now working at the studio. Bert Lytell and May Allison have started their new starring vehicles. Alice Lake has started "Shore Acres" and Emma Dunn is nearly half-way through "Old Lady 31," by Rachel Crothers. An all-star cast is making the Drury Lane melodrama.

Plan Community Theatre.

Plans for a community moving picture theatre for Roland Park, one of the most beautiful suburbs of Baltimore, are now under way by the Roland Park Community Service Committee, of which Mrs. H. R. M. Thom is president.

Tom Moore Books Second Louise Glaum Picture for Two Weeks in Washington

JUST as he booked "Sahara" on sight in the summer for immediate presentation, Tom Moore, the big Washington, D. C., exhibitor and First National franchise-holder, has booked immediately for a two-weeks' showing at his Washington Strand Theatre, J. Parker Read, Jr.'s second big Louise Glaum production, "The Lone Wolf's Daughter," by Louis Joseph Vance. Mr. Moore in closing his contract with the Hodkinson organization, the distributors, also announced his intention of holding open a third week at his Garden Theatre to give this big production twenty-one consecutive days' presentation in the national capital.

"The Lone Wolf's Daughter" opens its Washington engagement on January 4 and Mr. Moore cleared out other bookings to be the first eastern exhibitor to offer what Chicago newspaper critics the week previous declared to be "one of the biggest and most lavish motion pictures of the past year." The Chicago Herald-Examiner laid even stronger emphasis upon the power and beauty of this production by saying "Griffith or De Mille never did anything better than 'The Lone Wolf's Daughter.'"

Illinois Books Fast.

The heaviest bookings ever given a picture in the first three weeks of its sale in the Chicago territory has been given to this second of a notable group of productions starring Louise Glaum, Hodkinson reports. Every key city was booked in Illinois within ten days after the receipt of the prints by the Chicago office and only one other picture in the past year has rivalled it for prices paid by exhibitors or for the number of days per contract.

The enthusiasm with which "The Lone Wolf's Daughter" was received by the Chicago public is indicated by glowing telegrams to the Hodkinson corporation following the presentation of the picture for a simultaneous showing in two Harry Moir theatres, the Boston and the Rose, less than two blocks apart.

Immediate time was made for this production at Stillwell's Casino, Spokane, where a week's engagement began to splendid patronage. Similar displacement of another big picture was made by C. E. Kreidel, proprietor of the Goldwyn Theatre, Newark, to give "The Lone Wolf's Daughter" a two weeks' run.

The New York first-run engagement on Broadway together with playing dates it to be announced next week, thereby launching the production in full swing in the metropolitan district.

Norma Talmadge Picture Has a "Hop Joint" Scene

IN "The Woman Gives," the Owen Johnson story which will be the second of Norma Talmadge's First National releases, Miss Talmadge will play the role of Inga Sonderson, a beautiful model. One of the strongest scenes in this picture will be a miserable hop joint in the Chinatown slums of New York. Twenty real Chinamen have been engaged for these scenes, besides two or three white dope fiends, and interesting glimpses of "hitting the pipe" and other bits of the seamy side of life in the underworld will be shown.

"The Woman Gives" is being directed by Roy William Neil, who is now associated with Miss Talmadge for the first time. The part of Norma's sweetheart, Terry Costello, an artist, is played by Edmond Lowe, now appearing on Broadway as leading man for Lenore Ulric in "The Son-Daughter," while the equally important role of Garford, also an artist, falls to John Holliday. "The Woman Gives" will follow "A Daughter of Two Worlds," the first of Miss Talmadge's First Nationals, which will have its New York showing some time in February.

Film Men Have Reunion.

A First National reunion was held in Louisville, Ky., Sunday, December 14. The occasion was the presence of General Pershing. Colonel Fred Levy, president of the First National Exhibitors exchange for Kentucky and Tennessee, and Lee L. Goldberg, secretary, were hosts to several of the exhibitors who came to see General Pershing. They attended the banquet in his honor given by the Louisville Board of Trade.

Those attending included J. Real Neth, of the Ada Meade Theatre, Lexington. Godfrey Kotzin, Lyric Theatre, Covington; J. P. Masters, Crescent Amusement Company, which operates theatres in Nashville, Murfreesboro, Hopkinsville and Bowling Green; C. O. Brown, Manring Theatre, Middlesboro; Leo F. Keiler, Arcade Theatre, Paducah; Frank Dowler, Signal Amusement Company, Knoxville, Chattanooga and Marysville, Tenn.

Theatre Owner Gets Ducking.

There is nothing like picking out a college town in buying a theatre, if you are looking for excitement.

Recently in Ada, Ohio, the college won a football game and a part of their celebration was a visit to the Odena Theatre, where they were met by the owner, Scott Faulkner, who refused them admittance. This peeved the boys, so they rushed Scott, took him to the town watering trough, ducked him and then rushed back to the theatre and wrecked it.

Now Scott has presented the college authorities with a bill for $500 damages.

Miss Groom Makes Her Bow.

Miss Victoria Groom, who won the contest which was recently held in Baltimore by the News and the Parway Theatre for a Baltimore girl who closely resembled Olive Thomas, is now in Hollywood, Cal. Word has been received in Baltimore that a role has been given her for a picture that will soon be made and several test pictures have been made of her at the studios in Universal City.

Theatrical Folk Make Merry.

Theatrical folks of Salt Lake City made merry at Odeon Hall recently, when the annual dance of the Theatrical Mutual Association was held. Players from the various theatres of the city presented acts, several novel and unique features being arranged. The committee on arrangements was composed of Walter Brown and Ralph Wardrop, of the Orpheum; Bob Worthen, of the Gem; Carl Reynolds, of the Salt Lake, and Gordon Thornberg, of the Casino.

The officers of the association are James Woodward, of Garfield, president; Carl Reynolds, vice-president; Robert Worthen, secretary; Robert Splan, treasurer; Teddy Whittaker, financial secretary.

Plans South American Trip.

Major Jack Allen, formerly of Baltimore, who is now associated with Universal as an actor, recently visited Baltimore and called on Frank A. Furst. Major Allen has left for New York City. He plans to go to South America to obtain some wild animal pictures.

Chicago Theatre Plays "The Hellion" for a Week

THE HELLION" proved "hot stuff" for a solid week at Chicago's Band Box during the bitter cold weather in the early part of December. In spite of the inclement weather," writes John Keane, manager of this popular downtown theatre, "'The Hellion' did a fine business. It's the best picture in which Margarita Fisher ever starred."

"There is a lot in the power of suggestion," adds Mr. Keane, "and 'The Hellion' is just full of suggestion—the kind of suggestion that draws the crowds. I never had a picture that I could play up so well before the public. Why, those Madison street pedestrians blocked the sidewalk looking at the lobby display, when it went up, and when we opened the show they were standing in line."

Manager Keane instituted an extensive advertising campaign prior to and during the run of the picture. The circus exploitation and sensation posters he displayed were well adapted to this drama of intrigue, hypnotism and romance. Catch-lines from the campaign book, set up in bold type, which talked from the walls of the lobby, caught and held the attention of curious crowds.

New Picture of an Old Friend.

Al Christie, who believes in making comedies with the stories first and the laughs second.

Metro's "Fewer and Better" Films Designed to Meet Exhibitors' Needs

By MAXWELL KARGER

WITHIN the past two years there has probably been no greater progress in any sphere of industrial or artistic activity than that of the motion picture public. The progress shown has been educational—a steady upward trend toward a higher standard of artistic appreciation. This fact in itself is of vital importance to the business of motion pictures, inasmuch as no industry, no profession and certainly no art can rise higher than the mental caliber of those who support it.

This progress, so evident to the men in touch with the economic phase of the industry, means just one significant thing, and that is that a new clientele has been attracted to the theatres. The audiences that formerly were contented to sit through endless reels of trash, are now vastly augmented by a more exacting body of spectators, who demand that the pictures which they view shall be faithful, and not false, pictures of life as it actually exists.

The Cause, Not the Effect.

But the pictures, however, are the cause rather than the effect of this condition. In other words, the audiences commenced getting better when pictures got better, for the latter proved to be the guide leading the way to an improved condition of things. Toward this end a decided improvement in stories was registered, stories that were presented more humanly, and to achieve this it was finally recognized that only through co-operation of producers, stars, writers and directors could any real and lasting success be obtained.

Metro has proceeded upon the basis that this analysis of the present condition of things is correct. To attain results that would meet with the changed standards of screen requirements as they exist today, Metro has pursued but one course of action. That course is its policy of fewer and better pictures.

From the Exhibitor's Angle.

Metro knows that it is utterly impossible for any firm to produce annually 100 pictures of real box-office value, or 100 pictures a year of even average merit. It goes without saying that in any 100 productions probably not fewer than forty will be below par—be it story par, direction par, acting par, or, worst of all, entertainment par. Therefore, Metro has committed itself to making fewer pictures and making them the best.

Solving a Mutual Problem.

This is Metro's solution of how to retain for the exhibitor his old clientele, and, incidentally, to attract new patronage to the motion picture theatre. The problem of the exhibitor has always been the problem of Metro, and it is in solving this mutual problem that Metro has gone to such great lengths in studying the picture business from the exhibitor's angle.

Metro believes that the exhibitor can hold old and bring new patrons to his house only when, and if, he has stories of good advertising value to talk about; also, when those stories are humanly and entertainingly produced. To help the exhibitor do this is Metro's exclusive aim, and toward this end the policy of fewer and better pictures is directed.

Tom Heffron Believes in Giving Actor Long Leash

ONE of the most interesting of recent announcements is that Thomas Heffron, noted screen director, has joined Famous Players-Lasky and will direct at the Lasky studio in Hollywood a film version of F. E. Mills Young's widely read story of illicit diamond traffic in South Africa, "Myles Calthrope, I. D. B." The picture is to bear the title, "Thou Art the Man!" and Robert Warwick is the star.

During his twenty-year term of experience as an actor and director on the spoken stage, Mr. Heffron was associated with many figures conspicuous in the history of the stage. Beginning his screen career with Thanhouser six years ago, Mr. Heffron produced one of the first three-reel pictures to be made. Going to Biograph, he directed many well-known stars at that studio. He then joined the original Famous Players Flim Company, which was later combined with the Jesse L. Lasky Feature Play Company, forming the Famous Players-Lasky Corporation, and directed such notable stars as House Peters, John Barrymore, Marguerite Clark, May Irwin, Tyrone Power and Hazel Dawn.

"In my work," remarks Mr. Heffron, "I strive to bring out the personality of the star and actors—to develop their individual talents. Nearly every actor has a different and generally distinctive way of expressing or registering a thought. The director should not go through the action for him and bind him down to a stock set of ideas or expressions. I try to convey merely the germ idea that I wish interpreted and then give the performer a free rein and let him work it out for himself. Thus, we get individuality and variety and profit by the knowledge that many heads are better than one."

Washington Showman Books Many Hodkinson Releases

WHEN Benjamin B. Hampton's big Zane Grey production, "Desert Gold," completed its two-weeks' engagement at Tom Moore's Strand Theatre, Washington, D. C., it was followed in the playhouse by Leah Baird in "The Capitol," from the famous old play by Augustus Thomas. The following week, J. Parker Read, Jr.'s second big Louise Glaum production, "The Lone Wolf's Daughter," will open at the Strand for two weeks with a third week held open for a continuation of the run.

These notable bookings for Mr. Moore's circuit of big first-run houses in the nation's capital give to three producers releasing exclusively through the W. W. Hodkinson Corporation, five and perhaps six consecutive weeks' time over all other product in the market. In connection with the presentation of "The Capitol," Leah Baird, the star, broke her journey to Florida on New Year's day and appeared in the evening at the Strand Theatre, being welcomed by capacity audiences and received at a party arranged by Mr. Moore and his organization. The beautiful star is on her way South to complete her next Artco production, "Cynthia-of-the-Minute," from the story by Louis Joseph Vance.

Some One Took the "Welcome" Off the Mat.

But that doesn't disturb Mildred Harris Chaplin's beautiful disposition in "Polly of the Storm Country," her newest Louis B. Mayer production for First National.

Powers Film Products Company Sued by Brokers On Rights to Sell Stock

THE opening gun of a litigation involving large amounts, and which may incidentally bring out much of the so-called "inside dope" concerning the manufacture of raw film, has been fired in Rochester. Thomas E. Donovan and Richard H. Donovan have filed suit against the Powers Film Products Company and Patrick A. Powers to compel specific performance of a contract which the Donovans claim to have with the company and Powers individually. This contract, they allege, gives them the right to market the stock of the Powers company, including all stock which may be issued or which may be issued at any future date.

The initial argument was heard in the supreme court by Justice Adolph J. Rodenbeck on the defendant's demurrer to the suit of the Donovans. The plaintiffs are brokers, with offices in Rochester and New York, and they allege that they have already disposed of stock in the Powers company to the extent of more than $55,000. According to their complaint, when they applied to the Powers company for further securities to place on the market they were refused, in what they claim was a direct violation of the contract.

Defense Quotes State Law.

The papers of the plaintiffs in the action contain copies of advertisements said to have been published by the Powers company in newspapers, addressed to the general public, and dated subsequent to the refusal which the plaintiff's request is said to have met with, which warned the public from purchasing stock from agents and stating that the Powers company had no authorized agents. The notices also said it is claimed, that stock would be issued at a later date to the present stockholders of the corporation at a lower figure than it could be obtained from brokers, and advised prospective purchasers to wait for such issues.

The Powers company, it appears, has not issued stock lately, and the plaintiffs claim that the failure to issue stock and deliver it to them is a violation of the contract. The Powers company claims that the state law on the subject of stock issues makes their position unassailable, that they cannot be forced by a court to issue stock, and they ask the dismissal of the suit on the grounds that the plaintiff's complaint does not constitute a sufficient cause of action.

Powers Stock Climbed Fast.

The present suit has been foreshadowed for some time. The Donovans have been selling Powers stock for many months. The stock of the Powers company attracted much attention in Rochester, where many people were prone to believe that it held just as profitable a future as stock of the Eastman Kodak Company. The stock was originally placed on the market at $8 per share and by successive steps climbed to $25 per share, on a par value of $10 per share.

These sensational advances naturally brought it into the limelight and made it much in demand. After it reached the high mark, it was announced that no more stock would be issued. In fact, at one time it was announced that the final issue would be offered at a certain price a share and that no more stock would be forthcoming. It was understood that the issue was sold at the desired figures and that no more was available.

It is said to be the claim of the Powers company that all their dealings with the Donovans ended at this time and that they were in no way obliged to issue any more stock through them. On the other hand the Donovans claim that when the stock had become valuable and in great demand the company decided to dispense with a selling agent and dispose of future issues.

Goldwyn Promotes Bandy.

H. A. Bandy, for years Cleveland manager for the Goldwyn branch, has been appointed district manager for this company, having been put in charge of Cleveland, Pittsburgh and Detroit territory. Gilbert Penn, his assistant, has been advanced to the managership of the Cleveland branch.

Porto Rican Admirer Sees Pearl White Enact Drama

MANUEL BARBOSA, whose father is the owner of the San Juan Times, a Porto Rican newspaper, visited the Fox studio during the taking of "The White Moll" to interview Pearl White. The newspaper is conducting a popularity contest in which Miss White is so far in the lead that Porto Ricans feel a great deal of curiosity concerning the American girl.

The first surprise Mr. Barbosa experienced was in seeing the star enact a tense dramatic scene rather than perform hazardous stunts he was accustomed to see in the serials in which she has always appeared. His second surprise was that moving picture stars really had to work, and work hard, to gain a desired effect for the screen. He confessed that he had always thought acting for the screen meant nothing more than a glorious game of make-believe.

Moving pictures are gradually coming into their own in Porto Rico, says Mr. Barbosa, but from the enthusiastic reception they are receiving it is evident that they have come to stay.

Frank J. Zanone Dies.

Frank J. Zanone, one of the pioneer exhibitors of Ohio, died at his home in Lima, December 14. For the past six years he was a progressive exhibitor in Lima, having opened the Majestic at that time. Just recently he built and operated the new Regent and at the time of his death he was building a theatre in Ft. Wayne, Ind.

A Dash of Bennett, a Pinch of Washburn, and a Bit of Clayton for New Paramount Releases.
Enid's at the left in "The Woman in the Suitcase"; Bryant occupies the center in "Too Much Johnson"; Miss Clayton is seen at the right in "The Thirteenth Commandment."

Crandall Sells Theatre.

Harry M. Crandall has just disposed of his interests in Meader's Theatre, at Eighth and G streets, southeast, Washington, D. C., to Thomas O'Donnell. The latter now operates the Navy Theatre, a block away, and he plans to turn it into a garage.

There is hardly enough business in the section to warrant the number of houses that are in operation. The Crandall-Morgan Amusement Company operates the Avenue Grand, a large house, so that the change made will not materially influence the business in the neighborhood.

Paramount Theatres, Ltd., Takes Over United Houses

MOVING picture theatre developments have come rapidly in British Columbia as a result of the taking over of a number of theatres formerly controlled by the United Theatres, Ltd., by Paramount Theatres, Ltd., Toronto. Announcement is made by J. R. Muir, of Vancouver, B. C., local head of the Paramount interests, that a new company, known as the B. C. Paramount Theatres, Ltd., with headquarters at Vancouver, has been organized to take over all of the British Columbia assets concerned. These include the following theatres which are already in operation: Dominion and Broadway, Vancouver; Dominion, Victoria; Dominion, Nanaimo and Rex, Revelstoke.

Mr. Muir has stated that Paramount Theatres will build brand new houses in Vancouver, Calgary, Moose Jaw, Edmonton, Regina and Winnipeg—all in western Canada. The Vancouver house is to seat 2,800, have a very large pipe organ and an orchestra of twenty-eight pieces, according to this statement.

All of these theatres, actual and proposed, are linked up with the Famous Players-Lasky Film Service, Ltd., and Regal Films, Ltd., both of which have their head offices in Toronto.

First National Officers Discuss Theatre Chain With Salt Lake Man

IN connection with arrangements now being made by the First National Exhibitors Circuit to organize a chain of 5,000 or more theatres reaching from coast to coast, J. D. Williams, of New York, general manager of the circuit; H. O. Swalbe, of Philadelphia, secretary and treasurer; David P. Howells, foreign representative, and N. H. Gordon, of Boston, a heavy stockholder, have been visitors in Salt Lake. They held several meetings with W. H. Swanson, president of the Swanson Theatre Circuit, which owns a chain of theatres in Salt Lake City, Colorado and Idaho and the First National franchise for several western states.

The gigantic merger now being undertaken by First National was made possible by the recent organization in Delaware of two large holding companies having a combined capital stock of $16,000,000. The Swanson interests in Salt Lake and elsewhere will be associated with the great organization, which it is said will prove the most mammoth undertaking in the history of the film industry.

Mahan Is Another Visitor.

Establishment in Salt Lake of a large branch distributing office also is contemplated by First National, according to Mr. Williams, who regards this city as a logical western center.

The visitors were the guests at a special organ recital at the Mormon Tabernacle given in their honor. Mr. Howells is a Salt Lake man, and during his visit there was a guest of his wife's parents, Mr. and Mrs. George M. Cannon.

Another prominent moving picture man who was there at the same time was John W. Mahan, of New York, the first man to erect studios for rental purposes. Mr. Mahan has just made arrangements for the erection of the Unity studios at Culver City. They will cover eighty-five acres of land. There will be fourteen studios in all, seven with artificial and seven with daylight lighting. He erected studios for Norma and Constance Talmadge in New York.

Metro Reorganizes Its Play-Reading Department

THE Metro scenario reading department has been reorganized at the New York offices of the company in the Longacre Building. About a month ago, Col. Jasper Ewing Brady, the editor, was called from Hollywood to New York City to conduct the department in the East in view of the fact that most of the available screen material Metro decided was to be had in the metropolis.

To gain space for the department, new quarters were acquired for the Metro shipping department on Forty-eighth street and the space so preempted in the Longacre Building was refitted for Col. Brady. Since his arrival col. Brady has been busy selecting his staff of readers, which now consists of Miss Edna Garden, Miss Carrington North and Miss Florence Wilstach.

Regal Now Distributing Realart Films in Canada

REGAL FILMS, Ltd., Toronto, which claims to be the largest film distributing corporation in Canada on its own footing, has acquired the Canadian rights for releases of the Realart Pictures Corporation, of New York. Several big features are promised for early booking at the six offices of the Regal company.

Regal is also handling First National pictures in eastern Canada and also is distributing throughout Canada the following: Metro Screen Classics, Nazimova productions, World and Triangle features, United Picture Theatres productions, Kinograms, Ford Educational Monthlies, several serials, etc., while it is also associated with the Famous Players-Lasky Film Service, Ltd. The Regal Films has a subsidiary company, Paramount Theatres, Ltd., which owns or controls many theatres in the Dominion.

Hayden Is Re-elected.

Officers with whom district exhibitors will have to deal during the coming year were named by the musicians' protective union at its annual election last week. A. C. Hayden was re-elected president without opposition, this being the thirteenth consecutive time that the organization has chosen him as is executive head. He is a prominent band and orchestra leader, and at the present time is musical director at Moore's Garden.

Other officers elected are: Antonio Celfo, vice president; W. M. Lynch, secretary; Harry C. Manvell, treasurer; R. L. Crawford, sergeant-at-arms; John E. Birdsell, Ray Hart, S. G. McAllister, C. V. Schofield, Ray D. Schroeder and Paul Schwartz, directors, and Frank Fauth, W. W. Greenwell and W. I. Jacoby, trustees.

The Old Game of Hearts.

Emerson Hough, author, is asking Marguerite De La Motte if the "M.D." stands for Maryland or "Doctor of Medicine." She appears in Hodkinson's "The Sagebrusher."

Morris Kohn Arranges for Realart To Release R. A. Walsh Productions

REALART will release R. A. Walsh productions. The deal was concluded with Mayflower Photoplay Corporation by Morris Kohn, Realart treasurer.

Mr. Walsh is now finishing his last picture for William Fox and will enter upon his contract with Mayflower early in 1920. Realart, within a short time, will announce the name of its first R. A. Walsh production and the probable date of release. The plan, as outlined, will provide the director with successful stories or stage plays and leave him unhampered in working them out.

Mayflower's contract with Mr. Walsh is said to have been signed several weeks ago and to make provision for production along lines which insure the director complete freedom in his work. It was on this basis, it is pointed out, that "The Miracle Man" was made, and Mayflower believes the plan will result in the production of other exceptional pictures.

Credit Due Kohn.

Credit for securing the release of Walsh productions is given to Mr. Kohn, who began conducting negotiations with Mayflower almost before the ink was dry on the Walsh signature to the new contract. Mr. Kohn regards Mr. Walsh as one of the foremost American directors and believes he will be especially successful under the unrestricted plan of production which Mayflower has adopted.

"Realart feels," says Mr. Kohn, "that a study of Mr. Walsh's work justifies implicit confidence in him. He is a young man, thoroughly abreast of the times, and yet a veteran in the motion picture business. He combines enthusiasm, imagination and a keen sense of dramatic values with an experience as broad as that of any director in the industry."

One among the many well-known pictures which Mr. Walsh has made is "The Honor System," released three or four years ago, but still reported to be in demand both here and abroad. "Regeneration" is cited as another of Mr. Walsh's pictures which has been a consistent box-office producer, and in a statement issued by Releart, mentioning a few of the Walsh productions are also included, "Carmen," Blue Blood and Red," Evangeline" and several comedy-dramas starring the director's brother, George Walsh.

The signing of the Walsh contract is "the biggest coup yet achieved by Realart," according to J. S. Woody, general manager of the new concern. "It is a triumph for the business acumen of Mr. Kohn, and materially strengthens Realart's position in the film world, bearing out the advertised policy that every appeal to the exhibitor would be on a strict basis of cashable value."

Knoles to Direct Dorothy Dalton.

Closely following the announcement that Dorothy Dalton had severed her association with Thomas H. Ince and had become a Paramount-Artcraft star under contract with Famous Players-Lasky Corporation, it was made known that Miss Dalton's first Paramount-Artcraft picture, "Half An Hour," by Sir James M. Barrie, would be directed by Harley Knoles. Mr. Knoles is one of the best known directors in the motion picture profession. He recently completed "The Cost," Violet Heming's first picture as a Paramount-Artcraft star.

Keenan Film Gets Four Weeks' Run in Detroit

PACKED by a big advertising and exploitation campaign, Frank Keenan's picture, "The World Aflame," distributed by Pathe, will open a four weeks' run at the Grand Circus Theatre, Detroit, on January 11. This booking is one of the longest ever made on any motion picture feature in Detroit. The contract was signed by F. Emde, manager of the Central Theatre Company, proprietors of the Grand Circus Theatre, who has laid out an exploitation campaign, which should result in the Keenan picture figuratively setting Detroit aflame.

Manager Emde will make a strong play for the patronage of labor men. His publicity campaign will be directed pointedly to the hosts of labor, in the Michigan Metropolis, which is rated a stronghold of organized labor.

May Allison Scores Hit With Sing Sing Convicts

MAY ALLISON, in her current Screen Classics, Inc., production, "Fair and Warmer," an adaptation by June Mathis and A. P. Younger of Avery Hopwood's stage farce, made a great hit with the convicts at Sing Sing when the picture was shown there recently under the auspices of the entertainment committee of the Mutual Welfare League. "Fair and Warmer" was shown through the courtesy of Metro Pictures Corporation, distributors.

The cocktail scene in the play appealed particualrly to the audience. Roars of laughter showed that the Sing Sing dwellers were not unappreciative of the aridity which had enveloped the outside world and some of the prohibition arguents that had brought it to pass.

The exhibition of productions at Sing Sing has been regarded by producers for the regular stage for some time as a particularly exacting test of the strength in human appeal of a play.

"Fair and Warmer," with May Allison in the stellar role, has again by this test demonstrated its inherent human appeal that kept it on Broadway for so many months. At the prison showing, the photographic effects achieved by Henry Otto, the director, and Arthur Martinelli, the cameraman, received outbursts of applause in the scenes where the room began spinning and the green elevator started working after "Blanny" and "Billy" had concluded their experiments with the Woolworth cocktail.

High Hopes for January.

It is natural that the motion picture exhibitor should experience some shrinkage in business during the week preceding Christmas, the patronage at theatres being then affected by the necessity of holiday shopping and the unusual expenditures in this direction.

However, according to many exhibitors handling Fox films, especially in the metropolitan district, theatres are now counting on an extraordinarily heavy business immediately following January 1. Bookings on the bigger special productions have taken the lead by leaps and bounds. The business on all Fox specials, including "Evangeline," "Should a Husband Forgive?," "Kathleen Mavuourneen" and "Checkers," has run up into high figures. Many exhibitors in the New York territory are booked for return engagements on these productions, while others will introduce these successes to their steady patrons.

Inching Up.
Anna Q. Nilsson daring James Kirkwood to "just come up close" while Allan Dwan smiles at the pair. Taken from "The Luck of the Irish," a Dwan production.

Here's 660 Pounds of Efficiency In Film Exchange Salesmanship

A. J. Ferte.

J. S. Moss.

G. Kornheiser.

MANAGER F. E. FLYNN, of Goldwyn's Detroit exchange, insists that Detroit has the biggest sales force in the entire Goldwyn organization. Later, he declares, they are going to prove it by the volume of business turned in. At present you can judge of their bigness by the accompanying pictures of A. J. Ferte, G. Kornheiser and J. S. Moss. They weigh a total of 660 pounds. They use weighty arguments and are thoroughly saturated with pep and enthusiasm. And they have made more friends than they total pounds, which is one of the secrets of their success.

Lloyd's Latest Comedy to Play Strand and Rivoli

CO-INCIDENT with the announcement that "From Hand to Mouth," third of Harold Lloyd's series of $100,000 two-reel comedies, will play the Strand and Rivoli theatres in New York, the week of January 4, comes a statement from Pathe that first run bookings on the comedies are still piling up.

Jensen and VonHerberg's Liberty Theatre in Portland, one of the finest in the territory, has been added to the Lloyd first run list.

"From Hand to Mouth" follows "Bumping Into Broadway" and "Captain Kidd's Kids" in the schedule of Lloyd series, and will be marked by the fact that it introduced a new leading woman in Mildred Davis.

Miss Davis is not more than eighteen years old, but has had a wide experience in motion picture comedies, and her work in the third Lloyd production is evidence enough of her ability.

Ina Claire Plans Gowns for "Polly With a Past"

INA CLAIRE, the beautiful and talented Belasco stage star, has already started planning her costumes and other arrangements for the Screen Classics, Inc., production of "Polly With a Past," by George Middleton and Guy Bolton, which she is to make for Metro Pictures Corporation. The vehicle acquired for Miss Claire's appearance in motion pictures is the first Belasco stage production to be translated to the screen.

In the theatre production of "Polly With a Past," by David Belasco, the costumes worn by Miss Claire were the most accentuated feature. The part she assumes in the play is that of a girl who masquerades as a French adventuress, and calls for gowns of the most daring fashionable design and of the most vivid colors. The manner in which Miss Claire achieved this result and carried off the part without the slightest suggestion of burlesque constituted personal triumph for her on the stage.

Metro's plans for the production of "Polly With a Past" are not complete, but it is certain that it will be produced in the East after Metro has re-occupied its studios in Sixty-first street, New York. Just at present Miss Claire is scoring success in "The Gold Diggers," by Avery Hopwood, under David Belasco's management at the Lyceum Theatre.

Metro General Manager Starts on Business Trip

WILLIAM E. ATKINSON, general manager of Metro Pictures Corporation, has started on another trip to the Pacific Coast. As in the flying jaunt he made several weeks ago, Mr. Atkinson will cover considerable territory, in connection with the business of Metro exchanges between New York and San Francisco, and will spend perhaps a fortnight at the million-dollar Metro studios in Hollywood.

Mr. Atkinson is the Metro official in closest personal touch with Metro's branch offices and their managers. Just now all the Metro exchanges are deluged with work because of the success of the new "fewer and better" productions made by Screen Classics, Inc., and distributed by the Metro organization.

Bookings for these pictures, as evidenced in the cases of the first three—"Lombardi, Ltd.," with Bert Lytell; "Fair and Warmer," with May Allison, and "Please Get Married," with Viola Dana—and the advance orders for the succeeding productions of which six are about to be released, have kept the Metro exchange men hopping.

Mr. Atkinson plans to drop off at Chicago and possibly Salt Lake City, and in the Golden State will visit the San Francisco and Los Angeles exchanges, to give a word of advice and look over current activities.

At the studios in Hollywood, Mr. Atkinson will see the third round of Screen Classics, Inc., productions in the making and now well along, under the personal supervision of Maxwell Karger, director general.

Raze Montreal Buildings.

A block of three-story buildings in Montreal, Quebec, has been razed to provide the site for a large new Allen theatre, which will have a seating capacity of 2,500. The entrance to the house will be on St. Catherine street, the main uptown thoroughfare, and the lobby will extend over a lane by means of a bridge to the theatre proper in the rear. Coincident with the announcement, comes the statement that Jay J. Allen, who recently returned from the British Isles, plans to make the screens in the fifty-five theatres of Canada controlled by the Allens more Anglicized than before.

Recording Books, Plays and Magazine Stories Filmed January to December

Compiled by Margaret I. MacDonald

ADAMS (H. Austin)
'Ception Shoals—(Screen title "Out of the Fog")—Metro—(with Nazimova).

ALCOTT (Louisa M.)
Little Women—Famous Players-Lasky-Brady.

ALLEN (I. R.)
Beating the Odds—Vitagraph—(with Harry Morey).

ALEICHEM (Sholom)
Kavah—Zion Films, Inc.—(with Giacomo Masuroff and Alex Tenenholtz).

ALTIMUS (Henry)
Microbe, The—Metro—(with Viola Dana).

ANDREWS (Gertrude)
Brothers Divided—Pathe—(with Frank Keenan).

ATHERTON (Gertrude)
Avalanche, The—Famous Players-Lasky—(with Elsie Ferguson).

BAKER (George D.)
As the Sun Went Down—Metro—(with Edith Storey).

BAKER (Robert)
Counterfeit, The—Famous Players-Lasky (with Elsie Ferguson).

BAILEY (Oliver) and MEANEY (Lottie)
Stitch in Time, A—Vitagraph—(with Gladys Leslie).

BAIRNSFATHER (Bruce and Arthur Eliot)
Better 'Ole, The—Cinema Distributing Company.

BALLARD (Frank)
Young America—Essanay.

BALLIN (Hugo)
Daughter of Mine—Goldwyn—(with Madge Kennedy).

BALZAC (Honore de)
La Rabouilleuse—(screen title "Colonel Bridau")—Entente Film Corporation.

BARRIE (J. M.)
Admiral Crichton, The—(Screen title "Male and Female")—Famous Players-Lasky.

BARLETT (Frederick Orrin)
Alias Mike Moran—Famous Players-Lasky—(with Wallace Reid).
Lion's Den, The—Metro—(with Bert Lytell).

BAYLEY (Wilson)
Oh, Johnny—Goldwyn—(with Louis Bennison).
Road Called Straight, The—Goldwyn—(with Louis Bennison).

BEACH (Rex)
Brand, The—Goldwyn.
Crimson Gardenia, The—Goldwyn—(with Owen Moore).
Girl From the Outside, The—Goldwyn.
Vengeance of Durand, The—Vitgraph—(with Alice Joyce).

BELASCO (David)
La Belle Russe—Fox—(with Theda Bara).

BERANGER (Clara) and HALSEY (Forrest)
Dust of Desire—World Film—(with Rubye de Remer).

BIGGERS (Earl Derr)
Love Insurance—Famous Players-Lasky—(with Bryant Washburn).

BLACKWOOD (J. H.)
Easy to Make Money—Metro—(with Bert Lytell).

BLENEAU (Adele)
Nurse's Story, The—(Screen title "Adele")—United Picture Theatres—(with Kitty Gordon).

BOLLES (Florence E.)
American Way, The—World Film—(with Arthur Ashley and Dorothy Green).

BOUCICAULT (Ruth Holt)
House Divided, A—Vitagraph—(with Sylvia Breamer and Herbert Rawlinson).

BOYLE (Jack)
Blackie's Redemption—Metro—(with Bert Lytell).
Poppy Girl's Husband, The—Famous Players-Lasky—(with William S. Hart).
Silk-Lined Burglar, The—Universal—(with Priscilla Dean).

BRADLEY (Lillian Trimble) and BROADHURST (George)
Woman on the Index, The—Goldwyn—(with Pauline Frederick).

BRAINERD (Eleanor Hoyt)
Fighting Colleen, A—(Screen title "Pegeen")—Vitagraph—(with Bessie Love).

BROADHURST (George)
Why Smith Left Home—Famous Players-Lasky—(with Bryant Washburn).

BROWN (Royal)
Peggy Does Her Darndest—Metro—(with May Allison).

BROWNE (Walter C.)
Every Woman—Famous Players-Lasky—(with Violet Hemming, Wanda Hawley, Theodore Roberts).

BUCHANAN (Thompson)
World and Its Woman, The—Goldwyn—(with Geraldine Farrar).

BUCK (Charles Neville)
Destiny—Universal—(with Dorothy Phillips).
When Bearcat Went Dry—World Film—(with Vangie Valentine, Bernard Durning, etc.).

BUFFINGTON (Adele)
L'Apache—Famous Players-Lasky—(with Dorothy Dalton).

BURNETT (Frances Hodgson)
Louisiana—Famous Players-Lasky—(with Vivian Martin).
Secret Garden, The—Famous Players-Lasky—(with Lila Lee).

BURNET (Dan)
Pettigrew's Girl—Famous Players-Lasky—(with Ethel Clayton).

BURROUGHS (Edgar Rice)
Oakdale Affair, The—World Film—(with Evelyn Greeley).

BUSHMAN (Robert)
God and the Man—Ideal Film Company.

CAINE (Hall)
Woman Thou Gavest Me, The—Famous Players-Lsky—(with Katherine MacDonald).

CAMPBELL (Evelyn)
Girl With No Regrets, The—Fox—(with Peggy Hyland).
Creaking Stairs—Universal.
Wicked Darling, The—Universal—(with Priscilla Dean).

CARPENTER (Edward Childs)
Three Bears, The—(Screen title "Three Men and a Girl")—Famous Players-Lasky—(with Marguerite Clark).

Mitchell Lewis
To be starred in a big series of Jack London productions for Metro.

CARTER (Robert Peyton) and CHAPIN (Anna Alice)
Deserter, The—(Screen title "The Sacred Silence")—Fox—(with William Russell).

CARTON (R. C.)
Lord and Lady Algy—Goldwyn—(with Tom Moore).

CHAMBERS (Robert W.)
Cambric Mask, The—Vitagraph—(with Alice Joyce).
Dark Star, The—Famous Players-Lasky—(with Marion Davies).
Firing Line, The—Famous Players-Lasky—(with Irene Castle).
In Secret—(Screen title "The Black Secret")—(Serial)—Pathe—(with Pearl White).

CHAMBERLAIN (George Agnew)
Lovely Reason—(Screen title "Upside Down")—Triangle—(with Taylor Holmes).
Taxi—Triangle—(with Taylor Holmes).

CHILD (Richard Washburn)
Faith—Metro—(with Bert Lytell).
Love Is Love—Fox—(with Albert Ray and Elinor Fair).
Merry-Go-Round, The—Fox—(with Peggy Hyland).
Spender, The—Metro—(with Bert Lytell).
That's Good—Metro—(with Hale Hamilton).

COLLINS (Wilkie)
Woman in White, The—(Screen title "The Twin Pawns")—Pathe-Acme—(with Mae Murray).

COOKE (Marjorie Benton)
Love Call, The—Robertson-Cole—(with Billie Rhodes).

DELANO (Edith Barnard)
White Pearl, The—Famous Players-Lasky.

DICKENS (Charles)
Dombey and Son—Triangle.

DIXON (Thomas)
Comrades—(Screen title "Bolshevism on Trial")—Select.

DORRANCE (Ethel and James)
Whitewashed Walls—Robertson-Cole—(With William Desmond).

DOWST (Henry Payson)
Redhead—Select—(with Alice Brady).

DUFFY (Alice)
Some Bride—Metro—(with Viola Dana).

DUPREZ (Frank)
Lasca—Universal—(with Frank Mayo and Edith Roberts).

EDGELOW (Thomas)
Amateur Adventuress, The—Metro—(with Emmy Wehlen).

ELLIS (John Breckenridge)
Fran—(Screen title "The Love Hunger")—W. W. Hodkinson—(with Lillian Walker).

ENDICOTT (Belmore)
Carolyn of the Corners—Pathe-Anderson-Brunton—(with Bessie Love).

FIFE (Shannon)
Jinx—Goldwyn—(with Mabel Normand).

FITCH (Clyde)
Bachelor, The—(Screen title "A Virtuous Vamp")—First National—(with Constance Talmadge).
Girls—Famous Players-Lasky—(with Marguerite Clark).

FONTAINE (Lorne) and ROBBINS (Katherine L.)
Scarlet Shadow, The—Universal—(with Mae Murray).

COOPER (Roi) and HACKETT (Walter)
It Pays to Advertise—Famous Players-Lasky—(with Bryant Washburn).

CORBALEY (Kate)
Gates of Brass—Pathe—(with Frank Keenan).

CULLEN (James) and BROWNE (Allan)
Please Get Married—Metro—(with Viola Dana).

CULLUM (Ridgwell)
Forfeit, The—Pathe—(with House Peters and Jane Miller).
Way of the Strong, The—Metro—(with Anna Q. Nilsson).

CURWOOD (James Oliver)
Beauty Proof (Vitagraph—(with Harry Morey).
River's End (First National)
Some Liar—William Russell Productions—(with William Russell).
Two Women (Vitagraph—(with Anita Stewart)
Wapi, the Walrus—(Screen title "Back to God's Country")—First National.

CUSHING (Chisholm)
Widow by Proxy—Famous Players-Lasky—(with Marguerite Clark).

DAVIS (Owen)
Sinners—Realart—(with Alice Brady).

DAVIS (Richard Harding)
Dictator, The—Famous Players-Lasky.
Trap, The—Universal—(with Olive Tell).

DAZEY (Charles T.)
In Old Kentucky—First National—(with Anita Stewart).

EVANS (Ida M.)
Way of a Man With a Maid, The—Famous Players-Lasky—(with Bryant Washburn).

EVANS (Larry)
Once to Every Man—Frohman Amusement Company—(with Jack Sherrill and Mabel Withee).

FENOLLOSA (Mary McNeil)
Dragon Painter, The—Robertson-Cole—(with Sessue Hayakawa).

FERBER (Edna)
Gay Old Dog, A—Pathe—(with John Cumberland).

FORRESTER (Izola) and PAGE (Mann)
Four Flusher, The—Metro—(with Hale Hamilton).

FORST (E.)
Fools and Their Money—Metro—(with Emmy Wehlen).

FOSTER (Maximillian)
Something to Do—Famous Players-Lasky—(with Bryant Washburn).

FOX (John, Jr.)
Heart o' the Hills—First National—(with Mary Pickford).

FOSTER (Stephen)
Sporting Chance, A—Pathe—(with William Russell).

FREEMAN (Mary K. Wilkins)
Madelon—(Screen title "False Evidence"—Metro—(with Viola Dana).

FULTON (Maud)
Brat, The—Metro—(with Nazimova).

GAMBIER (Kenyon)
Love in a Hurry—World Film—(with Carlyle Blackwell and Evelyn Greeley).

GERARD (James W.)
Beware—Warner Brothers.

Frederick Burlingham
Producer of Paramount-Burlingham Adventure Pictures.

GIBBS (George)
Shadows of Suspicion—Metro—(with Harold Lockwood).

GILLETTE (William)
Secret Service—Famous Players-Lasky—(with Robert Warwick).

GLYN (Elinor)
Career of Katherine Bush, The—Famous Players-Lasky—(with Catherine Calvert).

GRAEVE (Oscar)
You Just Can't Wait—(Screen title "The Home Town Girl")—Famous Players-Lasky—(with Vivian Martin).

GREENE (Frances Nimmo)
Little White Savage, The—Universal—(with Carmel Myers).

GREGORY (Jackson)
Six Feet Four—American-Pathe—(with William Russell).

GREY (Zane)
Desert Gold—Hodkinson-Hampton—(with E. K. Lincoln).
Last of the Duanes, The—Fox—(with William Farnum).
Lone Star Ranger, The—Fox—(with William Farnum).

HALL (George Everhard)
Some Honeymoon — Famous Players-Lasky — (with Douglas Maclean and Doris May).

HALSEY (Forrest)
Battler, The—World—(with Earl Metcalfe and Virginia Hammond).
Broadway Saint, A — World — (with Evelyn Greeley).
Crook of Dreams—World—(with Louise Huff).
Greater Sinner, The—Lloyd Willis—(with James K. Hackett).
Woman of Lies, The—World—(with June Elvidge).

HAMILTON (Cosmo)
Day Dreams—Goldwyn—(with Madge Kennedy).
Eve in Exile—Pathe—(with Charlotte Walker).
Marriage—(Screen title "Restless Souls")—Triangle—(with Alma Rubens).
Men, Woman and Money—Famous Players-Lasky—(with Ethel Clayton).
One Week of Life—Goldwyn—(with Pauline Frederick).
Who Cares—Select—(with Constance Talmadge).

HARCOURT (Cyril)
Place in the Sun, A—Triangle—(with Margaret Blanche).

HARTE (Bret)
Outcasts of Poker Flat—Universal—(with Harry Carey).
Maruja—(Screen title "The Gray Wolf's Ghost")—Robertson-Cole—(with H. B. Warner).

HATTON (Frederic and Fannie)
Lombardi, ltd.—Metro—(with Bert Lytell).
Upstairs and Down—Selznick—(with Olive Thomas).

HAWKS (J. G.)
Breed of Men—Famous Players-Lasky—(with W. S. Hart).
Girl Dodger, The—Famous Players-Lasky—(Charles Ray).

HENDRYX (James B.)
Mints of Hell, The—Robertson-Cole—(with William Desmond).

HENRY (O.)
You're Fired—Famous Players-Lasky—(with Wallace Reid).
Unknown Quantity, The — Vitagraph — (with Corinne Griffith).

HEYLAND (Alexine)
Gold Cure, The—Metro—(with Viola Dana).

HOBART (George V.)
Jungle Heart, The—Fox—(with William Farnum).
What's Your Husband Doing?—Famous Players-Lasky—(with Douglas Maclean and Doris May).

HOFFMAN (Aaron)
Mr. and Mrs. Not Married—Famous Players-Lasky—(with Douglas Maclean and Doris May).

HOLBROOK (John K.)
Her Game—United Picture Theatres—(with Florence Reed).

HOLMES (Mary Jane)
Tempest and Sunshine—J. Frank Hatch Enterprises.

HOPKINS (Seward W.)
Gray Towers Mystery, The—Vitagraph—(with Gladys Leslie).

HOPWOOD (Avery)
Fair and Warmer—Metro—(with May Allison).

HORNBLOW (Arthur)
Isle of Conquest—Select—(with Norma Talmadge).

HOYT (Harry O.)
Courage for Two—World—(with Carlyle Blackwell).
Hit or Miss—World—(with Carlyle Blackwell and Evelyn Greeley).
Rough Neck, The—World—(with Montagu Love).

HUBBARD (Lucien)
Tower of Jewels, The—Vitagraph—(with Corinne Griffith).

HULL (George)
Light of Victory—Universal—(with Munroe Salisbury).

HURLBUT (William J.)
Romance of Arabella—Select—(with Constance Talmadge).

HURST (Fannie)
Petal on the Current, The—Universal—(with Billie Rhodes).

IRWIN (Violet)
Human Desire—First National—(with Anita Stewart).

IRWIN (Wallace)
Uplifters, The—Metro—(with May Allison).

ISHAM (Frederic S.)
Man and His Money, A—Goldwyn—(with Tom Moore).

IVERS (Julia Crawford)
Veiled Adventure, The — Select — (with Constance Talmadge).

JEROME (Jerome K.)
Fanny and the Servant Problem—(Screen title "Strictly Confidential) — Goldwyn — (with Madge Kennedy).

JESSE (F. Tennyson)
Billeted—(Screen title "The Misleading Widow") — Famous Players-Lasky — (with Billie Burke).

JONES (F. X.)
Master Man, The—Pathe—(with Frank Keenan).

JONES (Henry Arthur)
Silver King, The—Famous Players-Lasky—(with William Faversham).
We Can't Be as Bad as All That—(Screen title "A Society Exile")—Famous Players-Lasky—(with Elsie Ferguson).

JORDAN (Kate)
Castles in the Air—Metro—(with May Allison).

JOSEPHSON (Julien)
Crooked Straight — Famous Players-Lasky — (with Charles Ray).
Egg Crate Wallop, The—Famous Players-Lasky—(with Charles Ray).

KAUFMAN (Jay)
Love or Fame—Selznick—(with Elaine Hammerstein).

KELLY (Anthony Paul)
Code of the Yukon, The—Select—(with Mitchell Lewis).
Life's Greatest Problem — Vitagraph — (with Mitchell Lewis).

KERKER (Gustave) and MORTON (Hugh)
Belle of New York, The—Select—(with Marion Davies).

KING (Basil)
City of Comrades, The—Goldwyn—(with Tom Moore and Seena Owen).

KINKEAD (Cleves)
Common Clay—Pathe—(with Fanny Ward).

KINGSLEY (Florence Morse)
Hurrying Fate and Geraldine—(Screen title "Cupid Forecloses")—Vitagraph—(with Bessie Love).

KLEIN (Charles)
Heart's Ease—Goldwyn—(with Tom Moore).
Lion and the Mouse, The—Vitagraph—(with Alice Joyce).
Maggie Pepper—Famous Players-Lasky—(with Ethel Clayton).
Third Degree, The—Vitagraph—(with Alice Joyce).

KNAPP (Penelope)
Marcene—(Screen title "The Broken Butterfly")—Robertson-Cole-Tourneur—(with Lew Cody and Pauline Starke).

KUMMER (Clare)
Good Gracious Annabelle—Famous Players-Lasky—(with Billie Burke).
Rescuing Angel, The—Famous Players-Lasky—(with Shirley Mason).

KYNE (Peter B.)
Valley of the Giants, The—Famous Players-Lasky—(with Wallace Reid).

LAIT (Jack)
One of Us—(Screen title "The Love Burglar")—Famous Players-Lasky—(with Wallace Reid).

LEBLANC (Maurice)
Teeth of the Tiger—Famous Players-Lasky—(with David Powell).

LIEBE (Hapsburg)
Woman, That—(Screen title "Bill Apperson's Boy")—First National—(with Jack Pickford).

LEROUX (Gaston)
Mystery of the Yellow Room, The—Realart.

LEVIEN (Sonia)
Who Will Marry Me?—Bluebird—(with Carmel Myers).

LEWIS (Sinclair)
Unpainted Woman, The—Universal—(with Mary MacLaren).

LIPPMANN (Julie M.)
Burkses Amy—(Screen title "The Hoodlum")—First National—(with Mary Pickkord).

LOGUE (Charles)
Flame of the Desert—Goldwyn—(with Geraldine Farrar).

LONGFELLOW (H. Wadsworth)
Evangeline—Fox—(with Miriam Cooper and Albert Roscoe).

LUTHER (Mark Lee)
Hope Chest, The—Famous Players-Lasky—(with Dorothy Gish).

LUTZ (Grace H. L.)
Enchanted Barn, The—Vitagraph—(with Bessie Love).

MACAULEY (C. R.)
Humanity—Macaulay Photoplays Co.

McCULLEY (Johnson)
Whitman's Chance—Brunton-Hodkinson—(with J. Warren Kerrigan).

MacFARLANE (Peter Clark)
Mollie of the Follies—Pathe—American—(with Margarita Fisher).

MACK (Willard)
Shadows—Goldwyn—(with Geraldine Farrar).

MARCIN (Max)
Cheating Cheaters—Select—(with Clara Kimball Young).

MARTIN (Helen R.)
Barnabetta—(Screen title "Erstwhile Susan)—Realart—(with Constance Binney).

MASON (A. E. W.)
Witness for the Defense—Famous Players-Lasky—(with Elsie Ferguson).

MAUGHAN (W. Somerset).
Lady Frederick—(Screen title "The Divorcee")—Metro—(with Ethel Barrymore).

MAYO (Margaret)
Poor Boob—Famous Players-Lasky—(with Bryant Washburn).

MAY (Marjory Land)
Bleeders, The—(Screen title "The Beauty Market")—First National—(with Katherine MacDonald).

McCONVILLE (Bernard)
Bare Fists—Universal—(with Harry Carey).
Yankee Princess, A—Vitagraph—(with Bessie Love).

McCUTCHEON (George)
Cowardice Court—Fox—(with Peggy Hyland).
Green Fancy—(Screen title "The Mystery Girl")—Famous Players-Lasky—(with Ethel Clayton).

McLAUGHLIN (Robert H.)
Eternal Magdalene, The—Goldwyn—(Margaret Marsh).
House Without Children, The—Film Market, Inc.

MELVILLE (Rose)
Sis Hopkins—Goldwyn—(with Mabel Normand).

MIDDLETON (George)
Stormy Petrel, The—American Cinema Corp.—(with Louise Huff).

MIDDLETON (Roy)
Calibre 38—Sherry-Lewis—(with Mitchell Lewis).

MILLER (Alice Duer)
Come Out of the Kitchen—Famous Players-Lasky—(with Marguerite Clark).

MITCHELL (Edmund)
Nigger, The—(Screen title "The Man Beneath")—Robertson-Cole—(with Sessue Hayakawa).

MOORE (Thomas)
Kathleen Mavourneen—Fox—(with Theda Bara).

MONTGOMERY (L. W.)
Anne of Green Gables—Realart—(with Mary Miles Minter).

MORRIS (Gouverneur)
When My Ship Comes In—Independent Sales Corp.—(with Jane Grey).

NEILSON (Francis) and HEMMERDE (E. G.)
Crucible, The—American Cinema Corp.—(with E. K. Lincoln).

NORRIS (Kathleen)
Josselyn's Wife—Robertson-Cole—(with Bessie Barriscale).

OHNET (Georges)
Dr.. Rameau—Fox—(with Frederick Perry).

OPPENHEIM (E. Phillips)
Illustrious Prince, The—Robertson-Cole—(with Sessue Hayakawa).
Long Arm of Mannister—National Film Corp.—(with Henry Walthall).
Malefactor, The—(Screen title "The Test of Honor")—Famous Players-Lasky—(with John Barrymore).

OSBORNE (William Hamilton)
Boomerang, The—Pioneer-National—(with Henry Walthall).
Love and the Law—Sherry-Lewis—(with Glen White and W. T. Clark).

ORTH (Marion)
Midnight Romance, A—First National—(with Anita Stewart).

OSTRANDER (Isabel)
Island of Intrigue, The—Metro—(with May Allison).
Suspense—Film Clearing House—(with Molly King).

PACKARD (Frank L.)
From Now On—Fox—(with George Walsh).
Miracle Man, The—Famous Players-Lasky—(with Thomas Meighan, Lon Chaney, Betty Compson, etc.).

PARKER (Sir Gilbert)
You Never Know Your Luck (World Film)—(with House Peters).

PEAKE (Elmore Elliott)
His Divorced Wife—Universal—(with Monroe Salisbury).

PECK (Charles Mortimer)
Arizona Cat Claw, The—World—(with Edythe Sterling and Gordon Sackville).
Cheating Herself—Fox—(with Peggy Hyland).

PENDEXTER (Hugh)
Daughter of a Wolf, A—Famous Players-Lasky—(with Lila Lee and Elliott Dexter).

PEPLE (Edward H.)
Silver Girl, The—Pathe—(with Frank Keenan and Katherine Adams).

PERRAULT (Chicot)
Hearts of the Stampede—(Screen title "Alaska")—Monte M. Katterjohn.

POLAND (Joseph Franklin)
Amateur Widow, An—World—(with Zeena Keefe).
Bachelor's Wife, A—Pathe-American—(with Mary Miles Minter).
Intrusion of Isabel—Pathe-American—(with Mary Miles Minter).
Spitfire of Seville, The—Universal—(with Hedda Nova).
Tiger Lily, The—Pathe-American—(with Margarita Fisher).

PORTER (Eleanor H.)
Dawn—Pathe-Blackton—(with Alice Brady).

POST (Van Zo)
Diana Ardway—(Screen title "Satan Junior")—Metro—(with Viola Dana).

POTTER (Paul M.)
Her Mistake—Bacon and Backer—(with Evelyn Nesbit and Russell Thaw).

PROVOST (Louise)
Her Kingdom of Dreams—First National—(with Anita Stewart).

RABELL (Du Vernet)
Woman Michael Married, The—Robertson-Cole—(with Bessie Barriscale).

RAGSDALE (Lulu)
Miss Dulcie From Dixie—Vitagraph—(with Gladys Leslie).

William Farnum
To star in Fox's production of "The Orphan."

RAINE (William McLeod)
Eastward, Ho!—Fox—(with William Russell).
Fighting for Gold—Fox—(with Tom Mix).

RALEIGH (Cecil) and HAMILTON (Henry)
White Heather, The—Famous Players-Lasky.

RAMSEY (Alicia)
Spark Divine, The—Vitagraph—(with Alice Joyce).
Two Brides, The—Famous Players-Lasky—(with Lina Cavalieri).

READ (Opie)
Almost a Husband—Goldwyn—(with Will Rogers).

REED (Luther Anderson)
Favor to a Friend, A—Metro—(with Emmy Wehlen).

REID (Hal)
Confession, The—National Film Corp.—(with Henry B. Walthall).

REEVE (Arthur B.)
Craig Kennedy—Oliver Films—(Serial)—(with Herbert Rawlinson and Marguerite Marsh).

RICE (Alice Hegan)
Mrs. Wiggs of the Cabbage Patch—Famous Players-Lasky—(with Marguerite Clark).

RICHEPIN (Jean)
Le Chemineau—(Screen title "A Vagabond of France")—Pathe—(with H. Krauss).

RINEHART (Mary Roberts)
Twenty-Three and a Half Hours' Leave—Famous Players-Lasky—(with Douglas Maclean and Doris May).

RISING (Lawrence Irving)
His Bridal Night—Select—(with Alice Brady and Edward Earle).

RIVES (Hallie Erminie)
Long Lane's Turning, The—Exhibitors-Mutual—(with Henry B. Walthall).

ROACH (J. Anthony)
Lost Princess, The—Fox—(with Albert Ray and Elinor Fair).

ROCHE (Somers)
Loot—Universal—(with Joe Girard, Helen Gibson, Gertrude Astor and Frank Thompson).

RODER (Robert F.)
Greater Love, The—American Cinema Corp.—(with Molly King).

ROE (Vingie)
Twilight—De Luxe-Sherry—(with Doris Kenyon).

ROOSER (A. O.)
Probation Wife, The—Select—(with Norma Talmadge).

RYAN (Marah Ellis)
Told in the Hills—Famous Players-Lasky—(with Robert Warwick).

SARDOU (Victorien)
Scrap of Paper, A—(Screen title "Three Green Eyes")—World Film—(with Carlyle Blackwell, June Elvidge and Evelyn Greeley).

SARVER (Charles)
Bringing Up Betty—World Film—(with Evelyn Greeley).

SARVER (Lucy)
Home Wanted—World—(with Madge Evans).

SCOTT (Leroy)
Daughter of Two Worlds, A—First National—(with Norma Talmadge).
Mary Regan—First National—(with Anita Stewart).

SEDGWICK (Edward)
Winning Stroke, The — Fox — (with George Walsh).

SELTZER (Charles Alden)
Coming of the Law, The—Fox—(with Tom Mix).
Square Deal Sanderson—Famous Players-Lasky—(with William S. Hart).
Two-Gun Man, The—(Screen title "Treat 'Em Rough")—Fox—(with Tom Mix).

SELWYN (Edgar)
For Better, For Worse—Famous Players-Lasky—(with Elliott Dexter and Wanda Hawley).

SHAW (Stanley).
Jungle Heart, The—(Screen title "Fighting Destiny")—Vitagraph—(with Harry Morey).

SHEEHAN (Perley Poore)
Upstairs—Goldwyn—(with Mabel Normand).

SHELDON (E. Lloyd)
Marriage for Convenience—Keeney-Sherry)—(with Catherine Calvert).

SHELDON (Harry S.)
Little Intruder, The—World—(with Louise Huff).
Thunderbolts of Fate—Hodkinson—(with House Peters and Anna Lehr).

SHERWIN (Louis)
Bonds of Love—Goldwyn—(with Pauline Frederick).

SIMMS (George R.)
Romany Rye, The—(Screen title "The Life Line")—Famous Players-Lasky—(with Jack Holt, Seena Owen, Lew Cody, etc.).

SOUTAR (Andrew)
Sealed Envelope, The—Universal—(with Fritzi Brunette).

STOCKING (Charles F.)
Mayor of Filbert, The—Triangle—(with Jack Richardson).

SULLIVAN (Francis W.)
Children of Banishment—Select—(with Mitchell Lewis).

TARKINGTON (Booth)
Country Cousin, The—Select—(with Elaine Hammerstein).

TENNO (Heliodore)
Third Kiss, The—Famous Players-Lasky—(with Vivian Martin).

TERHUNE (Albert Payson)
Once a Mason—Metro-Drew—(with Mr. and Mrs. Sidney Drew).
Railroader, The—Triangle—(with George Fawcett).

THOMAS (Augustus)
As a Man Thinks—Artco—(with Leah Baird).
Capitol, The—Hodkinson—(with Leah Baird).
In Missouri—Famous Players-Lasky—(with Robert Warwick).
Volcano, The — Artco-Hodkinson — (with Leah Baird).

TINNEY (Frank)
Vagabond Luck—Fox—(with Albert Ray and Elinor Fair).

TOWNLEY (Captain Houghton)
Bishop's Emeralds, The — Virginia Pearson Photoplay, Inc.

TULLY (May)
Mary's Ankle—Famous Players-Lasky—(with Douglas Maclean and Doris May).

VANCE (Louis Joseph)
Bandbox, The—Hodkinson—(with Doris Kenyon).
False Faces — Famous Players-Lasky — (with Henry B. Walthall).
Wild Honey—Sherry-Dietrich—(with Doris Kenyon).

VAN LOAN (H. H.)
New Moon, The—Select—(with Norma Talmadge).
Speed Maniac, The—Fox—(with Tom Mix).

VAN RENNSELAER (Frederic)
Gentleman of Quality, A—Vitagraph—(with Earle Williams).

VAN SHAIK (George)
Peace of Roaring River, The—Goldwyn—(with Pauline Frederick).

VEILLER (Bayard)
Thirteenth Chair, The—Pathe—(with Yvonne Delva and Creighton Hale).

WALTER (Eugene)
Nancy Lee—(Screen title "The Way of a Woman")—Select—(with Norma Talmadge).
Paid in Full—Famous Players-Lasky—(with Pauline Frederick).
Wolf, The—Vitagraph—(with Earle Williams).

WARSHAWSKY (S. J.)
Gambling in Souls—Fox—(with Madeline Traverse).

WATSON (E. L. Grant)
Where Bonds Are Loosed—Waldorf Photoplays.

WAYNE (Charles Stokes)
Winchester Woman, The — Vitagraph — (with Alice Joyce).
Marriage of Little Jeanne Sterling, The—(Screen title "The Midnight Bride"—Vitagraph—with Gladys Leslie).

WEBSTER (Henry Kitchell)
Man of Honor, A—Metro—(with Harold Lockwood).

WEBSTER (Jean)
Daddy Long Legs—First National—(with Mary Pickford).

WELLS (Carolyn)
Vicky Van—(Screen title "The Girl Next Door")—Famous Players-Lasky—(with Ethel Clayton).

WELLS (Leila Burton)
Naked Truth, The—Selznick—(with Eugene O'Brien).

WESTON (George)
Winning Girl, The—Famous Players-Lasky—(with Vivian Martin).

WHERRY (Edith)
Red Lantern, The—Metro—(with Nazimova).

WHITE (Stewart Edward)
Westerners, The—Hodkinson—(with Roy Stewart).

WHITTAKER (Charles E.)
Fires of Faith—Famous Players-Lasky—(with Catherine Calvert).

WIDDEMER (Margaret)
Wishing Ring Man, The—Vitagraph—(with Bessie Love).

WILDE (Oscar)
Lady Windemere's Fan—Triangle.

WILLARD (James)
Woman of Pleasure, A—Pathe—(with Blanche Sweet).

WILLIAMS (Frank)
Wilderness Trail, The—Fox—(with Tom Mix).

WILLIS (F. McGrew)
Man Who Turned White, The—Robertson-Cole—(with H. B. Warner).

WINTER (Louise)
Marie, Ltd.—Select—(with Alice Brady).

WODEHOUSE (P. G.)
Damsel in Distress, A—Pathe—(with June Caprice and Creighton Hale).
Oh, Boy—Pathe—(with June Caprice and Creighton Hale).
Piccadilly Jim—Selznick—(with Owen Moore).
Prince and Betty, The—Pathe-Hampton—(with William Desmond).

WOLF (Pierre)
Gutter, The (Screen title "The Virtuous Model")—Pathe—(with Dolores Cassinelli).

WONDERLEY (W. Carey)
Follies Girl, The — Triangle — (with Olive Thomas).
World to Live In, The—Select—(with Alice Brady).

WOODROW (Mrs. Wilson)
Hornet's Nest, The—Vitagraph—(with Earle Williams).

WORRALL (Techmere) and TERRY (Harold)
Man Who Stayed at Home, The—Metro—(with Peggy Hyland and Jack Livingston).

YOUNG (Rida Johnson)
Captain Kidd, Jr.—Famous Players-Lasky—(with Mary Pickford).
Lottery Man, The—Famous Players-Lasky—(with Wallace Reid).

ZELLNER (Lois)
Bill Henry — Famous Players-Lasky — (with Charles Ray).
Happy Though Married—Famous Players-Lasky—(with Enid Bennett).

"Ten Thousand Fleets Sweep Over Thee in Vain."
The big shipwreck set with the rain and gale providers and the water tanks up on the right for Goldwyn's big picture, "Tower of Ivory."

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Pathe Review to Celebrate With Interesting Subjects

PATHE celebrates the first birthday of its screen magazine with Pathe Review No. 34, to be released January 18th, presenting a series of the most carefully selected subjects. It is interesting to note the rapid improvement in this short subject, which in a year's time, has developed into one of the foremost features of its kind. Beginning as a bi-weekly issue, the Pathe Review is now being released every week and is an established feature in thousands of theatres.

An innovation is introduced into the anniversary number with the new feature, "The Spirit of the Dance," showing a series of dances interpreted by noted terpsichorean artists and arranged by Julian Ollendorf. The first presentation is Madame Desiree Lubovska in the "Dance of Eve." This shows that dancing is a natural instinct which began when Eve danced the "temptation tango" with a snake in the Garden of Eden. And since that day when mankind was barred from Paradise the world has been dancing to many tunes, out of which evolves the present day jazz. This latest outburst is interpreted by Pat Rooney and Lillian Fermoyle.

With the ushering in of the New Year and the close of the Great War, there could not be a more fitting feature than the Pathe-color presentation of "Where Liberty Was Cradled," showing, with exquisite coloring, the Lake of Lucerne in Switzerland. Centuries ago in these quaint spots, where the Alps come close to the heavens, a hardy mountain race first breathed the idea of liberty.

An amusing Ditmars animal study, "A Crook or Two from Frogland," is included along with "Ghosts of Summer Days," a Pathecolor showing the passing of flowers with the coming of the winter. This latter exhibits startling tricks of photography which show the actual dropping of the flowers.

Chester Cameraman Meets Disaster.

In anticipation of peevish elephants and irritated tigers, the man who goes hunting big game with a camera feels that he has sufficient to contend with in his day's work without having a lot of unnecessary thrills thrust upon him.

Mr. Cottar sailed from Durban a few weeks ago in the interests of the C. L. Chester Productions, with British East Africa as his destination. A letter just received, mailed from Nairobi, tells a story of a wild voyage up the east coast of Africa. When a few days out the ship caught fire and a week of fighting the flames ensued. The boat put in at Zanzibar, but hustled away as soon as discovery was made that no facilities for putting out the fire was available. Mombasa was finally reached, but just as the ship was well in the harbor it blew up. Mr. Cottar lost four motor cars, his tents and ammunition, but saved his cameras, films and part of his baggage.

In spite of his loss the intrepid hunter started away for the bush to get pictures of animal life in the heart of British East Africa. He will cover the country completely and finish up with a whirl through Abyssinia, which up to the present has been more or less of a No Man's Land for the photographer.

"No Coma in Acoma."

One of the latest Chester Outings, "No Coma in Acoma," takes the spectator to enchanted mesa in New Mexico, the scene of a disaster handed down in the Indian traditions of that neighborhood, near which spot no man ventures, especially if he is of Indian blood. The tradition tells of the destruction of the village of Acoma, which was built at the summit of the mesa centures ago, through the machinations of the devil. Near the spot, however, another village has been built, to reach which rocky trails must be traversed; and after one gets to the village proper where primitive apartment houses have been built in the rocks, there is still another ascent to be made by ladder to reach the doors of the houses. All of this is graphically told in the film, and also scenes in the village of Acomita, a mile or so away, where the younger generation have made their homes, and where the children are sent to school like other children are shown. A look-in at the pottery industry is also given in the film, as well as close-ups of interesting native types.

Told in Paramount Magazine.

No. 3866 of the Paramount Magazine for Dec. 28 contains some interesting scenes taken along the Massachusetts coast. They appear under the title of "Camera Surf Studies" and cover many historic and traditional points. The film is attractively tinted in green.

No. 3868 for Jan. 4 shows the Provincetown players at work in their little theatre in Greenwich Village. Other subjects in this issue are "Flapjack Royalty," showing restaurant experts at work, and "Swimming Above the Clouds," taken at the famous hot and cold water natural baths in the mountains of Alberta, Canada.

Land of Montezuma Filmed By Prizma.

The current Prizma release is "Guatemala," modern land of an ancient people, descendants of the great Montezuma.

Guatemala City is the capital and is located not far inland from San Jose, the Pacific coast port. Each morning sees the descendants of the Aztec, Toltec and Maya Indians hurrying along at a dog-trot with heavy loads of food and other wares which they carry to the public markets. Their dress is quaint and inclines to the spectacular at times. Artistic way-side fountains grace this busy thoroughfare on which many an interesting type is found.

The rural section is beautiful in its primitive surroundings, while the modern city has some excellent examples of architecture. Ancient cathedrals partially destroyed by earthquakes remind us that the Spaniard at one time ruled this land and by his hand erected these great monuments. In the old part of the city we still find massive walls of stone with iron-barred windows.

Goldwyn Has Interesting Subjects.

The Goldwyn-Bray Pictograph No. 7020, scheduled for release by Goldwyn on January 11, reveals the secrets of fashionable hairdressing. It is entitled "Woman's Crowning Glory." Other subjects in this issue are "People You'd Like to Know—Rex Beach," and a cartoon from the Bray-International studios, "Jerry on the Job in the Chinese Question."

The Pictograph cameraman visited one of the most noted hairdressing establishments in the country, where all of the intricacies of producing a permanent wave were revealed.

There is also an intimate study of Rex Beach in the "People You'd Like to Know" series. Mr. Beach shows best at his home, Topside, at Ardsley-on-the-Hudson.

Spanish Sermonette for Famous Players-Lasky

THE first Spanuth Sermonette, "The Christmas Message," will become a part of the program furnished by the non-theatrical department of the Famous Players-Lasky Company, according to the terms of an agreement made between that company and H. A. Spanuth, president of the Commonwealth Pictures Company.

Mr. Spanuth has just returned from New York, where he went to show the first of these novelty films to Nathan H. Friend, general manager of the Educational Department of Famous Players-Lasky, which furnishes programs for churches, schools and clubs.

Spanuth's Sermonettes are stories of the Bible adapted for the screen. "The Christmas Message," which has just been added to the Famous Players-Lasky non-educational program, is the story of the birth of the Christ Child.

Goldwyn Industrial Shows Soap Making.

The Ford Educational Weekly continues to tell the public the inside story of America's great industries. In the latest release, which is distributed by Goldwyn, the details of soap manufacturing are told pictorially. The title of the picture, Bubbles—I'm Forever Using Soap," suggests the nature of the subject.

The picture shows the collecting of fats, their cleansing in huge vats; then the process of adding sodium hydroxide, the boiling of the mixture.

Some Things Worth Knowing.

On January 10 a "Safety First for Children" meeting will be held at the Capitol Theatre, New York City, at which the Universal safety first film "Careless America," which has to do with the prevention of street accidents, will be exhibited.

We are indebted to the December Bulletin of the Affiliated Committees for Better Films for the news that Buffalo is making ready to fully acquaint the coming generation with the greatness of the home city before sending it forth into the larger wonder world. With this in view Oran L. Pease, of the Buffalo Society of Natural Science, is making pictures of the Buffalo harbor, grain elevators, coal trestles, stock and lumber yards to illustrate lectures on local geography in the public schools of Buffalo.

Appearing in No. 7019 of the Goldwyn-Bray Pictograph is a study of the action of the moon in causing waters to rise and fall. Tides and the Moon" is its title, and explanations of the subject is made by means of a series of drawings and photographs. A. W. L. Finley number, "Hunting Wild Duck," is also a part of this issue.

The glove manufacturers of Gloversville, N. Y., are about to use the screen as a medium for advertising their works and their products in a film which will be circulated through the Bureau of Commercial Economics, Washington, D. C.

The Liberty Theatre at Victoria, Mich., has been turned over to the Social Service Department of the Victoria Copper Mining Company and will hereafter be run as a community enterprise, under the management of Dr. F. B. Van Nuys.

Universal Comedies at the Capitol.

Universal comedies continue to hold the stage steadily at the Capitol Theatre. Except for one or two interruptions these films have been a regular feature of the program. "Weak Hearts and Wild Lions," another Century Comedy, was booked to show at this theatre during the week of December 21. "The Eternal Triangle" had the honor of being on the opening bill. The captivating Mrs. Joe Martin has already exhibited her graces on this exclusive screen. Lyons and Moran and the Century Group have been there.

New York Film Building May Soon Become Reality

THE dream of every film exchange man in New York—to bring all the exchanges of the city under a single roof—may soon be realized if plans now under consideration by the film exchange building committee of the National Association of The Motion Picture Industry materialize. It is reported that several of the largest of the distributing companies have approved the general idea of the erection of one big, modern structure to house the exchanges and accessory companies.

An impetus to the plan is given by the success of the national association's committee in formulating and carrying out negotiations for the erection of exchange buildings in several large exchange centers throughout the country. In Kansas City, a $500,000 building has just been completed and plans are practically consummated for the erection of similar specially constructed, fireproof buildings in Cleveland and Chicago, the total investment represented being in the neighborhood of $3,000,000.

The idea of the New York building is still in its first stages, but it is said that its location will probably be somewhere outside of the theatrical district and off Broadway, owing to the increasingly high rentals prevalent along that thoroughfare and vicinity.

Famous Figures Appear in Pathe News.

Many world famous figures and events are brought into the limelight in the Pathe News No. 104. George Carpentier, the smiling, youthful French war hero and heavyweight boxing champion of Europe, is shown returning to France after his defeat of Beckett, the British title holder.

That the heart of the United States has not been closed to "Black Jack" Pershing is clearly indicated by the reception accorded him on a trip through Dayton, and Chicago and recorded in this issue.

Jersey City comes into the spotlight once more through the deportation of 249 radicals who are pictured boarding the "Soviet Ark" preparatory to their departure for Russia, the land of their ideals.

Bell Succeeds Siegel.

M. Siegel, formerly associated with Universal and Jewel, handling special features out of the office of the Baltimore Film Exchange, 412 East Baltimore street, has been succeeded by Louis H. Bell, formerly with Select. Mr. Siegel is now associated with Screenart Pictures and his office is in the Palmore and Homand building.

Just Out of High School, This Girl Successfully Runs Oregon Theatre

WE got the tip from Joe Reddy, of Pathe's publicity staff—and a letter to Dorothy D. Jaquish, Ontario, Ore., did the rest. Our interest in the girl centered in the fact that she had gone on with a business her father had established, made good and added another stone to the monument that every passing day is adding to woman's accomplishments in the battle for existence.

In April, 1918, the owner of Dreamland, Ontario, Ore., died. His prosperous theatre business had to be continued despite the calamity that had befallen the Jaquish fortunes, and Dorothy, only one year out of high school, undertook the task. We asked Miss Jaquish to send along her picture and tell us something about herself.

Look at the pretty picture and read what she says: "I have been managing Dreamland alone since father died—nearly two years now. I am not yet twenty-one and was graduated from high school in 1917. My house has a

A Pippin of an Exhibitor
Is Dorothy D. Jaquish, who has made good in Ontario, Ore.

seating capacity of 415 and I play pictures, vaudeville and road shows.

Modesty Adds to Beauty.

"The photograph shows that my business does not worry me, but I have my share of ups and downs that are so characteristic of the film business. I am very much in love with the film game and want to be in it always, as I feel that there my success lies."

Joe Reddy, with the greater art of wordsmithing at his command, has this to say of Miss Jaquish: "She has no opposition just now, but will have shortly, for another theatre is in the course of construction. Miss Jaquish is prepared for any invasion of her field. In fact, she welcomes it, for it will only give her greater latitude for her natural ability for exploitation. She could boom a soap, or a perfume, as readily as she could motion pictures, but she sees greater opportunities for her in the cinema field."

We can readily believe what Reddy says—for we have looked at the photograph of Miss Jaquish. And if we did not couple her likeness with this story not one of our readers would doubt but what the discovery of another film star had been made in far-off Oregon.

The show business is a great game, and running a picture theatre is an opportunity that has come to many women. Moving Picture World would be especially grateful if other women who are running photoplay theatres would send along their pictures and say a word about themselves. We should like to print as many of these as we can assemble during 1920.

That's a New Year resolution. Will the women in the game please help us fulfil it? There's a lot of Dorothy Jaquishes managing theatres throughout the country.

London Transplanted Here.

New York not possessing any streets resembling London in 1860, Famous Players-Lasky has had to build street after street in the New York studios for the exteriors of "Dr. Jekyll and Mr. Hyde," John Barrymore's forthcoming Paramount-Artcraft. The entire Fifty-sixth street studio at present is delegated to a reproduction of the exterior of Dr. Jekyll's house and laboratory and the adjacent narrow street of the poor section of London, complete even to the cobblestones, "Blue Goose Inn" sign and the sidewalk display of the shopkeepers.

"Topics of the Day" for Blind.

Arrangements have been made whereby the weekly programs of the Literary Digest "Topics of the Day" will be printed in raised type in the Matilda Zeigler Magazine for the Blind, which is sent free to thousands of blind readers in all parts of the world.

This circulation of the popular screen paragraphs appearing in "Topics of the Day" follows the discovery that the witticisms had become a regular feature of the daily educational program at the Red Cross Institute for the Blind at Baltimore.

Callahan Recovers from Operation.

Friends of Diaz Callahan, Realart manager at Dallas, Tex., will be glad to learn that the energetic Western exchange man is recovering from his recent throat operation.

Mr. Callahan had been under doctor's treatment for several days previous to his operation and it was thought that the ordeal could be postponed for a week in order that Mr. Callahan might conclude a special holiday drive in the interests of Realart films.

"Why Go Home?" New Rolin Comedy.

"Why Go Home?" is the title of the new Rolin Comedy, released January 11 by Pathe, in which "Snub," Pollard is featured. Mildred Davis, Eddie Boland and "Sunshine Sammy," the colored kid, assist him with their droll comedy methods. A beauty chorus of cabaret artists add their pulchritude to the comedy.

Gillstrom Mixes Sublime, Ridiculous and Ring Lardner in Scenic Cocktail

By William J. Reilly

JUST put yourself in Arvid Gillstrom's shoes—or rather behind the wheel of his car. Suppose you hadn't seen a real asphalt boulevard in 18,000 miles. Imagine that you had driven at the head of a caravan of six cars for twenty-six weeks, from Colorado to Oregon, over mountain roads that made the Slough of Despond look like Fifth avenue dressed up for the police parade.

And just suppose that after those long racking months of broken axles, torn fenders, smashed wind shields and near somersaults down canyons you had struck the shining, smooth boulevard leading into Denver. Wouldn't you have stepped on the gas, too?

And the Story "Went Over."

That's just what Arvid E. Gillstrom, returning from directing the series of comedy travel pictures for Paramount, did. The gas pedal went right down to the floor and the Gillstrom brain was ransacked of every trick that would get an ounce more of speed out of the motor.

The five cars behind "obeyed the impulse" also. And six speedometer needles were trying to push past the limit when—whiz-whiz-whiz—three motor cops shot by. And would you believe it—Gillstrom's story of boulevard-longing went over like a sob sister's account of the old mortgaged homestead that stood near the well.

The World man and Charles McCarthy, publicity manager for Famous Players-Lasky, entertained by Mr. Gillstrom at luncheon in the Astor grill, could not but compare the atmosphere of the latter rendezvous of "magnates" with the atmosphere of the great West which Mr. Gillstrom supplied in tales of his party's wild adventures.

His story was one of wrecks and mountain goats, geysers and skunks, bear cubs and seven-day horseback trips, waterfalls, giant trees, giant rocks, and giant almost everything.

The Gillstrom party, just returned, included Jack Gardner, Ethel Burton, and Buddie Ross. Nathan Friend, head of Famous Players' non-theatrical department, together with Mrs. Friend, visited the party at Gardner, Mont., and received the "welcome" with the band which closed the store for the afternoon to turn out.

Arvid E. Gillstrom
Returns after responsible task of directing "So This Is America!" Series for Paramount.

7,214 Feet Down to the Floor of Yosemite Valley—and No Elevator!
A typical shot from Paramount's "So This Is America!" series. Comedy in the foreground and scenic beauty in the background.

A Novel Assignation.

It seemed that Mr. Gillstrom's assignation had been to take a little of the Sublime, mix it with a bit of the Ridiculous, add a dash of Ring Lardner, and put out the result as the "So This Is America!" series of comedy travel pictures for Famous Players-Lasky.

Just another way of putting it, but that was his job. It was 'way back last spring that Paramount was inspired with the idea of making this series of comedy scenics with titles to be written by Ring W. Lardner, the mighty wielder of the comic pen.

Travel pictures there have been and will be—things of beauty and pure joys forever. And comedies there have been and will be—things of bathing beauties and therefore joys forever. But there never had been a combination of the two.

Foreground Comedy.

For instance, you have been taken via the travel film through Yellowstone Park. But you haven't seen its beauties in the background with the touch of fun in the foreground. That is what the "So This Is America!" series does.

Just by way of example.. It is not giving away any of Mr. Gillstrom's secrets to tell that he filmed Old Faithful geyser in Yellowstone while it was "blowing" with his company of players putting over a comedy incident not ten feet from the geyser itself, which is just one of the many surprises.

To give a more adequate idea of the series as a whole, there will be an even dozen two-reelers. There is a plot running through the whole twelve, but unlike the well-known serial, each picture is complete in itself.

The plot centers about a returned war hero, played by Jack Gardner. Friend hero, all bemedaled, is on his return made the matrimonial target of a half dozen girls in his home town. His father advises him to "see America first," and the boy acts on the advise. Three of the girls find ways of following him, so his "seeing America" tour is accompanied by a series of attempts to avoid these persistent devotees of Cupid.

Although Mr. Gillstrom had the story well in mind before he left Denver, nevertheless a great deal depended on the actual locations and what was framed around them. There is where entered the Gillstrom ingenuity, cultivated by four years as director on the Sennett lot, a year with the Fox comedy forces, and a combination directorial term at both comedy and drama.

Good Stuff Is There.

It would be giving away a lot of good stuff to tell of the many original stunts framed about well-known spots in Rocky Mountain National Park, the Garden of the Gods, Yosemite Valley, and on the Columbia Highway. But it is certain the Mr. Gillstrom has taken his ingredients, the Sublime in the beauties of the West, the Ridiculous in his comedy action and the Lardner titles and mixed them into an altogether new scenic cocktail of which exhibitors may quaff deep with great legality and profit. The first of the series will be released in February.

It made Broadway giggle, it made Europe wiggle
With joy at it's sparkle and mirth;
It's won every play where a smile fits a face,
Which is mostly all over the earth.

TAYLOR HOLMES

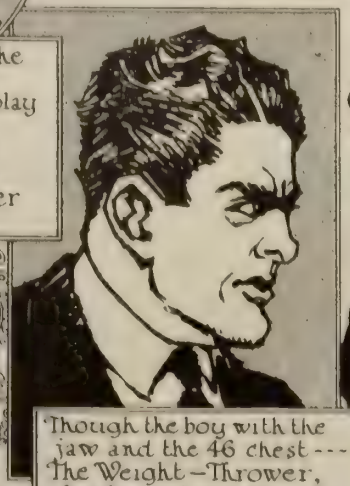
In his own screen production of

NOTHING BUT THE TRUTH

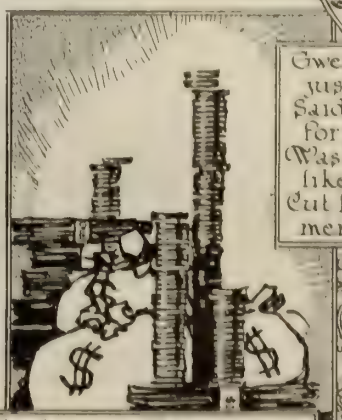
This Monocle Man, with the glass in one eye,
Who snoops through the play such a lot.
Who is he---besides a mysterious guy---
Is he baron, or bounder --- or what?

From the story by Frederic S. Isham and the play by James Montgomery.... Directed by David Kirkland.

Gwendolyn, Gwendolyn, just because Bob
Said he loved you alone for your wealth,
Was that any reason to act like a snob,
Cut him dead, and so menace his health?



Though the boy with the jaw and the 46 chest ---
The Weight-Thrower, burly and rough ---
Was more like a thug than a house-party guest,
No one told him so, oddly enough.



And here is the money, mazuma, or cash,
The iron men at stake on the bet—
You'll admit it's a plenty to make quite a dash
In the healthiest bank-account yet.

A COMEDY OF MIRTH MYSTERY & MISUNDERSTANDING

Bob Bennett declares--and Bob's pretty fair--
That men who speak nothing but truth
Could hold a convention and have room to spare
Inside of a telephone booth.

DISTRIBUTED BY METRO PICTURES CORP.

Douglas Fairbanks Piles Up Laughs in "When the Clouds Roll By"

By Edward Weitzel

WHEN the moment came to shoot one particular scene in "When the Clouds Roll By," Douglas Fairbanks must have heaved a sigh of absolute satisfaction. He has leaped, dived and run; rode horizontally, vertically, sidewise and upside down. He has vaulted fences, shot through windows and danced along telegraph wires. He has scaled, ladderless, ten story buildings; but never before in his catapultic and astonishingly agile screen career has he walked upon the ceiling. This surprising stunt is one of the best features of Fairbanks' latest United Artists' picture; and "When the Clouds Roll By" offers an unlimited field for his acrobatic tricks, and also supplies him with situations in which he is at the top of his ability to entertain as an actor.

A Sure Enough Flood.

Although the action of the picture is whimsical, at times fantastic, the human note is sounded throughout. For continuous and unalloyed good fun, it is in the front rank of Fairbanks' releases. Before the clouds which threaten the happiness of Daniel Boone Brown and his sweetheart have all rolled by the hero goes through a series of adventures quite unlike anything seen before—and survives a flood. This flood is the real thing. The way it comes crashing down on human beings and their domestic animals and sends their houses and homes adrift in the darkness and then spreads itself and the wrecked buildings over the landscape will make folks along the Ohio river take to their rafts and rowboats if the picture is ever shown in their towns.

A Forty Horse Power Nightmare.

The scene the next morning with Brown and a dozen neighbors perched in a tree and the roofs of the half-submerged houses covered with other flood victims is the novel and realistic setting for a lot more Fairbank comedy. Before this happens Brown has defied—after being absolutely controlled by them—every superstition invented by man, and gone through a nightmare that is vastly amusing and particularly well done. The use of the ultra-rapid camera to produce the effect of his floating along a foot above ground was no less than inspiration.

The supporting company and every detail of production are first class. Kathleen Clifford plays Lucette Bancroft in a spirit of demure comedy that matches the character perfectly, and Frank Campeau makes a real type of Mark Drake, the mayor of a small town in Texas.

Doug's Delicate Lunch.

Daniel Boone Brown, the hero of "When the Clouds Roll By," is a likable chap who is chosen by a Doctor Metz as the subject or rather the victim of a psychological experiment. This Metz wishes to prove to the scientific world new powers of hypnotism and auto suggestion. His first move is to install a trusted assistant as Daniel's valet, and the young fellow is shown being served a midnight lunch of onions, lobster, Welsh rarebit and mince pie. After this he goes to bed and has a nightmare of forty horse power. The articles he has eaten become endowed with life and chase him madly every place he goes. He walks on the ceiling, leaps through brick walls and down long chimneys, and does everything else a person does in bad dreams, even to almost losing the lower half of his pajamas when he finds himself in the centre of a crowd of pretty girls.

The Bursting of the Dam.

Having cultivated a belief in every superstition and also aroused his uncle's ire by always being late at the office, Daniel further complicates matters by falling in love. His charmer is Lucette Bancroft, an art student who lives in Greenwich Village, New York headquarters for all tried and true Bohemians. She comes from a small town in Texas, where her father owns oil land. Mark Drake, the mayor of the place, is in love with Lucette, but that does not prevent him from coming to New York to get Brown's uncle to help him work a sharp deal for possession of the Bancroft property. The rivalry between Daniel and Drake for Lucette's love is strenuous, and Doctor Metz helps Drake make the girl believe that young Brown is unworthy of her. She leaves New York the night she is to marry Daniel and starts back to Texas with the mayor. Daniel catches the same train by leaping to the roof of a coach while the train is in motion, has Drake locked up in a stateroom as an escaped lunatic, and stands guard over the apartment occupied by Lucette, who will not listen to his side of the story. The bursting of a dam and the washing away of the track forces everyone to leave the train. Daniel and Lucette are separated in the darkness and storm and do not meet until the next morning.

A Novel Wedding.

From the limb of a tree, in the midst of the flood, Daniel spies Lucette, high and unexpectedly dry on the roof of a floating house. He jumps into the water, swims to where his once promised bride is balancing herself on the shingles and bids her a cheery "Good Morning." He then treats her to an exhibition of fancy diving and swimming while he hunts a breakfast for her in the flooded kitchen of the house. The best he can do is a watermelon, but the girl is very hungry and very grateful, and Daniel has little trouble in setting matters right between them. The flood, which first wrenched them apart and then brought them together again, obligingly sends a minister and his church drifting down stream at this opportune moment. Like ships that pass in the night, the two buildings meet for a moment on the breast of the waters. But that moment is long enough for the energetic Daniel Boone Brown to invite the minister aboard his building, and the wedding knot is tied with all hands clinging to the peak of the roof. Thus does "When the Clouds Roll By" come to both a familiar and a novel end.

An ultra-rapid camera is used in this Fairbanks picture to get a "nightmare" effect. "This is no less than inspiration" and worth a big boost.

The End of a Perfect Nightmare.

Doug Fairbanks wakes up after a banquet of lobster, onions, Welsh rarebit and mince pie in his United Artists' bang-over, "When the Clouds Roll By."

Mooney Finds Exhibitors Welcome Bookings on the Percentage Basis

PAUL C. MOONEY, general sales manager for the Louis B. Mayer Productions, starring Anita Stewart and Mildred Harris Chaplin, has arrived in New York after a tour of the principal cities from New York to the West Coast, arranging the special percentage presentations of "In Old Kentucky" and establishing the Mildred Harris Chaplin series, which will soon be initiated as the new Meyer release through the First National Exhibitors' Circuit.

Asked regarding trade conditions, Mr. Mooney said:

"In addition to arranging the extended run presentations of Anita Stewart's big melodrama 'In Old Kentucky' and the initial showing of Mildred Harris Chaplin in Mayer-made First National releases, my object was to feel the pulse of the public regarding motion pictures in general and the making of big specials in particular.

"Mr. Mayer has expressed himself as believing in the policy of making bigger pictures that warrant putting behind them real showmanship and capable of being played on a percentage basis in the larger cities. I had expected considerable opposition to the percentage idea, but was agreeably surprised by the opinion of a majority of leading first-run exhibitors, to the effect that they would welcome a percentage policy backed up with pictures big enough to warrant it.

Percentage Fair to Both Sides.

"They feel that pictures sufficiently big can be handled much more advantageously on percentage, even from the theatre standpoint, because of the additional help put behind a local presentation by the presence of a good publicity man, and, secondarily, through the effect of other picture productions of the producer knowing that he is going to get paid what he is entitled to on a particularly fine picture. The percentage proposition is fair to both sides and theatre owners are quickly realizing that 'playing percentage' means more profit to them than a straight rental basis."

Mr. Mooney spent several days with Mr. Mayer at the Mayer Studios in Los Angeles, and saw the filming of scenes of Anita Stewart's newest picture, "The Fighting Shepherdess," and Mildred Harris Chaplin's initial release, "Polly of the Storm Country," by Grace Miller White, who wrote "Tess of the Storm Country" for Mary Pickford and "The Secret of the Storm Country" for Norma Talmadge.

Selznick's January Films Have Four Favorite Stars

FOUR productions of more than ordinary quality are listed on the Selznick schedule for release during January. They star four popular screen actresses and each production was made to be released as examples of the quality pictures the Selznick organization has on its 1920 program.

The titles and stars are: "Greater Than Fame," starring Elaine Hammerstein; "She Loves and Lies," a Norma Talmadge special; "The Imp," featuring Elsie Janis, and "Footlights and Shadows," starring Olive Thomas.

"Greater Than Fame" was written by S. Jay Kaufman, the New York Globe's Round-the-Towner. The screen version abounds with heart thrills, bits of melodrama and deft touches of humor. Although largely an adventure story a love theme runs throughout and adds to the finesse. "Greater Than Fame" was directed by Alan Crosland, and the supporting cast includes Walter McGrail, W. H. Tooke, Julia Swayne Gordon, Albert Roccardi, Cora Williams, John Walker, Arthur Donaldson, Flora Kingsley, Eugene Woodward, and J. Furey.

Norma Talmadge in a Special.

Admirers of Norma Talmadge are due for a surprise in her new special. "She Loves and Lies" is a screen version of the novel by Wilkie Collins. Conway Tearle plays opposite Miss Talmadge. "She Loves and Lies" is full of interesting moments and should do much to further the excellent reputation of Norma Talmadge.

Elsie Janis is co-author of "The Imp." Joe King heads the supporting cast, which is composed of Ethel Stewart, E. J. Ratcliffe, Duncan Penwarden, John Southerland, William Fredericks, Arthur Marton, Jack Ridgeway and Joseph Granby. Edmund Goulding who wrote the scenario for the production was the co-author with Miss Janis. Robert Ellis directed the production.

Olive Thomas has the leading role in "Footlights and Shadows," written by Bradley King. The story is such that Miss Thomas has a chance to display personality and versatility. She has the role of a Follies chorus girl, and naturally this allows for many unusual scenes. The supporting cast includes Alexander Cuslow, Ivo Dawson, Van Bauser and May Hicks.

United Cigar Stores Head Now Allied with Goldwyn

EDWARD WISE, president of the United Cigar Stores, was elected a member of the board of directors of the Goldwyn Pictures Corporation on Tuesday, December 23. It is significant that another of America's leading business men has joined forces with the Goldwyn company.

In the fifteen years during which Mr. Wise has been associated with the United Cigar Stores, he has seen the company grow from one small store in Nassau street, New York City, to an organization owning more than 1,000 stores from coast to coast and from the Canadian border to the Gulf of Mexico.

Much of the development of this enormous enterprise is due to Mr. Wise's activity and versatility.

Has Alcock's Last Flight Views.

The last flight pictures of Sir John Alcock, pioneer non-stop flyer over the Atlantic, who was killed recently in an accident in France, appear in Pathe News No. 98. It was Alcock who piloted the machine in which a Pathe cameraman obtained the first views of London from the air, ever released in the United States. This subject is one of the most interesting ever appearing in the Pathe News, and is now historic in view of the untimely end of the great British aviator, whose nerve and daring was unsurpassable.

Asher Visits San Francisco.

E. M. Asher, formerly manager of the Tivoli Opera House, San Francisco, but now personal representative of Mack Sennett, arrived at that city just before the holidays, to confer with Fred Dahnken, Jr., president of the Turner & Dahnken Circuit, relative to the premiere presentation of the latest Sennett film achievement, "Down on the Farm."

Not Worrying About Paddling Their Own Canoe.

Bert Lytell and Leatrice Joy under their "own power" in "The Right of Way," Bert's next Metro starring vehicle. Director Jack Dillon and Cameraman Bob Kurrle do the watching on Lake Tahoe.

Quimby of Pathé Tells in Detail Purpose of Associated Exhibitors

THE Associated Exhibitors, Inc., is now more than a mere name or an idea; it is an established fact." Thus Director of Exchanges, Fred C. Quimby, of Pathe, sums up the results of his extended trip throughout the United States, from which he has returned. For the first time, this paper is in a position to give definite information on the big Pathe proposition which is now successfully launched.

Of the thirty-two franchises, seventeen have been definitely awarded. The seventeen which have come into the new organization represent some of the biggest and best known exhibitors in the country.

The calibre of the membership is shown by the mention of names: Lubliner & Trinz, of Chicago; Harry Crandall, of Washington; Mike Shea, of Buffalo; Paul Gustanovic, of Cleveland; Merrill Theatre Company, of Milwaukee; Ruben & Finkelstein, of Minneapolis; Harding & Coen, of Omaha; America Theatre, of Denver; Harris & Ackerman, of Salt Lake, San Francisco and Los Angeles; Clemmer & Lambach, of Spokane and Portland; Clemmer Theatre, of Seattle; Sam Harding, of Kansas City; Olsen & Sourbier, of Indianapolis, and J. H. Cooper, of Oklahoma City.

Announces Purpose.

"There are several others who are as good as signed," says Mr. Quimby, "but pending the receipt of the signed contracts we prefer not to mention their names.

"The association is being formed for the purpose of buying big independent productions, contracting with stars and producers for their productions, etc., in order to fortify franchise holders' theatres with the best class of product and as a protection against possible pernicious combines," added Mr. Quimby in discussing the new organization. The association will have its general manager and the home office will be in New York. At this office will be conducted the business affairs of the organization. The first meeting will be held in January, when a president, a board of directors and a purchasing committee will be elected. The purchasing committee will negotiate and contract with producers, stars and independent productions.

Eliminating the Middleman.

"The Associated Exhibitors is a 100 per cent. exhibitors' organization, controlled, owned, operated and with a policy fully outlined by its exhibitors. In each territory the franchise holder for that territory will sell franchises for that territory. These franchises will give to their holders exclusive right to show all productions released by the Associated Exhibitors, Inc. This means that eventually there will be 8,000 or 10,000 franchise holders in the Associated Exhibitors, Inc.

"The sole purpose of the association is to eliminate the middleman by bringing the producer, star, director and independent seller of big state rights features into direct contact with the exhibitor. Its object also is to prevent, fight and overthrow any attempt at monopoly. Domination in this field would mean that eventually the exhibitor would be compelled to turn over his theatre to the dominating element.

"The Associated Exhibitors plan is to give the exhibitor, the star, the director or the producer financial returns commensurate with the drawing power of their productions. Therefore the launching of the new organization cannot but mean a new day for those responsible for quality productions. The Associated Exhibitors are materially interested in securing high-class productions for their theatres, in seeing that they receive the proper exploitation and in seeing that such successful productions shall be available to exhibitors in the respective territories who are not franchise holders at equitable rentals.

"Under the plan, producer, star and director will receive the reward to which they are justly entitled. Better understanding between exhibitor and producer is certain to come as a result of this broad and liberal policy. Individual selfishness will not prevail, since the association will formulate its own policy, will outline its own exploitation plans.

"Furthermore, under the Associated Exhibitors plan, exhibitors will have real money-making attractions at fair prices, these prices being based on a sane valuation of the negative. It is obvious that as a franchise in the Associated Exhibitors renders the holder independent of pernicious competition, ruinous bidding for big attractions will be eliminated to the benefit of the franchise holder. As rentals will be based upon a fixed and fair percentage basis, the big theatre and the little theatre will each have justice.

"There can be no question as to the benefits of combination. The banding together of many theatres vastly increases their power of acquisition. A dozen individuals, clubbing together to purchase at wholesale, might reduce the cost of living for each member a little; but let thousands combine and it is evident that their purchasing power must exceed that of the largest wholesaler. So here, the small exhibitor as well as the large is enabled to get the best productions because his organization is able to pick and choose, to demand and receive, and to pay the price that the best must always bring.

"Where does Pathe come in on the organization? The Associated Exhibitors have selected us to handle the distribution of their product throughout the world, and this selection was made after a careful analysis of the methods of distribution of other concerns. Pathe has more branch offices throughout the United States than any other distributing concern in the business operating on sound business principles such as obtained in the most successful businesses in other lines and financially powerful. Furthermore, Pathe's broad-minded policies and fair dealing with exhibitors have come in for due recognition."

The World's Classified advertising is a quick and low-priced means to business end. Buy, sell or exchange something? That's an effective method, as hundreds can testify.

"Getting from Under" the Investigation.
Fatty Arbuckle, at the "polls," registers a negative vote in "Garage," his latest Paramount-Arbuckle comedy.

Republic Will Distribute Product Of Denver's Photoplay Corporation

AMONG the important contracts entered into by Lewis J. Selznick, advisory director, and Briton N. Busch, president of the Republic Distributing Corporation, is one with the Enwood Feature Picture Company through O. D. Woodward, president and general manager, whereby this organization will produce and distribute through the Republic a minimum of six super features each year. The Enwood Feature Picture Company has its studios located in Denver. President Woodward is scouring the motion picture field to secure the directors who have made pictures of such character as were money makers for exhibitors. He proposes to impose no limit on the price that he will pay for plays and novels for picturization purposes.

Woodward Is Coming East.

Stories and plays will be secured whose locales particularly lend themselves to production in and around Denver. The scenic opportunities offered by Colorado will be utilized in lending a background to pictures with dramatic power.

Mr. Woodward will soon arrive in New York. He will then be ready to make announcements as to the personnel of his producing organization.

Universal Serial Shows Lincoln's Great Strength

IN the fifth episode of "Elmo the Fearless," the engrossing Universal serial, Elmo Lincoln is shown to peculiar advantage. Lincoln will be remembered for his super-strength, courage and bravery in "Tarzan of the Apes," "The Romance of Tarzan" and "Elmo the Mighty," three of his previous films.

In "Elmo the Fearless" there is a sequence in the fifth episode in which Lincoln is shown, by means of his extraordinary brute strength, swaying the trunk of a huge tree until it touches the ground, while he reaches for Edith Stilwell over whom two of her father's treacherous employes are fighting. While under orders from Edith's half brother to kill her, the two men decide she is too beautiful and begin fighting for possession of her. Elmo decides the question by lifting her beyond their reach at the opportune moment.

Plucky little Louise Lorain portrays the character of Edith Stilwell in this nerve-trying ordeal. There are eighteen episodes in this gripping Universal serial, which is being produced under the direction of J. P. McGowan.

Buffalo Men Plan Banquet.

Buffalo exhibitors and exchangemen are planning a big "get-to-gether" banquet for the middle of January. C. A. Taylor, Pathe manager, is chairman of the committee on arrangements and is being assisted by a large number of film men. This will be the first event of this nature ever held in Buffalo, but so good have been the results of similar "love feasts" in other cities that the Queen City of the Lakes is going to try it out. Several men prominent in the industry are expected to attend as speakers and a number of "surprises" are sure to be "sprung" on the occasion.

Universal Buys Rights to Screen Three Stories

IN keeping with Carl Laemmle's aim for bigger and better productions, Universal has purchased the screen rights for three stories by well known authors which have recently appeared in prominent periodicals. The first of these will be used as a vehicle for the starring of Eddie Lyons and Lee Moran. This story, "Everything but the Truth," was written by Edgar Franklyn and will be the basis of the first five-reel Lyons-Moran comedy drama to be produced.

Frank Mayo, whose latest picture, "Lasca," is meeting with success, will be featured as the hero in "Luck," a red-blooded story of the far North. This story is from the pen of John Frederick and ran as a serial in the Argosy magazine.

Through Julia R. Tutwiler, Universal has purchased the screen rights for "False Colors" by Edwina Levin. Priscilla Dean has been selected to grace the stellar role of this production. Universal is also considering the purchase of several new stories as a basis for the starring of Edith Roberts, who has signed a long contract with Laemmle.

"The Return of Zahzi" Is Bought for Madge Kennedy

LAWRENCE McCLOSKEY, a veteran writer for the screen, who has created material for many of the leading motion picture stars, is the latest contributor to the list of coming productions to be made and distributed by Goldwyn Pictures Corporation. It was announced this week that Mr. McCloskey's "The Return of Zahzi," an original story, has been purchased by Goldwyn, and will be used as a starring vehicle for Madge Kennedy, who has just completed "The Blooming Angel" at the Culver City studios. Within the next week the script will be turned over to a continuity writer.

In the search for material peculiarly suited to the talents of Miss Kennedy, who is specializing in light, human comedies that reflect modern life in its more pleasing phases, the Goldwyn scenario readers, under the direction of Eugene Mullin, have passed upon hundreds of stories during the past few months, including the works of a number of the foremost novelists.

To Wish Fox Godspeed.

Richard C. Fox, of Buffalo, who has just been appointed sales manager, representing the Fox Film Corporation in the United Kingdom, with headquarters in London, will be the guest at a farewell banquet to be given January 15 by the Buffalo Theatrical Managers Association. Mr. Fox, who for several years has been manager of the Buffalo branch of the Famous Players-Lasky Corporation, is one of the most popular men in local film circles and regrets are heard on all sides at his leaving.

At Christmas, Mr. Fox was the host at a banquet for his office force. He distributed nearly $1,000 in the form of a holiday bonus to members of his staff, who in turn gave him a handsome traveling bag. His successor has not been named.

A Correction.

"The Cinema Murder," Marion Davies' latest Cosmopolitan production distributed through Famous Players-Lasky Company, is a December release and not a January release as recently announced.

Music and Pictures Meet in Mme. Tetrazzini and Clara Kimball Young.
A tete-a-tete between the celebrated opera singer and the celebrated star of Equity's "Eyes of Youth" at the Garson studios.

"The Sacred Flame" to Be Sold On State Rights, Decides Schomer-Ross

NEWS comes from the offices of Schomer-Ross, 126 West Forty-sixth street, New York, through E. S. Manheimer, general manager, that the latest Schomer-Ross six-reel feature production, "The Sacred Flame," starring Emily Stevens, will be sold on state rights basis instead of outright as formerly intended.

"There have been so many inquiries from men in the state rights field for productions of the type of 'The Sacred Flame' that we have decided to put this picture out on the state rights basis," says Mr. Manheimer. "We don't pose to be philanthropists, yet we know that 'The Sacred Flame,' being a high grade type of big production, will bring more and better results to men handling independent productions than than any other way. Incidentally it will bring Schomer-Ross a larger net return. That is the reason of the plan of state rights.

"We believe in 'live and let live,' and the marketing of this feature in territorial allotments will give the production a larger circulation among big theatres with better percentages of profit for handlers of independent pictures. With the first run houses showing 'The Sacred Flame,' the remaining houses will fall into line when the results of the more important theatres are shown.

"Besides, we have prepared a unique advertising and publicity campaign book containing elaborate exploitation helps, ready prepared newspaper ads, stunts, and press stuff for theatres that are a practical guarantee of success to any house following the suggestions worked out by experts. No picture ever had finer accessories prepared for it than 'The Sacred Flame,' and state rights men will be interested in knowing how far we have gone to enable them to handle this production in their territories. A. Egan Cobb, assistant to Mr. Manheimer, is handling the state rights sales.

Triangle Recreated Films Fill Big Need of Theatres

THE success of Triangle's recreated plays, starring some of the greatest artists of the present day in the pictures in which they achieved their fame, is due, according to Triangle, to the ever increasing demand for better pictures to serve the steadily growing number of first theatres.

In practically every important city there are at least four or five first run houses that must be supplied with a picture at least once each week. At the present time the production of features up to the necessary high standard has not kept pace with the growth o first run theatres. It is these conditions, the Triangle statement says, that is responsible for the large number of first run bookings in the recreated plays. In practically every instance the theatres that played "The Flame of the Yukon," Triangle's first release under the new plan, have signed up for the entire series.

Every picture on the next Triangle program was supervised either by D. W. Griffith or Thomas H. Ince. A Constance Talmadge production along lines of her latest plays is in course of preparation and will probably be released in the near future. Work is also under way on the best of the pictures made for Triangle by William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan. These pictures will be released one every third week, beginning early next spring.

A Drama of Thrills and Humor.

Sensationalism that takes its audience into its confidence has an immeasurable, unmistakeable appeal for all. "The Superman" is daily proving its entertainment value and appeal in box-office receipts in every section of the country where it is being shown.

This six-reel photoplay, released on the state rights market by Tower Film Corporation, is a melodrama of thrills and humor. The melodramatic climaxes, hairbreadth adventures and breathless suspenses furnish rare entertainment.

Universal Signs Contract With Little Edith Roberts

EDITH ROBERTS, the fascinating little screen favorite, has just signed a long term contract with Carl Laemmle to star in Universal productions. She has been under Laemmle's wing since babyhood and has appeared in many of his best features.

Miss Roberts, who is just 18 years old, was born in New York and attended one of the exclusive seminaries "up the Hudson" in her very recent girlhood. She made her first theatrical appearance in vaudeville five years ago, when she had a small dancing and singing part in a musical comedy. After a year in vaudeville she was engaged for "cute girl" parts in Christie Comedies. A little over two years ago she came to Universal City to play in the Lyons and Moran comedies, and she soon won important roles in more serious photoplays.

Featured roles soon followed in such Universal successes as "The Love Swindler," "Beans," "A Taste of Life" and "The Deciding Kiss." In "Lasca" she was co-starred with Frank Mayo. In her newest feature, "The Triflers," she has the stellar role, supported by David Butler.

Miss Roberts is an ardent sportswoman. She is the step-daughter of Dr. Armstrong of Smithsonian Institute, who was recently killed in a railroad wreck in Africa while filming the jungle for Universal.

Introducing Molly Malone.

Three more clever Supreme Comedies will shortly be released by Robertson-Cole. All three were written by Frank Roland Conklin and the first of these "Mollie's Millions" will introduce the new Robertson-Cole comedy queen, petite Mollie Malone, formerly Roscoe Arbuckle's leading lady. Miss Malone is supported by James Liddy, who has appeared in a number of Supreme Comedies.

"A Four Cylinder Frame-Up" is the title of the second fun film and Teddy Sampson and Harry Depp have the leading roles. "Mollie's Mumps," the third comedy, also stars Mollie Malone and James Liddy.

Gem Theatre Burned.

The Gem Theatre, Fredericton, N. B., one of a chain of theatres conducted by F. G. Spencer of St. John, N. B., was destroyed by fire recently. The loss is estimated at $25,000.

Two picture machines, a generator and between 12,000 and 15,000 feet of film are said to have been burned as well as $500 in bills in the box office.

Wonder When They'll Prohibit Chicken a la King?
Anyhow, the Fox forces see to it that they don't prohibit "Chicken a la Cabaret," the title of this newest Sunshine comedy.

"Clodhopper" and "Gamble in Souls," Recreations, to Recreate Bankrolls

TRIANGLE'S first release for 1920 will be "The Clodhopper," Monte M. Katterjohn's masterful story of rural life, featuring Charles Ray. This production, made under the supervision of Thomas H. Ince, will be available on January 4. Triangle's second release for the new year will be "A Gamble in Souls," also an Ince production, featuring Dorothy Dalton and William Desmond. These productions are the first of a series of "great stars in their greatest plays" which Triangle will release during 1920.

"The Clodhopper" probably shows Charles Ray at his best, for it permits that popular star to take the role of a farm boy, a part which gained him his greatest fame. The picture combines rural and city atmosphere, showing this farm lad cast out of his small town environment and thrust by circumstances into the maws of a big city and more specifically into the arms of a bevy of Broadway chorus girls.

Story of "Barbary Coast."

"A Gamble in Souls" is a theme directly opposite to that of "The Clodhopper." It is a red-blooded story of the battle between a girl of the 'Frisco streets and a minister who preaches the gospel on the Barbary Coast, but with poor results. These two, one representing good, the other evil, are cast by fate upon the shores of a deserted island. The battle between good and evil rages, the pendulum of fate and destiny swinging from light to darkness and then back again, with powerful nature guiding its course.

Press books on "The Clodhopper" and "A Gamble in Souls," showing how the exhibitor can readily cash in on these two Triangle productions with practically no expense, have been issued by the company. It is the desire of Triangle to start the new year with the profit-making productions as a forerunner of what this organization will release the next twelve months.

Larry Trimble to Direct Zeena Keefe for Selznick

MYRON SELZNICK announces that Larry Trimble will direct Zeena Keefe in Sophie Irene Loeb's drama, "The Woman God Sent." Mr. Trimble also made the screen adaptation of the story.

Trimble is an enthusiast about the screen drama, and has pursued his theories all over Europe and America. For some years he radiated from New York out over the United States, directing and writing and adapting for the films.

He went to Europe and took headquarters in England. He was managing director of an English company for some while. He is really a writer of plays and short stories.

He is not the type of director known as spectacular. He does not use a megaphone, does not shout or dance while giving directions, and depends a great deal on the intelligence and cooperation of his players and assistant director. This last, by the way, is William Shilling, and Mr. Trimble is delighted at the partnership.

Francis Renews Goldwyn Contract.

Alec B. Francis, who for the past two years has appeared exclusively in Goldwyn pictures, has just renewed his Goldwyn contract with Vice-President Abraham Lehr at the Culver City studios. Under the new contract, which covers another year, Mr. Francis is ready to start on his first assignment, an important role in Basil King's "Earthbound," in which Flore Ravelles and Wyndham Standing are among the other prominent players.

Mr. Francis has come to be recognized as one of the most distinguished character actors on the screen and his continuance with Goldwyn assures that company of the services of a player who could not easily be replaced. During his association with Goldwyn, Mr. Francis has appeared in many productions, starting with "Polly of the Circus" and "The Cinderella Man," and more recently in "When Doctors Disagree" and "Lord and Lady Algy."

Carl Laemmle at Kansas City.

Carl Laemmle, president of the Universal Film Company, passed through Kansas City recently on the way to the West Coast. Mr. Laemmle was met at the train by W. R. Wilkerson, manager of the local exchange, and other members of the Kansas City organization.

MITCHELL LEWIS

Announces

TO THE FILM INDUSTRY

That he has no connection with any organization bearing his name.

MITCHELL LEWIS

Latest Reviews and Comments

Conducted by Edward Weitzel, Associate Editor

Sidelights and Reflections

THE beginning of the new year being the time when good resolutions are made the book review department of the New York Sun wishes its friends and itself a happy and a fortunate New Year. And it resolves: Never to be of the smart, smarty, but never to be of the bores; never to be prejudiced but never to be non-committal; not to put on airs, but not to be put upon by the airy; never to forget that its clientele is the reading public first and its friends the authors and publishers incidentally; above all else, to be fair, judging writers according to their own and other people's pretentions and dealing with books according to their kinds.

Change the word books to pictures and the phrase reading public to screen public and the entire creed would be an excellent one for moving picture reviewers. That last item of the resolutions: To deal with books (or pictures) according to their kinds, is anything but the least important. Personal preference is the thing that must be guarded against. It is always waiting to creep into a review and effect the impartiality of the writer's judgment.

Enterprise is a fine trait, but there might be such a thing as carrying it too far. Reviews if written solely from the press-book story of the picture, in order to "beat the other fellow to it," would not only mislead the exhibitor, but would be bound to catch the writer in his own trap, when the plot in the advance advertising is changed materially from that in the completed picture. This, of course, is the kind of enterprise which none of the moving picture trade publicaions would ever be dishonest enough to attemtp. Rivalry in securing the earliest possible reports on all releases naturally will be keen, now that projection room showings have been discontinued by several producers; but the trade journals are all good sports and play the game with their hands above the table.

Blood will tell—especially if it be of the sporting variety. "In Old Kentucky" with its horse race scene proves that the present generation is capable of getting excited and breaking into applause when watching the ponies run, even in a moving picture. When the regular jockey has been dosed with Kentucky Bourbon and put to sleep and the heroine declares that she will ride Queen Bess the audience at the New York Strand gave Anita Stewart a vigorous hand the afternoon the writer was present. The race itself was followed with the closest interest.

Speaking of thrillers, that leap on horseback across the opening in the broken bridge well deserves the name.

WEITZEL.

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The Tower of Jewels (Vitagraph).
The Lincoln Highwayman (Fox).
Red Hot Dollars (Paramount-Artcraft).
Tin Pan Alley (Fox).
The Sagebrusher (W. W. Hodkinson)
When the Clouds Roll By (United Artists).
The Greatest Question (First National).
Sky-Eye (Sol Lesser).
The Web of Deceit (Pathe).
Heart Strings (Fox).
Rouge and Riches (Universal).
Behind the Door (Paramount-Artcraft).
The Great Air Robbery (Universal).
The Garage (Paramount-Arbuckle).
Comments.

"The Tower of Jewels"

Corinne Griffith Wins Sympathy for Heroine of Vitagraph Crook Story of Good Quality.

Reviewed by Edward Weitzel.

THE Tower of Jewels" is a diamond necklace which a gang of high-class crooks try to steal. This Vitagraph picture is excellent of its grade, and Corinne Griffith wins sympathy for the heroine, a young girl brought up as a thief who reforms when given a chance. There is very little of the mawkish sentiment which so often weakens stories of reformed crooks to be found in "The Tower of Jewels," and its plot is unfolded clearly and with almost entire absence of the usual overdrawn incidents which plant a smile in places where only serious and absorbed attention are supposed to grow.

The author has handled his band of thieves in a novel way and has carefully avoided showing the customary tough saloon or low den as its headquarters. Whether the reign of prohibition has brought about this change is not explained; but the enterprising persons of both sexes that comprise this up-to-date criminal organization pose as professors and students of art and plan their "jobs" in a room that has every indication of being devoted to the turning out of masterpieces of painting or sculpture while you wait. "Mother" Malone. the queen of the crooks, is also unconventional, and the unexpected happens often enough in the story to keep the interest entertainingly alive.

It is Corinne Griffith, however, who is the chief cause of the favorable impression made by the picture. As the Princess she acts with intelligent earnestness and indicates an inborn refinement and a lovable personality which make belief in her reformation an easy matter. Maurice Costello as the male leader of the gang, and Henry Stephenson as a liberal-minded millionaire, are prominent members of a competent cast. The production is of good quality throughout.

Cast.

Emily Cottrell.....Corinne Griffith
Wayne Parrish.....Webster Campbell
David Parrish.....Henry Stephenson
Fraser Grimstead.....Maurice Costello
Jimmy.....Charles Halton
Adele Warren.....Estelle Taylor
Bornheim.....Edward Elkas
Drew.....Charles Craig

Story and Scenario by Lucien Hubbard.
Directed by Tom Terriss.

The Story.

A diamond necklace known as "The Tower of Jewels" tempts a gang of high class thieves to break into the home of a wealthy man and open the safe where the ornament is kept. One of the gang is employed as the millionaire's butler; another member is a young girl known as the Princess. The owner of the house is awakened and succeeds in capturing the girl, with the necklace in her grasp. The rest of the gang get away. In place of having his captive arrested the millionaire questions her, learns that she was adopted by "Mother" Malone when a child, taught to steal, realizes now that she is doing wrong and wants to reform; has already attempted to do so and has been driven back to her old life by the police.

Impressed by the girl's sincerity the owner of the house tells her she shall have another chance. The Princess took a course at a business college when she broke away from the gang, and is given a position in the house as private secretary. The next day her employer's son, and also his niece, return home. The young chap and the girl recognize each other. They met at the business college and fell in love. The niece also is in love with her cousin, and resents the presence of her rival in the house.

The Princess goes back to "Mother" Malone, gets her things and tells her old companions she is through with them forever. They try to prevent her from leaving; one of the gang takes her part and she return to her new home. The rest of the story tells of another attempt to steal the necklace and to involve the girl in the crime. Her lover fools the thieves on both counts, and his liberal-minded father accepts the Princess as his prospective daughter-in-law.

Program and Exploitation Catchlines:

Engaging Story of a Girl Who Is Reared as a Thief and Then Reforms When Given a Fair Chance.

Pretty Corinne Griffith Has Sympathetic Role in a Well Developed Crook Story.

Did You Ever Know That a Criminal Gang's Personnel Could Pose as Professors and Art Students in Order to Put Over Their "Work"? See" The Tower of Jewels" for the Story.

"The Tower of Jewels" Presents Pretty Corinne Griffith in a Gem of a Picture That is Full of Action.

"The Tower of Jewels" Starring Corinne Griffith—A Story That You Will Long Remember.

Exploitation Angles: Make Miss Griffith your chief appeal, and sketch her character for your advertising talk. Bear down upon the fact that this is a new style of crook story in which the underworld is replaced by a more attractive locale. Make this a big point in all of your talks. Try to get a hook-up with your local jewelers, either with a special necklace on display or with a tiny tower built up of jewels.

"The Lincoln Highwayman"

William Russell Featured in Five-Reel Production of Fast-Moving Mystery Type.

Reviewed by Robert C. McElravy.

THE question whether William Russell is particularly fortunate in the stories he appears in, or whether the stories are fortunate in having him as their chief performer need not be answered. But the combination of late has been usually a lucky one, and is so in the present mystery yarn, entitled "The Lincoln Highwayman," adapted from the stage play by Paul Dickey.

The production is a melodramatic one of the swiftly-moving type, abounding in dark deeds which reflect constantly upon the hero. He is apparently none other than an auto-bandit, known by the police along the Pacific Coast as "The Lincoln Highwayman." Countless robberies and even murders have been charged to him, and up to the last reel of the story his guilt seems certain.

The number opens with a brief and interesting prologue, picturing the evolution of this form of banditry, from the days of the road agent. Then comes the modern auto-bandit, whose deeds are frequently heralded in the daily press. The exploits of this particular highwayman are pictured in connection with an entertaining and baffling story. Scenes from high social life are frequent, and there is the usual love affair between the hero and the girl who thinks him guilty, but still loves him. Lois Lee appears in the latter role, the the supporting cast is a strong one.

Cast.

Jimmy Clunder .....William Russell
Marian Calvert .....Lois Lee
Captain Claver .....Frank Brownlee
Mack .....Jack Connolly
Steele .....Edward Piel
Danny Murphy .....Harry Springer
The Governor .....Edwin Booth Tilton

Story by Paul Dickey
Scenario and Direction by Emmett J Flynn
Photography by Clyde DeVinna

The Story

Vincent Colby, a San Francisco banker, in "The Lincoln Highwayman," is driving with his family in an automobile to the week-end party. They are held up at a dark spot in the road by "The Lincoln Highwayman," an outlaw whose depredations are known far and wide along the Pacific coast. Even while the women are being relieved of their jewels, the daughter, Marian, forms an admiration for the courage of the bandit, who wears a black mask.

On arriving at the house party, they tell their story amid great excitement. A secret service man, named Steele, is among the guests, and he immediately goes to work upon the case. The police send a number of detectives to assist. A late arrival, Jimmy Clunder, also takes an interest.

While talking with Marian, Jimmy Clunder drops a locket which had been taken from them in the hold-up. Marian is instantly suspicious and demands to know how he obtained it. Jimmy explains that he found it on the road while driving over in his car.

Numerous other robberies occur, and Marian becomes more and more certain of Jimmy's guilt. So, also, does Steele, who is a rival with Jimmy for the girl's affections. But in the exciting denouement, Jimmy takes them all by surprise and wins the girl.

Program and Exploitation Catchlines:

Stirring Story of the Daring Deeds of a Daredevil Auto-bandit.

Action, Thrills, Mystery and Romance Go to Make Up William Russell's Latest—"The Lincoln Highwayman."

See what the Girl Does When She Receives a Telephone Call to Meet "The Lincoln Highwayman" at the Garage at 11 O'Clock That Night.

William Russell Starred in Fast-moving Mystery Story in "The Lincoln Highwayman."

Exploitation Angles: Work on Russell for your big point. Get a number of extra three-sheets showing the masked man, and make them into cutouts. Speak of the stage success of this play, but sell on the vivid action and stirring suspense of the story.

"Red Hot Dollars"

A Paramount-Artcraft Presentation of Charles Ray in a Comedy Supervised by Thomas H. Ince.

Reviewed by Louis Reeves Harrison.

ON THE inimitable impersonation of Charles Ray and on the thorough workmanship in every department of production the unquestionable merit of "Red Hot Dollars" depends. The story offers opportunity for some strong and effective characterizations, and the whole cast responds with a vim and a zip that characterizes the products of Thomas H. Ince. Thus a highly satisfactory product is evolved from rather scant materials. The story is briefly that of a quarrel between the heads of two business houses, one a failure, the other a success. These heads are reconciled in the end through the love of their children, the adopted son of one, the only daughter of the other.

The Flavor Lasts

With kisses of this kind, says Charlie Ray in his Paramount, "Red-Hot Dollars."

Charles Ray impersonates the adopted son with manly spirit, injecting a lot of comedy material into his courtship, especially into a dancing scene, a comedy situation in itself. Miss Gladys George responds with vivacity and winning charm. William Conklin as the successful man is ideal, but honors in the support go to Charles Mailes for his forceful impersonation of a hard-headed old Scot, father of the girl. It is one of those rare impersonations that stick in the memory, a gem of its kind.

As presented to a packed house at the Railto, "Red Hot Dollars" gave very general satisfaction. It will do equally well when shown on any program, as its human appeal is universal.

Cast.

Supervised by Thomas H. Ince.
Tod Burke.....Charles Ray
Janet Muir.....Gladys George
Angus Muir .....Charles Mailes
Peter Garton .....William Conklin
Cornelia Garton.....Mollie McConnell

Stofy by Julien Josephson.
Directed by Jerome Storm.

The Story.

"Red Hot Dollars" do not pour into the pocket of Tod Burke, as a foundryman, until he saves the factory owner, Peter Garton, from being crushed to death. Because Tod is seriously injured and has no family to care for him, he is taken to the house of Garton, where he becomes loved for his simple bravery and good humor. Garton adopts the boy as his son, in spite of his daughters protests that the young foundryman will never learn to respond to the conventions of good society. Tod had no such aspirations. He was in love with Jane, only daughter of Angus Muir, a hard-headed old Scotchman, formerly a business rival of Garton and ruined in fierce competition.

Tod is only too happy that wealth has enabled him to help Janet when she needs employment to support her father. The young fellow makes her his private secretary, and carries on a secret courtship in the office of the third assistant of the second vice president of the Garton Company. He makes a poor showing socially. Garton and his sister investigate the boy's attention to business and find him dancing with his stenog, Janet. She is discharged on the spot. Tod remonstrates in vain. He finally decides that he will not be dictated to in matters of the heart and leaves his home of luxury to begin life from the bottom.

Now is old Angus Muir aroused. The old Scot becomes a lion of rage and goes to the house of Garton to give that gentleman a caning. Tod and Janet follow in time to rescue the two seniors from results of a violent struggle, and persuade them to settle old differences in the interest of the little God of Love who rules the world.

Program and Exploitaion Catchlines:

The Story of a Quarrel Between Two Business Men and How a Reconciliation is Brought About by the Love of Their Children.

Picture Possessing Human Appeal and a Story That Will Please.

Charles Ray Starred in "Red Hot Dollars"—Enticing Story That Will Hold the Interest.

"Red Hot Dollars" Were They That Charles Ray Earned in a Foundry. But After—See This Picture for the Story.

Exploitation Angles: Play up Ray for your feature, but make good use of the title. Get hardware and department stores and the gas and electric companies to heat red hot dollars on their products for window displays. You might even run a heater in your lobby, with an offer to let the hardy pick up the red hot dollars in their bare fingers if they will, or you can solder tacks to the dollars, nail them down and then hook up a strong electrical current. Above them all make it plain that this is an exceptionally good Ray story.

"Tin-Pan Alley"

Albert Ray and Elinor Fair Appear in Pleasing Five-Reel Fox Production.

Reviewed by Robert C. McElravy.

ALTHOUGH apparently playing lightly upon the surface of life, this five-reel Fox production contains a good deal of fundamental truth and reaches the deeper emotion at times. It pictures in a light, breezy way the experiences of a young song writer, who at the height of his fame is dealt some rude awakening blows, which serve to take him away from the glamor of a Broadway success and land him back

safely with the girl he loves and who loves him.

Albert Ray and Elinor Fair have the leading roles in this unique little story. They do not get any great dramatic effects out of the situations, but they typify pleasingly the characters they represent. George Hernandez really carries off the acting honors of the production, making the character of Simon Berg a human and appealing one, quite different from some of the avaricious song publishers we often read about.

The setting as a whole, or rather the atmosphere, of the production, is one that should have wide appeal. It takes the spectator "behind the scenes" of the song-writing game. It makes an entertaining story and is helped along by some bright subtitles.

Cast.

Tommy Breen.....Albert Ray
June Norton.....Elinor Fair
Simon Berg.....George Hernandez
Blake.....Louis Natho
Mrs. O'Brian.....Kate Price
Mona Merwin.....Ardito Mellonino
Moriarty.....Frank Weed
Fred Martindale.....Thomas H. Persee

Story by William Charles Lengel.
Scenario by J. Anthony Roach.
Direction by Frank Beal.

The Story.

Tommy Breen, hero of "Tin-Pan Alley," a young violinist who is working at a ship-building plant, not being able to make a living at his music. He plays for the workmen during the noon hour and wins the enmity of the superintendent, who discharges him. Tommy returns to his boarding house, very down in the mouth.

His landlady, Mrs. O'Brian, and a girl boarder named June Norton, try to cheer him up. June invites him to a lunch in her room, and while there tells him to smile and go ahead with his music. Something the girl says suggests the title for a song and he at once composes it. The song, called "When You Smile," is played in a cabaret where June sells cigars and cigarettes. The manager likes it and employs Tommy by the week.

In time a publisher is found and Tommy begins making money rapidly. He meets another girl and soon drifts into a fast Broadway crowd, entirely forgetting June. But his new-found wealth slips away rapidly and it is not long before he is completely broke again. June and the landlady once more assist him at a crucial moment. June then visits the publisher and they plan a surprise for Tommy, which takes him into a newer, happier life. This June shares with him.

Program and Exploitation Catchlines:

Fascinating Story of a Young Musician Who After Living Along the White Way Returns to His First Love.

"Tin Pan Alley" Features Albert Ray and Eleanor Fair in a Pleasing Comedy.

See How the Love of the Simple Girl Triumphs Over That of the Cabaret Queen in "Tin-Pan Alley," Featuring Albert Ray and Elinor Fair.

A Brick Bright Comedy of Love.

Exploitation Angles: Apart from the stars you have a powerful point of interest in the song publishing angle. Unless you have been in touch with the fake "publishers" you cannot realize how widespread is the desire to win a fortune from a song. It is even more widespread than the desire to write scenarios. Play up the fact that this story gives the real inside of the publishing game. Get the "song poems wanted" and similar advertisements from the classified advertisements of Popular Mechanics and of other popular magazines. Paste them in your lobby or show in your newspaper space and tell that you have a song publishing story. Aim for special displays in ten cent stores and other song-selling departments.

"The Sagebrusher"

Hampton Seven-Reel Adaptation of Emerson Hough Novel Meritorious Production of Wholesome Type.

Reviewed by Margaret I. MacDonald.

THE Benjamin B. Hampton adaptation of Emerson Hough's novel, "The Sagebrusher," distributed by W. W. Hodkinson, is a good general purpose film. It is a picture that can be shown by the exhibitor with the assurance that his patrons will be pleased by the story of a rough diamond with a big clean heart. It contains an unusual situation replete with human interest and dramatic intensity, and has also enough of a spectacular or melodramatic element to please the majority.

Roy Stewart plays the manly role of Dr. Barnes, and Noah Beery does a mystifying piece of work in portraying the homely character of Sim Gage. The pathetic figure of the picture and also the most beautiful is Mary Warren, the blind wife of Sim Gage, played by Marguerite De La Motte. The cast is a well-balanced one.

Cast.

Dr. (Major) Barnes.....Roy Stewart
Mary Warren.....Marguerite De La Motta
Sim Gage.....Noah Beery
Annie Squires.....Betty Brice
Wid Gardner.....Arthur Morrison

Wise as the Sage(s).
A butterfly moment from "The Sagebrusher," a Great Authors-Hodkinson.

Big Aleck.....Gordon Russell
Waldhorn.....Edwin Wallock
Charlie Dornewald.....Thomas O'Brien
Mrs. Jensen.....Aggie Herring
Story adapted from the novel by Emerson Hough.
Direction by Edward Sloman.
Seven reels.

The Story.

The story of "The Sagebrusher" treats of a peculiar situation in the lives of three people, brought about through an advertisement in a matrimonial newspaper.

Sim Gage, the "sagebrusher," who has not made his bed in a year, according to his rancher friend, Wid Gardner, is one of the most unkempt types that could be imagined. Wid, sensing Sim's condition, believing that he requires a wife to take care of him, and incidentally to clean up the place, advertises for a wife for him on his own responsibility. In a big city miles away Annie Squires finding life a difficult problem, answers the advertisement, and then out of pity for her friend, whose eyesight is defective, hands over the proposition to her, and sends her to become the wife of the ranchman.

On the way to Sim Gage's ranch she goes blind, and on arrival there is unable to see the man she is to marry. His kindness to her causes her to picture him as entirely different in appearance to what he really is. One day when she is left alone in the cabin, Big Aleck, the tool of Waldhorn of the Twin Forks Power Company, who has stolen Mary's legacy and is engaged in another crooked deal, tries to kidnap the blind girl, and is shot by her with a gun belonging to Sim. She then rushes out and wanders in the forest, which has been set afire by Waldhorn's men, and is discovered by Barnes. She embraces him, believing he is Sim. "The Sagebrusher," who has decided to marry the girl for her protection, takes advantage of the situation. The day of the wedding, realizing the disparity between him and his bride, when the moment arrives for him to kiss her, he begs Barnes to substitute for him. And so Mary's illusion is kept intact. Before an operation causes her to see, Providence has taken a hand. Sim has been drowned and Barnes is still her sweetheart.

Program and Exploitation Catchlines:

Story Possessing Unusual Situations and Plenty of Human Interest.

"The Sagebrusher" is a Captivating Melodrama from the Story by Emerson Hough.

Intensely Interesting Story of the West That Holds an Appeal for Everyone.

"The Sagebrusher" is a Melodramatic Production of a Wholesome Type.

Exploitation Angles: Make your appeal to those who like clean plays. Don't try to make this sound sensational. Tell that it is a heart story of the big west, where honest men with big ideals work out their allotted span. Drive home the heart appeal. Tell them: "It doesn't sound sensational. It is a play of action, but the action of real life. It will 'get' you as no melodrama has ever done. Work hard to get the better class of patrons in. They will appreciate this and it will help you get over other plays.

"When the Clouds Roll By"

A FULL review and story of this new United Artists' production, starring Douglas Fairbanks, appears on page 289 of this issue.

Cast.

Daniel Boone Brown ..Douglas Fairbanks
Mark Drake .....Frank Campeau
Curtis Brown .....Ralph Lewis
Dr. Metz .....Herbert Grimwood
Hobson .....Albert MacQuarrie
Lucette Bancroft .....Kathleen Clifford
Bobbie DeVere .....Daisy Robinson
Story and Scenario by Douglas Fairbanks.
Assisted by Lewis Weadon and Tom Geraghty.
Directed by Victor Fleming.

Program and Exploitation Catchlines:

Are You Superstitious? If You Are See "When the Clouds Roll By"—Douglas Fairbank's Latest Production.

Laugh After Laugh is in Store for Those Who Go to See the Inimitable Douglas Fairbank's—"When the Clouds Roll By."

See the Great Flood that Sweeps the Hero's Lost Sweetheart Back to Him in "When the Clouds Roll By," with Laughable Douglas Fairbanks.

"When the Clouds Roll By"—A Snappy Story on the Romance of Youth—Plenty of Action and Thrills With Douglas Fairbanks as the Roving Hero.

Exploitation Angles: Tell them that you have the latest Fairbanks and you have told all you need to advertise, but tell it through all mediums of publicity, from chalked sidewalks to large newspaper spaces, according to your appropriation. No matter what the appropriation, use

plenty of paper. It counts. Use the special press story, on the request not to divulge the plot, if you have access to the newspapers, and work on that line. Make a mystery of it and arouse curiosity. Get the old phonograph record, "Wait 'til the Clouds Roll By, Nellie," and use that for booming, also working the phonograph hook-up.

"The Greatest Question"

Griffith's First National Attraction a Photographic Enchantment Dealing with Survival After Death.

Reviewed by Louis Reeves Harrison.

THE high value of "The Greatest Question" is found in a screen expression partly spiritual, party sensual, partly sensational, through what is wholly beautiful in the art of photography. This First National Product shows splendid craftsmanship in all the details of artistic presentation. The story is of an accepted Griffith pattern, an intense contrast of solitary human traits, rather than a portraiture of the complex human soul with its infinite capacities for good and evil. As in other Griffith pictures, a delicate girl is placed in a highly unfavorable environment, where she survives by the appeal of sheer helplessness, in this case driven frantic with terror by extreme human brutality. Her adventures form the main line of interest, but neither she nor her persecutors have anything to do with the announced main theme. They play no part whatever in solving "The Great Question."

The supposed problem of future existence and return of departed spirits is put up to characters of secondary importance. They find themselves impoverished, go to a graveyard and pray for material benefit. The spirit of a soldier boy killed in the European war appears and tells them all will be well. He is plainly visible to two of the petitioners. Next day they discover millions of dollars worth of oil on their farm. Just why they are so favored, while millions of prayers go unanswered, is not explained to the satisfaction of common sense and fair play. Where the return of the departed soul in the Griffith picture is felt by the fond and expectant heart of a mother, the idea is reasonable and effective. When the vision is reduced to the amusing old formula of a graveyard ghost and made strictly utilitarian it loses all spiritual significance.

To Lillian Gish go honors of impersonation emphasized by the brutality of characters interpreted by Josephine Crowell and George Nichols. Eugenie Besserer is pathetic in the role of the soldier boy's mother. In revealing her unspoken hopes and fears for the future, she makes this the truest characterization in the piece, one of genuine emotions recognizably human.

With "The Greatest Question" relegated to a side issue the appeal of this Griffith product is not a strong one. It may depend upon what proportion of the innumerable kinds of human taste favors his repeating himself in contrasts of ultra brutality and saintly sweetness. It will probably depend largely upon the imaginative stimulus of superb photography, exquisite backgrounds and generally fine craftsmanship in the details of production.

Cast.

Nellie Jarvis .....Lillian Gish
John Hilton .....George Fawcett
Mrs. Hilton .....Eugenie Besserer
Jimmie Hilton .....Robert Harron
John Hilton .....Ralph Graves
Mr. Scrubble .....George Nichols
Mrs. Scrubble .....Josephine Crowell
Uncle Zeke .....Tom Wilson

Directed by D. W. Griffith.

The Story.

"The Greatest Question" with Nellie Jarvis, a little orphan, is to keep body and soul together. She is left at the mercy of kind strangers, almost as poor as herself. The Hilton family take her in, and she becomes a sweet and attractive part of the household through her cheerful willingness to work. When the oldest boy, the mainstay of the family, goes away to the war, Nellie realizes that she might be a burden, and hires out to Mr. and Mrs. Scrubble in the neighborhood. She dimly remembers seeing them in some past experience, but she endures their exactions bravely ,even the sensual attentions to Scrubble. When their brutality becomes almost unendurable, she returns to the Hiltons, but she sees that the little money she is enabled to send them is necessary, so she returns to the miseries of her service as a maid of all work.

Scrubble's attentions become so marked as to excite the murderous envy of his wife. The couple hate each other because they participated in a brutal murder years before, a crime witnessed by Nellie when she was a little girl. Her torture at the hands of these fiends in human guise is nearing a tragic crisis when the Hiltons,

"I Can't Wake Her Up."

Lillian Gish meets Bobbie Harron in Griffith's new triumph, "The Greatest Question."

now on the verge of selling their little farm, go to the graveyard and pray to their departed son for help. He appears in ghostly form and promises them relief.

Next day they discover oil in abundance on their land and are assured of great wealth. Their younger son, Jimmie, hastens to tell Nellie, his pal, of the good news. He is just in time. In a beastal pursuit of Nellie, Scrubble is almost on the point of accomplishing his purpose when the wife returns and threatens to kill both. Nellie at last recognizes them as the murderers of long years ago. At her supreme moment of terror, Jimmie Hilton appears and rescues her from the horrible situation forever, as the unexpected wealth of his family assures the happiness of all.

Program and Exploitation Catchlines:

What is "The Greatest Question?"—For the Answer See This Latest Production by D. W. Griffith.

Story of an Orphaned Girl Who Suffers Brutality at the Hands of Her Employers in Order That She May Help Her Foster Parents in Their Struggle for Existence.

"The Greatest Question" Tells an Inspiring Story of Heart Interest.

D. W. Griffith Presents Lillian Gish and Robert Harron in an Unusually Captivating Play of Love and Tragedy.

Exploitation Angles: Make a strong play on this first Griffith First National Attraction. Try and make it sound like a premiere. Hook up with the present spiritualistic craze with the picture. Play up Miss Gish and Harron as stars, but make Griffith your headliner.

"Sky-Eye"

Thrilling Melodramatic Offering Produced by William Steiner Showing Spectacular Aeronautic Stunts.

Reviewed by Herbert J. Hoose.

LATELY there have been a number of productions that have possessed unusual thrills, but what appears to be a real thriller is William Steiner's production, "Sky-Eye." The action is centered about Ellington aviation field in Texas and the large oil wells. About one hundred airplanes were used in the production and many officers of the Ellington station participated in the picture, which is being distributed by Sol Lesser.

There is not very much plot to the story, but this easily is made up for by the intense action that is shown throughout the entire film. The story tells of the bidding of a wealthy oil magnate against Mangin, a man who is in love with his daughter, for a United States Government oil contract. Mangin loses the contract and the main action then hinges on his activities to prevent the delivery of the oil and thereby cancel the contract.

The airplane pilots furnish exciting incidents in their chases, tailspins, nose dives, and various other figures that they execute high in the air. One real daring feat is accomplished by Lieut. Russel C. Hunt when he slides down a rope that he has attached to the bottom of his plane, and lands safely on a troop train. Practically all of the "shots" in mid-air were photographed from planes, so as to add to the realism.

The cast is headed by Harry Meyers, who acts convincingly as the "heavy." Thelma Kenley is the female lead and is a good choice for the part. The supporting cast includes June Keith, Lieut. Russel C. Hunt, Lieut. C. C. Nutt and Peck Miller, all of whom do creditable work.

Cast.

Harry Mangin.....Harry Meyers
"Sky-Eye" Blake...Lieut. Russel C. Hunt
Blanche Murdock.....Thelma Kenley
Jones Murdock.....Peck Miller
June Murdock.....June Keith
Lieut. Fordyce.....Lieut. C. C. Nutt

Written and directed by Aubrey M. Kennedy.

Length, about 6,000 feet.

The Story.

James Murdock, a wealthy oil magnate, who has two pretty daughters, Blanche and June, one of whom is in love with Harry Mangin, who is a competitor of the elder Murdock's for a United States Government oil contract. Mangin loses the award and immediately schemes to prevent Murdock from being able to deliver the oil. He arranges with an accomplice to break the main pump and thereby stop the works. This is carried out and when Murdock is informed he accuses one of his trusted employes, Blake, who is Mangin's rival for Blanche's hand in marriage. Lieutenant Fordyce, a friend of Blake's, gets permission from the commanding officer at the aviation field to take his plane to St. Louis to get the

necessary parts for the pump, so that the work will not be delayed. Blake, after being discharged, joins the aviation service and because of his keen vision he receives the name of "Sky-Eye." Mangin, not wanting his rival to better himself in Blanche's eyes, also enlists. After joining the service he gets into trouble continually and is confined to quarters after executing a nose dive that wrecked his machine. He breaks his arrest, squadron of airplanes give chase, and finally he winds up in the guard-house, subject to court-martial. This time he shoots the guard, escapes, steals a plane and goes off to set fire to the oil wells belonging to Murdock. After several terrific air battles that are supplemented by the skirmishes between the troops and the oil workers, the culprits are subdued, and Mankin is brought down a prisoner by "Sky-Eye" Blake. The only thing now necessary is the wedding between Blanche and Blake, and this is successfully carried out in airplane that is speeding through the clouds.

Program and Exploitation Catchlines:

"Sky-Eye" Is a Thrilling Melodramatic Production Showing Many Dare-Devil Stunts by Airplane Pilots.

See the Terrific Airplane Battles in "Sky-Eye"—An Unusual Picture That Will Thrill.

Nose Dives — Tail Spins — Parades — Everything That an Airplane Can Do in "Sky-Eye."

A Gripping Drama of the Air With Many Spectacular Airplane Feats as the Feature.

Exploitation Angles: This story calls for circus exploitation. Play up the aeroplane features and play them heavily. Itemize the stunts and make each one a feature. Tell that above one hundred planes were employed in this production. Start off with "How many airplanes did you ever see at one time?" Use this for a teaser and then flash the stills. You can make a winning with the stunt appeal, but you must make it strong.

"The Web of Deceit"

Six-Part Pathe Release Features Dolores Cassinelli in Dual Melodramatic Role.

Reviewed by Robert C. McElravy.

NOTHING stronger in a melodramatic way has been accomplished by Dolores Cassinelli than her work in this six-part Edwin Carewe production, released by Pathe, entitled "The Web of Deceit." In this story she plays the roles of two girls, Wanda and Lucille Hubbard, one a blonde and the other a brunette. The former is a sweet, even-tempered girl and the second a scheming, treacherous miss who brings about a tangled chain of events.

The settings and situations in this production have been designed for a strong appeal to the masses. The plot might not bear too close analysis in all its parts, but it is one that on the whole makes for good melodrama and should have wide appeal. It opens with a contrast of country and city scenes and the latter part is pictured entirely in New York. A strong climax is reached in the sensational closing scenes.

Cast.

Wanda Hubbard }
Lucille Hubbard } .....Dolores Cassinelli
Emily Ann Hubbard.....Letty Ford
"Red" Smith.....Hugh Cameron
Major Andrew Clark....Franklyn Hanna
Roger Burney.....Mitchell Harris

Story by Finis Fox.
Directed by Edwin Carewe.

The Story.

Wanda Hubbard, in "The Web of Deceit," writes home of her artistic triumphs in New York City to her mother and sister, Lucille, living in a small country town. As a matter of fact Wanda is living by her wits, in company with a crook, known as "Red" Smith. The latter is in ill health and wants to make a big haul, which will take him to Arizona for a time.

Wanda and Red conspire to rob a safe in the residence of Major Andrew Clark, on Long Island. They are apprehended while on the job, but both escape. Wanda flees to her mother and sister and Red follows. Later he goes to Arizona, after pledging Wanda to marry him on his return.

Mrs. Hubbard dies, as a result of a fall down stairs, and before dying confesses to Wanda that Lucille is really the daughter of her brother-in-law, Major Clark. Wanda recognizes the name as that of the man she and Red had robbed. After the funeral of Mrs. Hubbard Wanda determines to substitute herself as the daughter of Major Clark. She goes to New York, where she is accepted by Major Clark and his protege, Roger Burney. The latter is an artist and Wanda falls in love with him.

But Lucille comes to New York later, meets Roger and wins his love. Wanda is insanely jealous and destroys the picture of Lucille's mother, so her deception will not be discovered. All goes well until Red Smith appears. His coming brings about tragic consequences for Wanda and clears up matters for Lucille and Roger.

Program and Exploitation Catchlines:

Dolores Cassinelli Featured in Pleasing Dual Role Story of Varied Emotions.

A Rose Among Geraniums.

Dolores Cassinelli in a "creeping" moment from her Pathe, "The Web of Deceit."

What Is It That Spins "The Web of Deceit"?—For the Answer See Dolores Cassinelli in This Powerful Drama.

The Story of a Girl Who Deceived Her Mother in Order to Gain Pleasure for Herself But Who Pays in the End.

"The Web of Deceit" Presents Dolores Cassinelli in Dual Role in a Melodramatic Play of Strong Appeal.

Gripping Story With Pretty Dolores Cassinelli in Dual Role.

Exploitation Angles: Play on Miss Cassinelli, referring to recent production of hers which you have shown. A good lobby display would be to weave a string web in a prominent place, leaving it bare for a few days and then adding a cut-out portrait of the star and the title lettering. Plan the display before you put it up so you will know just how it works. Let the web show blank for at least a week as a teaser.

"Heart Strings"

Six-Part Fox Production Features William Farnum in Story of Heart Interest.

Reviewed by Robert C. McElravy.

A RADICAL and welcome departure from the more conventional type of stories located in the Canadian wilds is found in this six-reel Fox subject, entitled "Heart Strings." The author, Henry Albert Phillips, has cleverly evaded most of the obvious and familiar features with this locale, and in so doing has gotten a little closer to real characterizations. The story he has evolved is one of a sentimental sort, with a brother's love for his sister as the chief theme. The action is punctuated at intervals by developments of a melodramatic type. Some of these border on the theatrical, but the plot is one designed to please the average spectator and will no doubt prove successful.

William Farnum, who has lately been seen in roles calling for a display of great physical prowess, has in this a part calling for more tender and sympathetic emotions. He plays Pierre Fournel, a young violinist who seeks fame and fortune in New York. His career is interrupted by the sorrows which befall his sister, but in the end happiness is restored to Pierre and the betrayed girl.

The scenes from Canadian life are the best in the subject, the New York portion being well staged, but judicious cutting at certain points would no doubt strengthen the action, particularly toward the close.

Cast.

Pierre Fournel.....William Farnum
Kathleen Noyes.....Gladys Coburn
Gabrielle .....Betty Hilburn
La Touche.....Paul Gazeneuve
Rupert Blake.....Robert Cain
Rouget.....Rowland G. Edwards
Mrs. Noyes.....Kate Blancke

Story by Henry Albert Phillips.
Scenario by E. Lloyd Sheldon.
Directed by J. Gordon Edwards.
Photography by John W. Boyle.

The Story.

Pierre Fournel, in "Heart Strings," lives with his sister, Gabrielle, in the Canadian village of quaint Quebec. He is a young violinist and has been saving his money with a view to going to New York to study. A pastry-maker named La Touche hopes to go along and act as his manager when Pierre becomes famous.

The attention of a society girl, Kathleen Noyes, is brought to Pierre, and she induces him to play at a musicale at a nearby summer resort. She also shows a desire to help him to get to New York. By this interest Pierre gains the enmity of her fiance, Rupert Blake.

Unknown to Pierre, Gabrielle has been lured into a false marriage with a local bully named Rouget. Just as he is about to leave the village he learns the truth of her situation and that she is about to give birth to a child. Pierre gives up his savings to clear Rouget's name from a change of theft brought by his uncle, and he remains to take care of Gabrielle.

The child is born and later the trip is made to New York. Here the principals meet again and Rouget and Blake plan a jewel theft to bring dishonor upon Pierre. This is successful for a time, but Gabrielle eventually tells what she knows. Pierre wins the love of Kathleen and Rouget has a change of heart which reunites him with Gabrielle. The closing scenes in quaint Quebec are happy ones.

Program and Exploitation Headlines:

"Heart Strings" Stars William Farnum in a Heart Interest Story of the Canadian Wilds.

William Farnum in a New Role in "Heart Strings"—a Sentimental Story of a Brother's Love for His Sister.

Interesting Story of Love and Adventure in the Canadian Wilds.

William Farnum in his Latest Production, "Heart Strings," Portrays the Part of a Woodsman Who Is Awakened to Vast New Forces by Study.

Exploitation Angles: Make Farnum your selling point and tell sufficient of the character he plays to show that he is a little different in this. For an automatic lobby ballyhoo try a series of hearts sufficient in number to carry the title, a letter to each heart. Have a string dependent from each and back of each heart fasten a bell (you can make them from tin cans). Let the strings hang in the open [illegible] will do the rest.

"Rouge and Riches"

Six-Reel Universal Production Features Mary MacLaren in Chorus Girl Story.

Reviewed by Robert C. McElravy.

OF the innumerable stories and photoplays dealing with life behind the scenes, with a chorus girl as the principal character, this Universal production, entitled "Rouge and Riches," is entitled to unusual consideration. It not only establishes a real and intimate touch with chorus girl life, but maintains it throughout the entire six reels. The plot is one that in almost every detail reflects the popular conception of a chorus girl's heart affairs, the jealous intriguing, the glamour of the theatre, and the producer has not forgotten the keen interest of the man in the front row when he sees a new face among the girls who dance and sing.

Mary MacLaren finds a most congenial role in the part of Becky, the proud Southern girl, who determines to invade Broadway for the purpose of ensnaring the heart and fortunes of a millionaire. Her plan is a deliberate one and her good looks help beyond measure in carrying it through. There will be a surprise for the average spectator in the closing scenes of Becky's romance.

The production as a whole is a brilliant one. It has caught the hardness and glitter of life in the wings, yet underneath this is a realistic impression of the love and friendship that exists there also.

Cast.

Becky.....Mary MacLaren
Aunt Lucia.....Albert Lee
Jefferson Summers.....Robert Walker
Kattens Dalmayne.....Dorothy Abril
Tom Rushworth.....Wallace McDonald
Dodo.....Fritzie Ridgeway
Jose.....Synde Conde
Cater Willis.....Lloyd Whitlock
Max Morro.....Harry Dunkinson
Jane Hamilton.....Helen Sullivan

Story by W. Carey Wonderly.
Scenario by Hal Hoadley.
Directed by Harry Franklin.

The Story.

Rebecca Butler, in "Rouge and Riches," is a Southern girl living [illegible] on an old Virginia estate. The family fortunes have long since dwindled and "Becky" determines to better them by her own efforts. She has read that chorus girls often have opportunity to marry men of wealth and decides to go to New York and enter upon a theatrical career. Becky arrives in Broadway and her good looks soon bring her engagement among the dancing girls. She has left behind her a life-long lover, named "Sonny" Summers [illegible] In New York she immediately falls in love with Tom Rushworth, her dancing partner. Later she attracts the attention of Carter Willis, a wealthy first nighter, who singles her out from the chorus and begins paying her attentions.

Becky makes up her mind to marry Willis, but it develops that marriage was not a part of his plans. Instead she is shocked to discover that he expected her to take apartments and forget the marriage ceremony. She incurs the hatred of Dodo, a former chorus girl, and is soon caught in the meshes of a murder mystery. Dodo is killed and Tom Rushworth is suspected of the crime. Becky clears his name, almost at the expense of her own reputation, and in the end gives her love to the man she saved.

Program and Exploitation Catchlines:

See Why Pretty Mary MacLaren Had to Use Rouge in Order to Gain Love and Riches.

Let "Rouge and Riches" Starring Mary MacLaren Take You Behind the Scenes and Get a Real Impression of Stage Life.

Interesting Story of a Southern Girl Who Decides to Invade Broadway for the Purpose of Winning the Heart of a Millionaire.

Brilliant Production Starring Pretty Mary MacLaren in a Captivating [illegible] Story.

Exploitation Angles: Whoop it up for Miss MacLaren, then go on to tell this is a play of the theatre which shows a true glimpse of behind the scenes. If you have a stage, take some old wings or flippers and set them in your lobby with the unpainted side toward the street. Hook up drug and department stores with displays of rouge and lip sticks and a slogan, "See the girl who used rouge to gain riches and love."

"Behind the Door"

Paramount-Artcraft Pictures Presents Hobart Bosworth in Powerful Tragic Role.

Reviewed by Robert C. McElravy.

A REMARKABLE combination of thrills and shudders has been achieved in this Thomas H. Ince production, entitled "Behind the Door," released by Paramount-Artcraft. The story, written by Gouverneur Morris, picturized by Luther Reed and directed by Irvin Willat, is as profoundly moving as one of the sombre tales of Edgar Allan Poe and the climax carries a diabolical revenge on the part of a wronged man that will linger long in the memory of anyone seeing it.

The story as a whole is a lusty tale of the sea, with Hobart Bosworth, who also played in "The Sea Wolf," in the leading role. In the present character of Captain Oscar Krug he adds another realistic portrayal to the growing list of notable screen performances. Jane Novak in the part of the ill-fated wife, also plays up to her high standard of excellence.

The opening scenes depict the return of Krug to his native hamlet in Maine, white haired and broken, though still comparatively young in years. He comes like a Rip Van Winkle, with none to bid him welcome. The story then reverts to the year 1917, when he enlisted in the great war, and pictures the tragic moments through which he lived. There are some slight inconsistencies in the vigorous war scenes, but the effect of the whole is one of great realism.

Cast.

[illegible] Krug.....[illegible]
Alice Morse.....Jane Novak
Lieut Brandt.....Wallace Beery
[illegible] Thelen.....[illegible]
Matthew Morse.....J. P. Lockney
Gideon Blank.....Gibson Goland
Mark Arnold.....Otto Hoffman

Story by Gouverneur Morris.
Scenario by Luther Reed.
Directed by Irvin Willat.
Supervised by Thomas H. Ince.

The Story.

Captain Oscar Krug, in "Behind the Door," is a German-American of middle age, living in a small seacoast village in Maine. He is in love with Alice Morse, and has a rival in the person of a bank cashier. When the United States enters the war Krug is set upon by the citizens of the village because of his German parentage, although he has always been loyal to this country. He fights a hand-to-hand battle with his traducers and wins the respect of Bill Tavish, whom he whips in the combat.

Prior to enlisting as a captain in the navy, Krug marries Alice. She follows him after he leaves, owing to her father's displeasure over the marriage. Alice succeeds in boarding the same vessel with her husband. During the first voyage the vessel is sunk by a submarine and Krug and his wife are the sole survivors. They float for days upon the surface of the sea in a small boat, when a submarine is again sighted. They appeal to this for aid, but the captain of the U-boat takes the wife and leaves Krug to perish.

Krug regains the small boat and is afterwards rescued. He lives only with the thought of future revenge. Time brings this to him when the submarine is afterward sunk and he makes a prisoner of the commander. Krug carries out a terrific revenge, after wining and dining this individual and learning the sad fate of his wife.

Program and Exploitation Catchlines:

Lusty Tale of the Sea Featuring Hobart Bosworth in Tragic Role.

"Behind the Door"—a Picture That You Will Remember Because of Its Impressive Scenes.

Get "Behind the Door" and See a Gripping Picture That Is Replete with Thrills.

"Behind the Door" by Gouverneur Morris—a Picture Featuring Convincing Hobart Bosworth in a Vigorous Story.

Exploitation Angles: Play up Bosworth's return to the screen. Try and make it an event. Hook up with his success in "The Sea Wolf" and similar plays and then tell that this will stand comparison with the best. Bear down hard and get after the people who seldom come to the theatre. Make it plain that the story is tragic and powerful. Borrow or rent a door and jamb from some supplier and set up in the lobby with a three-sheet backing it and invite patrons to look "Behind the Door" for an unusual attraction. Put the door close to the ticket window if you can do it conveniently.

"The Great Air Robbery"

Six-Part Universal Production Presents Marvelous Melodrama in Midair.

Reviewed by Robert C. McElravy.

IT would be easy to exhaust the supply of superlatives in describing a melodrama such as this six-part Universal production, entitled "The Great Air Robbery." The highest praise possible for a subject of the kind would perhaps not be overstating things, for it is full of genuine thrills from start to finish. It really anticipates modern conditions somewhat, as it presupposes the establishment of a government transcontinental aerial mail service. This, of course, has not yet been accomplished, but it might be to all intents and purposes so far as this story is concerned, for the intrepid aerial performers go right along as though it were a fact.

In this pioneer film of its kind, instead of a stage coach robbery we have the actual holdup of a government airplane in midair. The accompanying story is full of interest. The performers, particularly the aviators, do some amazing stunts, both on the ground and above it.

The photographic effects are wonderfully sharp and clear. The spectator has almost the feeling of having participated in some of the splendid dashes over towns and cities and mountain tops. Much expert camera work is in evidence in getting the more startling effects.

Francelia Billington and Carmen Phillips play the feminine roles. The aviators are portrayed by Lieut. O. L. Locklear, Allan Forrest and Ray Ripley. In addition, a large cast of airmen appear. The government mail station and the night photographic effects are deserving of special mention.

Cast.

Larry Cassidy.....Lieut. O. L. Locklear
Wallie Mason.....Allan Forrest
Van Arland.....Ray Ripley
Beryl.....Francelia Billington
Viola Matthews.....Carmen Phillips

Story by Jaccord and George Hively.
Produced by Jaccard.

The Story.

Wallie Mason, Larry Cassidy and Chester Van Arland in "The Great Air Robbery" are three aviators, with headquarters at a government aerial mail station. Larry and Wallie are pals. The latter is addicted to drink and Wallie proves his loyalty to him by going up and rescuing him in madair. Van Arland is the head of a secret order known as the Death Head Squardon. All three of these men are fascinated by a girl named Beryl, who lives on an adjoining estate.

Larry and Wallie are given a week's vacation, which they spend at a nearby club for aviators. While there Wallie drinks considerably and while intoxicated gets into an altercation with Van Arland over a medal he had given Beryl. Van Arland cuts cards and gets Wallie into his debt. He then proposes to return both the medal and the note if Wallie will assist the Death Head Squadron in robbing the aerial mail.

Wallie weakly allows himself to be drawn into this crime, which is carried out. Beryl and Larry learn of Wallie's participation and try to save him. But in the chase instituted by the government air police Wallie is killed. Larry brings Beryl safely to earth after she had been kidnapped in an airplane by Van Arland. He also makes the latter prisoner.

Program and Exploitation Catchlines:

A Marvelous Melodrama in Midair is "The Great Air Robbery."

See the Spectacular Robbery in the Air in this Amazing Production.

You Might Have Witnessed Stage Coach Hold-Ups, But Did You Ever See Airplane Mail Carrier Robbed in Mid-air?

See "The Great Air Robbery" and Get a Thrill.

Exploitation Angles: This is purely a circus campaign. Tell that Locklear was the first to change planes in midair and then add that this is only one of his many stunts. Make lavish use of paper. Use two or three times the ordinary supply. Get it out early and keep it up. It will reach just the people who will be most apt to come. In a locality go well away from the house with your posters. Invade the adjacent territory if you have this first.

The small advertisement is not to be despised—especially when it is an announcement in The World's Classified Advertising Department.

"The Garage"

Paramount-Arbuckle Comedy Has Refreshingly Novel Theme and Much New Comic Business.

Reviewed by Edward Weitzel.

AFTER watching the spectators in two moving picture theatres grin with delight at the comic business in "The Garage," and hearing the hearty outbursts of laughter that greeted both showings of the latest Paramount-Arbuckle comedy the reviewer's task is the pleasant one of stating that for refreshing novelty of theme and all-around entertaining qualities the picture is among the best directed by the heavyweight comedian with the expansive smile and the quick sense of humor. Roscoe's chief helper in keeping the fun on the jump is the lightly bounding and seemingly unbreakable "Buster" Keaton. This pair of reckless but always resourceful knockabout comedians do a series of falls, spins and bounces on and from a lightning gaited turntable in the garage that literally jolts the laughs from the beholder.

Things get underway with a high-speed action when Roscoe is discovered shining the windows of an auto, and the entire comedy moves right along with never a let-up. Even the ancient and once well loved Ford joke is brought in from the scrap heap and made to perform new and enterprising service in the amusement line. The plot—or rather, what stands for one—hints at a love affair between the pretty daughter of the garage owner and a handsome youth of the town. Roscoe, as the chief deckhand of the establishment, is also in love with the same girl, and spends most of his time making it hot for his rival. There are also merry doings connected with the town fire department, of which Roscoe and "Buster" are the most energetic if not most efficient members.

Comments

CHICKEN A LA CABARET (Fox Sunshine Comedy).—A laughable two-reel comic, with a whirlwind finish that will capture any audience. The number was directed by Hampton Del Ruth and features Chester Conklin and others. The police force and city officials are portrayed in good burlesque fashion and the big trouble starts at a benefit given in a cabaret. The high diving and the burning cabin are strong features.

"A ROMAN SCANDAL" (Christie Special).—Another of those "behind-the scenes" stories. This comedy is one of the funniest of the lot. It burlesques the arena scene from "Quo Vadis" and, while the business with a fake bull is not at all new, it gets as many laughs as ever. A company of barnstormers are supposed to go on strike in the middle of a performance and a number of local amateurs are prevailed upon to furnish the show, which they do in more ways than one.

THE ROARING VOLCANO (Universal), Chapter 9 of "The Great Radium Mystery."—Gloria and Bob emerge from the shattered cabin without serious injuries. They are both pursued by the Buzzard and his men. Fierce fighting episodes occur, with men shooting in the open. Some splendid scenic views appear in this instalment. There is also a thrilling climax, when the lovers are suspended over a live volcano from a bridge of rope, manipulated by the Buzzard.

CAUGHT AT THE END (Universal), Dec. 15.—Chapter 10 of "The Great Radium Mystery." Another lively adventure instalment. Gloria and Bob are rescued from their dangerous position above the volcano by Nada, dressed as the mysterious stranger. They are once more in peril on a high railroad trestle, where the Buzzard and his gang have tied them, but they escape with their lives. The stunts in this are cleverly handled.

PERILS OF DOOM (Universal).—Chapter 11 of "The Great Radium Mystery." This opens with the rescue of Gloria and Rob from the mine shaft by means of a rope ladder strung down the side of the mountain. Nada, who has repeatedly assisted them, proves her loyalty by restoring the radium, the sheepskin and the deed, but these are later stolen by the Buzzard. The number is one of picturesque scenic effects and good action.

WEBS OF DECEIT (Pathe).—Chapter 9 of "The Black Secret." This pictures further exciting adventures of Evelyn and McKay in the forest after the death of Alexander Grey. The latter's sweetheart, discovering McKay's deception, directs them into certain peril. Evelyn is captured by German troops at the close and threatened with crucifixion.

THE INN OF DREAD (Pathe).—Chapter 10 of "The Black Secret." Evelyn and McKay are saved from death at the hands of German soldiers in the forest by the sudden appearance of a detachment of French riflemen. The next scenes, which are of an exciting nature, occur in an inn, where Frederick Vaux again appears and complicates matters. Evelyn wants to believe in him, but appearances make it more and more evident that he is a spy. The number contains much intense action.

A LUCKY DOG'S DAY (Century), Dec. 10.—A two-reel comic, by Bill Watson. This features two quarelling married couples and a trained dog. The big feature of the subject is the moving of a bungalow down a city street and then into the ocean. This is a fine novelty, and accompanied by the usual knockabout humor, should have wide appeal.

PATHE REVIEW, NO. 32.—A unique and instructive feature of this number is that picturing various important lighthouse stationed on the Atlantic coast. The opening tinted scenes from Lake Thun, Switzerland, are also very fine. Other features include "slow" camera athletic stunts and an interesting series of alligator pictures by Dr. Ditmars.

GHARLIE GETS A JOB (Universal), Dec. 31.—A two-reel comic, featuring Charlie of the Orient. This young Chinaman is cultivating some amusing tricks and is funnier than usual in this subject. The "Noblity Dinner" is extremely laughable. The humor is rough but entirely passable and will amuse non-critical audiences immensely.

TAILOR MAID, (Universal).—A clever little plot is worked out in this number, which features Billy Mason and Neva Gerber. Billy is a tailor and borrows Mr. Jarr's dress clothes, and while he is out walking meets Mrs. Jarr's maid, wearing the garments of her mistress. Circumstances force them to appear as Mr. and Mrs. Jarr, with humorous consequences. This stronger than the average comedy.

THE BERTH OF A NATION (Fox).—A typical Mutt and Jeff animated, picturing them as a pair of Pullman porters. The adventures in the sleeping car are very amusing.

ADAM AND EVE A LA MODE (Rainbow), Jan. 7.—A comic number in two reels. This opens with some conventional flirtations in a park, with the usual knockabout situations, falling in the lake, etc. The burlesque classic dances in the second reel are the main feature, and a large cast of pretty girls participates. This approaches vulgarity at times, but has been

THE LINE RUNNERS (Western), Jan. 3.—A highly picturesque two-reel subject, by Norman Dwan. This abounds in melodramatic action, picturing the rounding up of a gang of smugglers in a country resembling the Grand Canyon. The hero, a secret service man, appears first as a ne'er-do-well, who later demonstrates his ability and courage. There is the usual love story. A good subject of the elemental type.

Current Film Release Dates

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FOX FILM CORPORATION

Should a Husband Forgive? Vol. 42; P-1191.

WILLIAM FARNUM SERIES.

Wings of the Morning. Vol. 42; P-672.
Heart Strings.
The Adventurer

TOM MIX SERIES.

The Feud. Vol. 42; P-1008.
The Cyclone.
The Daredevil.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russel).
The Devil's Riddle (Gladys Brockwell).
The Shark (George Walsh).
Shod With Fire (William Russell).
Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146.
The Square Shooter (Buck Jones).
Tin Pan Alley (Ray and Fair).
Her Elephant Man (Shirley Mason)
The Hell Ship (Madlaine Traverse(

SUNSHINE COMEDIES.

Chicken a la Cabaret.
Hungry Lions and Tender Hearts.
Sheriff Nell's Comeback.

MUTT AND JEFF.

Cutting Out His Nonsense. Vol. 42; P-1191.
For Bitten or for Verse.
He Ain't Done Right by Our Nell.

FAMOUS PLAYERS-LASKY

The Miracle Man (George Loane Tucker).
The Hayseed (Roscoe Arbuckle).
The Teeth of the Tiger. Vol. 42; P-857.
In Mizzoura. Vol. 42; P1192.
The Miracle of Love (Cosmopolitan). Vol. 43; P-146.
Dec. 7—An Adventure in Hearts (Robert Warwick).
Victory (Maurice Tourneur Production). Vol. 42; P-672.
More Deadly Than the Male (Ethel Clayton). Vol. 42; P-1101.
Dec. 14—The Cinema Murder (Cosmopolitan).
Dec. 14—Behind the Door (Ince Special).
Dec. 14—Speed (Al St. John—Two Reels).
Dec. 14—A Scenic Classic (Burton Holmes—One Reel).
Dec. 14—Paramount Magazine.
Dec. 14—Down the Strand in London—Burlingham—One Reel).
Dec. 21—His Wife's Friend (Dorothy Dalton).
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid).
Dec. 21—A Girl Named Mary (Marguerite Clark).
Dec. 21—Love, Honor and Behave (Sennett—Two Reels).
Dec. 21—Those Distant Cousins (Briggs—One Reel).
Dec. 21—In Brittany (Burton Holmes—One Reel).
Dec. 21—Paramount Magazine.
Dec. 21—From a Piscatorial Angle (Nature Pictures).
Wanted—A Husband (Billie Burke). Vol. 42; P-1187.
Dec. 28—Red Hot Dollars (Charles Ray).
Everywoman (Super-Special—All Star Cast). Vol. 42; P-1190.
Dec. 28—Too Good to be True (Ernest Truex—Two Reels).
Dec. 28—Housecleaning (Briggs — One Reel).
Dec. 28—King Rama at the Royal Wat (Burton Holmes—One Reel).
Dec. 28—Paramount Magazine.
Dec. 28—Winter Sports at St. Moritz (Burlingham—One Reel).
Jan. 4—The Woman in the Suit Case (Enid Bennett).
Jan. 4—Too Much Johnson (Bryant Washburn).
Jan. 4—The Thirteenth Commandment (Ethel Clayton).
Jan. 11—Sand (Wm. S. Hart).
Jan. 11—On With the Dance (Special).
Jan. 18—Mary Ellen Comes to Town (Dorothy Gish).
Jan. 18—Huck Finn (Special).
Jan. 18—The Tree of Knowledge (Robert Warwick).
Jan. 25—What's Your Husband Doing? (McLean & May).
Jan. 25—Dangerous Hours (Ince Super Special).

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 42; P-1014.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 42; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
Oct. 19—Why Divorce? (De Haven—Two Parts). Vol. 42; P-1014.
The Gay Lord Quex (Tom Moore). Vol. 43; P-147.
Jubilo (Will Rogers). Vol. 42; P-1007.
The Loves of Letty (Pauline Frederick).
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes).
A Misfit Earl (Betzwood-Louis Bennison).
Toby's Bow (Tom Moore). Vol. 42; P-1189.
Pinto (Mabel Normand).
Water, Water Everywhere (Will Rogers).
The Silver Horde (Rex Beach Production).
The Palliser Case (Pauline Frederick).
The Blooming Angel (Madge Kennedy).
Duds (Tom Moore).
Moving Day (Mr. and Mrs. Carter DeHaven—Two Reels).
A Much Needed Rest ("Smiling Bill" Parsons—Two Reels).
The Little Dears (Mr. and Mrs. Carter DeHaven—Two Reels).

BRAY PICTOGRAPHS.

Far Away New Zealand and Other Subjects.
Pottery Makers of the Caribbeans and Other Subjects.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

Islands of the St. Lawrence.
Cutting Up.
The Story of Zinc.
"Meat" Again.
Eventide.

W. W. HODKINSON

The Desert of Wheat (Zane Gray—Six Parts).
The Harvest Moon (Deitrich-Beck—Doris Kenyon—Six Parts).
Cynthia-of-the-Minute (Artco-Leah Baird—Six parts).
The Joyous Liar ((Brunton-J. Warren Kerrigan).
The Bandbox (Doris Kenyon—Six Parts—Dietrich-Beck, Incorporated). Vol 42; P-453.
The Sagebrusher (Benjamin B. Hampton—Great Authors Pictures, Inc.—Seven Parts).
The Lone Wolf's Daughter (J. Parker Read, Jr., Productions—Louise Glaum—Seven Parts).
The Capitol (Artco-Leah Baird—Six Parts). Vol. 43; P-149.
The Lord Loves the Irish (Robert Brunton Productions—J. Warren Kerrigan—Five Parts).

PATHE EXCHANGE, INC.

Releases for Week of November 30.

Dawn (Sylvia Bremer—Robert Gordon—Six Parts). Vol. 42; P-536.
No. 6 of Bound and Gagged. Vol. 42; P-537.
No. 4 of The Black Secret. Vol. 42; P-673.
It's a Hard Life (Harry Pollard—One Reel). Vol. 42; P-673.
Captain Kidd's Kids (Harold Lloyd—Two Parts). Vol. 42; P-673.

Releases for Week of December 7.

Brothers Divided (Frank Keenan). Vol. 42; P-672.
No. 7 of Bound and Gagged.
No. 5 of The Black Secret. Vol. 42; P-857.
How Dry I am (Harry Pollard—One Reel). Vol. 42; P-857.

Releases for Week of December 14.

The A-B-C of Love (Mae Murray—Six Parts). Vol. 42; P-855.
No. 8 of Bound and Gagged.
No. 6 of The Black Secret. Vol. 42; P-1012.
Looking for Trouble (Harry Pollard—One Reel). Vol. 42; P-1012.

Releases for Week of December 21.

The Prince and Betty (William Desmond and Mary Thurman). Vol. 42, P-1010.
No. 9 of Bound and Gagged (A Homeless Prince).
No. 7 of The Black Secret (The Betrayal).
Tough Luck (Harry Pollard—One Reel).
From Hand to Mouth (Harold Lloyd and Mildred Davis—Two Parts). Vol. 42; P-2026.

Releases for the Week of Dec. 28.

Hopely Takes the Liberty (No. 10 of Bound and Gagged).
A Crippled Hand (No. 8 of The Black Secret).
The False Countess (No. 1 of The Adventures of Ruth).
From Hand to Mouth (Harold Lloyd and Mildred Davis—Two Parts).
The Floor Below (Harry Pollard—One Reel).

Releases for the Week of Jan. 4.

My Husband's Other Wife (Sylvia Bremer and Robert Gordon—Six Parts).
No. 9 of The Black Secret (Woes of Deceit).
No. 2 of The Adventures of Ruth (Kidnapped)
Red Hot Hottentots (Harry Pollard—One Reel)

Releases for Week of January 11.

Fighting Cressy (Blanche Sweet—Six Reels).
No. 10 of The Black Secret (The Inn of Dread).
No. 3 of The Adventures of Ruth (The Bewitching Spy).
Why Go Home? (Harry Pollard—One Reel).

Current Film Release Dates

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ROBERTSON-COLE

Nov. The Illustrious Prince (Hayakawa). Vol. 42; P-363.
Nov.—The Blue Bandanna (Desmond).
Nov. A Fugitive From Matrimomny. Vol. 42; P-672.
Dec.—Where There's a Will.
Beckoning Roads (Bessie Barriscale). Vol. 43; P-148.
Dec. The Tong Man (Hayakawa). Vol. 42; P-1009.
Dec.—The Golden Hope.
Dec.—The Beloved Cheater (Special).

STRAND COMEDIES.

Nov.—Too Many Bills.
Nov.—Is Your Sweetheart False?

SUPREME COMEDIES.

Nov.—Their Mutual Mistake.
Nov.—Good Night Judge.
Dec.—Stuck Out.

MARTIN JOHNSON.

Dec.—Through the Isles of the New Hebrides.

ADVENTURE SCENICS.

Dec.—The Home of the Hula Hula.
Dec.—Just Over Yonder.
Dec.—I and the Mountain.

METRO PICTURES CORP.

Lombardi Ltd. (Bert Lytell). Vol. 42; P-160.
Please Get Married (Viola Dana). Vol. 42; P-1191.
Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63.
The Willow Tree (Viola Dana—Six Parts).
The Right of Way (Bert Lytell—Six Parts).
The Walk-Offs (May Allison—Six Parts).
Stronger Than Death (Nazimova—Parts).
Nothing But the Truth (Taylor Holmes—Six Parts).

HALLMARK PICTURES CORP.

The Trail of the Octopus (Serial).
A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All Star).
High Speed (Edward Earle and Gladys Hulette).
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard).

TRIANGLE

Dec. 7—The Life of Reilly (Ford Sterling-Sennett—Two Parts).
Dec. 14—Betty of Greystone (Dorothy Gish).
Dec. 14—Crashing Through (Ford Sterling-Sennett).
Dec. 21—Keystone Babies (Sennett—Two Parts).
Dec. 28—Fast Trains and Slow Women (Sydney Chaplin-Keystone).
Jan. 4—The Clodhopper (Charles Ray).
A Lunch Room Romance (Mabel Normand—Sennett—One Reel).
Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).

UNIVERSAL FILM MFG. CO.

Releases for Week of December 1.

Under Suspicion (Ora Carew and Forrest Stanley). Vol. 42; P-455.
No. 14 of The Midnight Man.
No. 7 of The Great Radium Mystery. Vol. 42; P-1014.
Tailor Maid (Neva Gerber—One Reel).
A Barnyard Romance (Charlie from the Orient—Two Parts).
The Kid and the Cowboy (Art Record—Western—Two Parts). Vol. 42; P857.

Releases for Week of December 8.

Lasca (Edith Roberts and Frank Mayo). Vol. 42; P-455.
No. 9 of The Great Radium Mystery.
No. 15 of The Midnight Man.
Woes of a Woman (Lyons-Moran—Two Parts).
The Mite of Love (Mabel Taliaferro—Stage Women's War Relief—Two Parts).
A Lucky Dog's Day (Century Wonder Dog—Two Parts).
The Lone Hand (Hoot Gibson—Two Parts). Vol. 42; P-857.

Releases for Week of December 15.

A Gun Fightin' Gentleman (Harry Carey). Vol. 42; P-537.
No. 16 of The Midnight Man.
No. 10 of The Great Radium Mystery.
His Lucky Blunder (George Ovey—One Reel).
The Good Ship Rock 'N Rye (Jimmy Adams—Two Parts).
The Double Hold-Up (Hoot Gibson and Josephine Hill—Western—Two Parts). Vol. 42; P-1022.

Releases for Week of December 22.

No. 17 of The Midnight Man (The Cave of Destruction).
No. 11 of The Great Radium Mystery (Perils of Doom).
In the Good Old Days (Lyons-Moran—Two Reels).
She's Everywhere (Enid Markey and Montagu Love—Stage Women's War Relief—Two Reels).
Weak Hearts and Wild Lions (Jimmy Adams and Lois Nelson—Two Reels).
The Counterfeit Trail (Magda Lane and Edward J. Henessey—Two Reels).

Releases for the Week of Dec. 29.

The Pointing Finger (Mary MacLaren).
Shackled (No. 12 of The Great Radium Mystery).
A Wild Finish (No. 18—Final Episode of The Midnight Man).
The Flames of Hate (No. 1 of The Lion Man).
Seeing Things (Neal Burns—Okeh—One Reel).
The Line Runners (Arnold Gregg and Helen Howard—Western—Two Reels).

RELEASES FOR WEEK OF JAN. 5.

The Day She Paid (Francelia Billington).
No. 13 of The Great Radium Mystery (The Scalding Pit).
No. 2 of The Lion Man (The Rope of Death).
Sweet Patootie (Lyons-Moran—One Reel).
The Inner Ring (William Courtenay—Stage Women's War Relief—Two Reels).
Adam and Eve a la Mode (Rainbow Beauties—Two Reels).
The Jay Bird (Hoot Gibson and Josephine Hill—Western—Two Reels).

Releases for Week of January 12.

The Triflers (Edith Roberts and David Butler).
No. 14 of The Great Radium Mystery (Hemmed In).
No. 3 of The Lion Man (The Kidnappers).
Some Shimmiers (Lyons-Moran—One Reel).
Bill's Wife (Ben Wilson—Okeh—One Reel).
A Baby Doll Bandit (Jimmy Adams—Jewel—Two Reels).
Naughty Lions and Wild Men (Century—Two Reels).
West is Best (Hoot Gibson and Josephine Hill—Western—Two Reels).

VITAGRAPH

The Invisible Hand (Antonio Moreno—15 Episode Serial—Every Week).
The Golden Shower (Gladys Leslie). Vol. 42; P-1188.
The Tower of Jewels (Corrine Griffith).
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
Pegeen (Bessie Love).
The Suspect (Anita Stewart).
The Vengeance of Durand (Alice Joyce). Vol. 42; P-362.
Dew Drop Inn (Semon Comedy). Vol. 42; P-1014.
The Midnight Ride (Gladys Leslie).
The Fortune Hunter (Earle Williams).
When a Man loves (Earle Williams).
The Sins of the Mothers (Anita Stewart).
The Midnight Bride (Gladys Leslie).
Human Collateral (Corinne Griffith).
The Birth of a Soul (Harry T. Morey).
Slaves of Pride (Alice Joyce—Special—Six Reels).
The Head Waiter (Semon—Two Reels).
High Jinks (Semon—Two Reels).
The Friendly Call (Julia Swayne Gordon).
Yaps and Yokels (Big V—Two Parts).
Vamps and Variety (Big V—Two Parts).
Mates and Models (Big V—Two Parts).
Squabs and Squabbles (Big V—Two Parts).

BIG V COMEDIES.

Bungs and Bunglers (Big V—James Aubrey).
Rubes and Robbers (Big V—Montgomery and Rock).
Switches and Sweeties (Big V—James Aubrey).
Throbs and Thrills (Big V—Montgomery and Rock).

FIRST NAT'L EXHIBITORS

The Thunderbolt (Katherine MacDonald). Vol. 42; P-453.
In Wrong (Jack Pickford).
The Virtuous Vamp (Constance Talmadge). Vol. 42; P-536.
Mind the Paint Girl (Anita Stewart). Vol. 42; P-536.
Heart O' the Hills (Mary Pickford). Vol. 42; P-853.

Current Film Release Dates

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The Beauty Market (Katherine MacDonald).
In Old Kentucky (Anita Stewart). Vol. 43; P-145.
The Greatest Question (D. W. Griffith).
A Daughter of Two Worlds (Norma Talmadge).
The Inferior Sex (Mildred Harris Chaplin).
The Turning Point (Katherine MacDonald).
The River's End (Marshall Neilan).
A Day's Pleasure (Charles Chaplin—Two Reels). Vol. 42; P-1009.
A Twilight Baby (Lehrman Comedy—Four Reels).

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.

Distributed by Select Exchanges.

A Regular Girl (Elsie Janis). Vol. 42; P-454.
The Country Cousin (Elaine Hammerstein). Vol. 42; P-536.
Sealed Hearts (Eugene O'Brien). Vol. 42; P-362.
The Glorious Lady (Olive Thomas).
Piccadilly Jim (Owen Moore).
Out Yonder (Olive Thomas). Vol. 43; P-150.
The Broken Melody (Eugene O'Brien). Vol. 43; P-147.
Sooner or Later (Owen Moore).

SELECT PICTURES.

Distributed by Select Exchanges.

The Undercurrent (Guy Empey). Vol. 42; P-536.
Faith of the Strong (Mitchell Lewis).
A Scream in the Night (Special). Vol. 42; P-1192.
Isle of Conquest (Norma Talmadge).. Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.

NATIONAL PICTURES.

Distributed by Select Exchanges.

Jan.—Just a Wife.
Jan.—Blind Youth.

REPUBLIC PICTURES.

Distributed through Republic Exchanges.

Twelve-Ten (Marie Doro). Vol. 43; P-146.
The Blue Pearl (Edith Hallor).
The Amazing Woman (Ruth Clifford).
Prizma Pictures (Nature Color Pictures).
Kinograms (News Reel).

WORLD PICTURES

Oct.—Arizona Catclaw (Edythe Sterling).
Nov. 3—Me and Captain Kidd (Evelyn Greeley).
Nov. 10—The Poison Pen (June Elvidge).
Nov. 17—You Never Know Your Luck (House Peters). Vol. 42; P-454.

REALART PICTURES

Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts).
Anne of the Green Gables. (Mary Miles Minter—Six Parts). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

A. H. FISCHER PRODUCTIONS.

The Amazing Lovers (Grace Darling).

SOL LESSER.

Sky Eye.

UNITED ARTISTS.

Broken Blossoms (Griffith).
His Majesty the American (Fairbanks). Vol. 42; P-245.
When the Clouds Roll By (Douglas Fairbanks).

GAYETY COMEDIES.

Dark and Cloudy.
Hits and Misses.
Bride and Gloomy.
Love Sick at Sea.

(One Reel)

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.

CHRISTIE FILM COMPANY.

(One Reel)

All Jazzed Up.
Two A. M.
Kidnapping Caroline.
Bobby's Baby.
Settled Out of Court.

(Two Reels)

Nov. A Roman Scandal (Colleen Moore).
Dec. Go West Young Woman (Fay Fincher).
Jan. Save Me, Sadie (Eddie Barry).

CHESTER OUTING PICTURES.

(One Reel Each.)

The Fifteen Million. Vol. 42; P-854.
Considering Posey. Vol. 42; P-854.
Temple Bells and Wayside Shrines.
No Coma in Acoma.
The People in White.
Editorial Horseplay.
The Simple Life.
Mr. Outing Gets a Soup Dream.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters).
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.
The Forbidden Woman (Clara Kimball Young).

CAPITAL FILM COMPANY.

(Two Reels Each)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

ADOLPH PHILIPP FILM CORPORATION.

(Musical Film Comedies—Two Parts Each)

The Midnight Girl.
Oh! Louise!

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Vigilantes (Seven Reels).
"Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
The Wolves of Wall Street.
The Last of the Open Range.
Vigilantes (Seven Reels).
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).

HALL ROOM BOYS COMEDIES.

Dec. 2—The Chicken Hunters.
Dec. 16—Taming the West.
Dec. 30—The Millionaire Paupers.
Jan. 13—Wrong Again.
Jan. 27—Neck and Neck.

BULL'S EYE FILM CORPORATION.

(Two-Reel Comedies Every Two Weeks Featuring Gale Henry.)

Ham An——
This Way Out.
Legends of the Wilderness.

(Two Reels Each.)
Billy West Comedies.

Haunted Hearts.
A Scented Romance.
Hot Dogs.
Blue Blood and Bevo.
Bone Dry.
$1,000 Short.
A Rural Romance.

TYRAD PICTURES.

Johnny Dooley Comedies (Two Reels).

FROHMAN AMUSEMENT COMPANY.

Texas Guinan Westerns.
Mack Swain Comedies.

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthal). Vol. 42; P-245.
Atonement (Grace Davison).

Facts and Follies Series.
(One Reel Each.)

Baseball and Bloomers.
Back to Nature.
Camping By Proxy
In the Sweet Dry and Dry
My Kingdom for a Meal

S. L. K. SERIAL CORPORATION.

The Fatal Fortune Serial.

D. W. GRIFFITH.

The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

VICTOR KREMER.

Reissue of Chaplin Burlesque on Carmen (Four Reels).
Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
April 1—Reissue of Work (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).
March 1—Reissue of Jitney Elopement (Chaplin—Two Reels).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 42; P-854.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

Projection Department

By F. H. RICHARDSON

Good Work in Newark

RECENTLY we, at the request of C. W. Johnson, who has charge or general supervision of matters pertaining to projection in all Fox theatres, in company with Will C. Smith, General Manager Nicholas Power Company, journeyed to the wilds of Newark to investigate claims of the Fox Terminal Theatre to excellence in projection results.

Mr. Johnson is a very capable man. Aside from his penchant for placing projection rooms up where the stars just barely miss their ceilings (real stars, we mean, not the film sort—they never miss the projection room) we admire him for his ability.

Considering some of the Fox theatre projection room locations (City Theatre, New York City, for instance), Mr. Johnson has achieved truly remarkable results.

Results Would Be Better.

We hold, however, that those results would be still very much improved were the projection room in better location.

But to get back to our knitting: the Terminal, Newark, has recently been remodeled and changed from vaudeville-pictures to straight pictures.

The projection room is at the rear of the top gallery (Johnson's weak point). It is fair as to size, but has no ventilation other than by air entering from the auditorium.

Nathan Zapol, projectionist, was in charge at the time of my visit and his work was very good. I found him in a dark room at the observation port, where he should be, watching his screen.

Interior Dark Green.

The room interior is painted dark green. Two Powers Six B are used and on them are Extra Lite shutters, from which Mr. Johnson has removed the "filler" substituting what is presumably colored gelatine. The color is medium blue.

We will speak of this at greater length further on. There are three sources of power available, viz., two inductors for supplying emergency A C at arc, a Ft. Wayne (G. E.) series arc motor generator set taking power from 220 lines, and another taking its power from 550 D. C.

The Terminal is not likely to shut down from lack of power. Fifty-five to sixty amperes are used at the arc.

And now as to the screen. It is of Mr. Johnson's own construction, coated with a paint of some sort which he himself mixes. The foundation is plain six ounce duck.

It is painted on the back with a special paint, blue in color. Johnson says he gives the screen several coats, and does it all in one night, which would indicate the presence of some very rapid drying agent, even though the surface be a water color, which I do not understand it to be.

But anyhow the results witnessed were remarkable. First, the light was a brilliant blue-white. Now just how much of this is due to the insertion of blue in the revolving shutter and how much to the screen surface I cannot say.

It does, however, seem reasonable that the considerable amount of blue light reaching the screen between exposures may have the optical effect of whitening the light and if it does this desirable thing would be accomplished without any loss in brilliancy.

No Eye Strain.

But a still more remarkable thing was that I sat within ten feet of a seventeen-foot picture without appreciable eye strain, and the definition at that distance was truly remarkable. There was practically no "fuzziness" at all and details of the picture stood out quite sharply.

Johnson claims this as due to the screen. I doubt it because I cannot see how that could be. Still, the result was there and the lenses were just the ordinary run of projection lenses and—there you are.

Still another point is that even at a very acute angle of view there was apparently no fade-away at all.

The screen is not, Mr. Johnson says, expensive and certainly it does deliver the goods marvelously well.

I would advise those interested to journey to Newark and cast their eyes over the screen, remembering that the projection angle is steep and that not to more than sixty amperes are used.

View the picture from all parts of the house and then tell us your opinions.

Projectionist Zapol belongs to Newark Local Union 244. The man who works the other shift is named J. Hagel. He also, I believe, belongs to 244.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Are You Getting Maximum Screen Illumination for Wattage Used?

The 11x17 (two on one) LENS CHARTS printed on heavy paper are suitable for framing. Both A. C. and D. C. amperage 25 to 60 is covered with Plano-convex or meniscus bi-convex; correct projection lens diameter to avoid waste, also correct distance of revolving shutter from aperture.

Your projection room is not complete without the LENS CHARTS.

Send 50 cents in stamps today!!! Moving Picture World, 516 Fifth avenue, N. Y. City; Schiller Bldg., Chicago, Ill.; Wright & Callender Bldg., Los Angeles, Cal.

Union Adopts Scale

S. V. Haigler, whose union labeled letterhead declares him to be a projectionist and a member of local union 264, Newport News, Va., sends in a subscription and remarks:

Local Union 264 has negotiated a new minimum scale for the incoming year.

We believe it to be one of the best in this section of the country. It is as follows: Carpenter, thirty-five dollars a week; electrician, thirty dollars; projectionists, thirty dollars; flymen, thirty dollars; grips, two dollars and a half per performance; lamp operators, same. Extra men and time, sixty-five cents per hour.

Newport News is one of the best little theatrical towns in the state, and the new scale represents a raise of more than fifty per cent. Every theatre employs union projectionists, musicians and stagehands.

Glad to Hear From Newport News.

Glad to hear from Newport News and Local 264. But let me give you this to think about. You have secured a fifty per cent. increase. This will meet the increased cost of living, let us hope, and maybe leave something over, though not very much.

However, don't you agree with me that it is the duty of Local 264 to appreciate the improved conditions by seeking to improve the service its members give? If the manager, after willingly or unwillingly, granting a substantial increase in wages sees no inclination on the part of the men to give better, more efficient service, it will be harder to move him next time than it would be if he saw the men gave practical appreciation of improved conditions and better wages by trying to give better, more efficient service.

Good Business Policy.

Mind you, brother Haighler, I am not saying, or even intimating, that you men are not doing the very thing I am suggesting. Most likely you are, but in event that item is being overlooked it

would be good business policy for your local to get busy. Don't you think so? My compliments to your members. Maybe I'll be able to get down that way some day and pay you a visit. Hope so, anyhow.

Walter Murray Passes Away

Walter Murray, an old time Philadelphia projectionist, active worker in the I. A. and personal friend of the editor of the department has passed into the Great Beyond.

The news of his passing was a shock. Walter was a staunch, loyal friend. We are grieved that he has boarded the Phantom Train that will not come back. Perhaps, sometime, somewhere in the shades of Afterward we may again be privileged to clasp his hand. Who shall say?

To the dear ones left behind we tender sincere sympathy. Had we but known in time it would have been indeed a privilege to bow our head over the silent clay, and bid a last, sad farewell to him whom we were glad to hail by that sacred title Friend?

New Invention

Dudley T. Blanchard, Superintendent of the National Film Corporation's laboratories, has invented and has the first model of a film inspection machine in shape for demonstration. The machine is claimed to be suitable for both exchange and projection room work.

In the illustration the inventor is seen using the device for matching "shots," the proper placing of titles, inserts, etc., without the formality of projecting the picture on the screen.

According to Mr. Blanchard this work can be performed with rapidity and accuracy. "Daddy" Paley, one of the pioneer cameramen on the west coast, built the machine under Mr. Blanchard's supervision.

We shall be very glad to have the opportunity of examining the machine, when the time comes, and will then express our own views as to its utility.

As to Rectifiers

Fred C. Shivers, Lexington, Nebraska, comes in with the following:

After ten years of steady grinding I am butting into the department seeking information.

Is it practical to take an old field regulating handle and attach through the slate board of an old style G. E. rectifier so that it may be used as an amperage regulator without breaking the arc?

To accomplish this it would be necessary to have two taps in contact for an instant when making a change. Would this cause damage to the rectifier?

Is it possible for you to tell me the amperage the various taps will give, using 220 volt supply? Lead 32 is on tap 14 and lead 34 on tap 31. What is my amperage? One more question and I am done. When a tube gets so old that there is a deposit of black soot on top of mercury, which same has fallen from walls of tube, is the tube then working as it should?

So Long As It Works.

So long as the tube continues to operate at all it is all right, though its amperage output may, or may not be somewhat reduced. As to that I do not know, though I think not appreciably.

Yes, provided the regulator handle has sufficient metal to carry the current, that it makes and maintains ample electrical contact with the "button" to carry current without sparking or heating, and that you do the wiring correctly, there is no reason why the plan will not work.

In fact, just such a scheme was described in the department, not so long ago, by a projectionist who had installed it.

The momentary contact of the bar with two contacts will do no damage.

Not "Butting In."

As to your "butting in," why you are not doing anything of the sort. The department is yours just as much as it is mine. Glad to help you any time.

By the way, I nearly overlooked the amperage matter. No, I cannot tell you exactly what amperage any one contact would give.

Age and condition of rectifier and any variation from 220 in the supply would change amperage, so that calculations could not be made with accuracy.

Rheostats in Parallel

R. L. Daniel, Rockport, Kentucky, orders lens charts and asks:

We are using American Standard projectors. Have 250-volt D. C. which we take through two 110-volt rheostats connected in series.

Could I connect them in parallel and have better success at the arc? Also I cannot get my projection and stereopticon lens together.

Certainly you cannot connect two 110-volt rheostats in parallel (multiple) on 220-volt supply. The grids or coils of a 110-volt rheostat are calculated to carry just the number of amperes that 110 volts will force through the resistance they as a whole offer.

If a 110-volt rheostat were hitched to a 220-volt supply singly (which is exactly what you do when you connect two of them in parallel) the doubled electrical pressure would force so much current through that the coils or grids would be very quickly heated white hot and melted.

Order a Handbook.

I would strongly advise you order a handbook at once, or if you already have one, that you study "Resistance," pages 34 to 48 and "Resistance As Applied to the Projection Circuit," pages 322 to 342.

You have not told me the capacity of the rheostats. Two hundred and twenty volts will force through the full capacity of one of the rheostats when two 110-volt rheostats of equal capacity are connected in series.

Using 220-volt current through rheostats is very wasteful. If you get fifty amperes at the arc you would be using 11,000 watts of energy and utilizing only about 2,700 in the actual production of light.

For reasons see "Rheostats Extremely Wasteful, page 333 of the handbook.

As to the lens matter you will have to explain more fully what you mean before I can help you.

As to Reels

One of the trials of the projection room is the reel with warped, bent-up, buckled, decrepit, dented sides. Such a reel does more actual damage to films than all other causes combined. The reason for the bad condition of reel sides is largely found in the cheapness of construction.

Designed to carry valuable films, which are delicate and easily damaged, it is constructed with cheapness in view rather than stability. Cheapness in first cost and lightness of weight to save shipping charges, is the slogan.

Such Construction Expensive.

Allow me to suggest that such construction is expensive in the end—expensive to all concerned, except the producer, who naturally wants to sell all the prints possible and weeps no bitter tears when a film which should last six months, at the very least, is utterly destroyed in sixty days.

Reels should be (A) all metal, with a five-inch hub. (B) Of metal having sufficient thickness to withstand any ordi-

Dudley T. Blanchard and His Inspection Device.

THEATRE LIGHTING

AUDITORIUM: X-Ray indirect lighting with ceiling fixtures, coves, cornices or wall boxes produces illumination results demanded in the finest auditoriums. The newest effects in color lighting are satisfactorily secured only with X-Ray indirect illumination.

STAGE: The powerful X-Ray reflector, with color screen, has revolutionized stage lighting methods. Better color values and light control are to be had with this system; with reduced current.

EXTERIOR: The theatre front must be flood-lighted with X-Ray projectors to show its beauty at night. Outline lighting with studded lamps is an expensive way to hide the theatre beautiful; flood-lighting with powerful X-Ray projectors an economical way to enhance its beauty.

Write for our booklet on complete theatre illumination with X-Ray lighting equipment.

NATIONAL X-RAY REFLECTOR CO.

NEW YORK CHICAGO SAN FRANCISCO

235 West Jackson Boulevard

nary strain or blow without damage, same to be (C) embossed not less than one-quarter of an inch so that the sides will be stiff and rigid, resisting all ordinary bending stresses.

Such a reel would be heavy and would require more space in shipping; also a deeper magazine. Well, what of it? All this would be offset a dozen times by added protection to the film it carried, and by lessening of the present damage done by rewinding at high speed with crooked reel sides.

It would seem that if some machine manufacturer would bring out such a reel, with a magazine of sufficient depth to carry it, which need have no change to also accommodate the ordinary present-day reel, the inherent common sense of the industry would be appealed to to such an extent that it would be universally adopted in comparatively short order.

As to shipping, such a reel would have half an inch more thickness and maybe a pound more weight. It would require machine magazines having half or perhaps five-eighths of an inch more depth.

The Bugbear Is—

Of course the bugbear of the matter is that such reels could not be used in present-day magazines. This would mean that during the period of change to other magazines, the films would have to be wound onto ordinary projection room reels. This would be something of a nuisance to the projectionist, but the gain would far more than justify it. Present-day reels are an abomination, a nuisance and an outrage on common sense. Designed to carry from one to two hundred dollars' worth of films, one can bend the side of a bran new reel of the very best make all out of shape with ONE FINGER. Does that spell ordinary common sense?

Waddy Y' Know About That?

While in a large Eastern city recently, we called at a theatre, supposed to be the best in the city. Mounting to the projection room we found the right hand projector just being shut down on the change over. On the front wall, immediately over and not two inches from the top of the observation port hung what must have been a forty or fifty watt Mazda, blazing away full power.

We asked the projectionist: "Why in heaven's name do you do that? If you have no respect for your screen result, surely you ought to have some for your eyes." His reply was: "Oh, I don't usually have that light burning. I was just reading an account of the strike (steel strike was meant) in the evening paper."

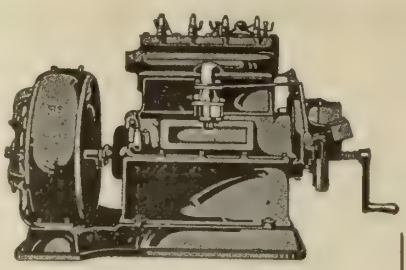
While the Projectionist Read.

An audience which must have paid close to a thousand dollars was being given the screen result produced by a motor, while the projectionist read the evening paper, presumably occasionally glacing at what he could see of the screen with that light where it was.

Suppose a few of you express your opinion of such proceedings. I don't mean that you are to roast the man.

That would probably do no good, because the man who does such things is usually impervious to anything except a cut in his wages.

Just tell us what you think the result of such practice would be if it represented a general condition.



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Automatically supplies only such voltage as arc requires. No waste of current in ballast.

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Suggestion for Rewinder

P. Darlyshire, Toronto, P. Q., offers the following suggestion as to making a geared-down rewinder.

After attending your lecture in Toronto and hearing what you had to say about the evils of rapid rewinding I feel it my duty to offer, for the benefit of brother projectionists, the following method for solving the geared-down rewinder problem.

Get a set of Motiograph rewinders and change the gears. Put on a six-inch pulley and then remove the wings and guard of a sixteen-inch fan and equip it with a small pulley.

Using the fan motor it will require six minutes to rewind a single and ten minutes to rewind a double reel.

It is easy to adjust the tension by means of the leather strap provided on Motiograph rewinders. Any of the Toronto brothers are welcome to inspect mine at any time.

Can Follow Meaning.

Brother Darlyshire's description lacks detail in some spots, but I can pretty well follow his meaning, and so, I think, can you.

By changing gears I presume he means to reverse their position, placing the small one where the large one is and vice versa. He should have given exact diameter of motor pulley.

However, many thanks, just the same.

The suggestion will doubtless prove to be of value to those having the required fan motor and rewinder. Darlyshire is projectionist at the Belmont Theatre, 1217 St. Clair avenue, Toronto.

Two Harmonious Aims

A young man in Seabright, New Jersey, who still has five years to go before he can vote, has ambitions and ideas as to his future career. In the course of a letter asking questions as to how to go about becoming a competent projectionist, he remarks: "I have two plans in view when I become old enough. One is to become an artist and the other is to become a projectionist."

It is very likely the two are much more closely allied than the boy thinks they are, for, as we have many times pointed out, to correctly reinterpret action on the screen it is absolutely necessary that one have at least some of the elements of the artist in his composition.

This is perhaps not so much true now, except in isolated cases, but will be when the time comes, as it surely will come, when realistic action on the screen will be of paramount importance.

Auerbach Joins Projectionists

John Auerbach, senior member of the firm of Auerbach, Rogers & Pollak, 60 Broadway, dealers in investment securities, has joined the American Projection Society, a body of high-class projectionists who maintain club rooms on Broadway at Columbus Circle.

Mr. Auerbach is known to department readers through his excellent contributions. He is a man of wealth who has made projection his hobby.

The American Projection Society may well feel honored to have him for a member, because Mr. Auerbach knows more about the technique of projection than does a large majority of the men who project pictures professionally.

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Good Wages.
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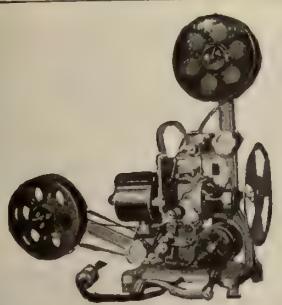

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After years of practical experience with commercial motion pictures and recent exhaustive tests and comparisons of all projectors in their own fully equipped Projection Department the National Cash Register Co. has selected the NEW PREMIER PATHESCOPE, and placed an initial order for a large number of machines and sets of Pathéscope safety prints of their own film.

Other manufacturers using Industrial Films can safely accept the seal of approval set by National Cash Register Co.

Schools can follow the example of the New York Board of Education in selecting the NEW PREMIER PATHESCOPE after careful technical investigation of all other Projectors and Educational Film Service.

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Handy Panel Frame No. 42 — Holds six 11x14 or 8x10 photos. Hangs on wall, or stands about lobby. **Price: $10.00**

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Illustration on left shows our Handy Panel combination frame, sold by all dealers for only $10.00.

Reversible backs permit display of six 11x14's or six 8x10's with date strip. Made in four finishes—golden oak, mission, green filled or gilt. Frame is intended to hang on wall or stand about lobby.

BILT-RITE Display Frames are universally recognized by the country's leading showmen. Ask your local dealer for the BILT-RITE line or write us direct for complete information.

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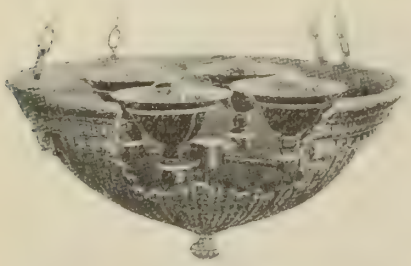
CONDUCTED BY E.T. KEYSER

How the Moving Picture Exhibitor May Illuminate His Theatre Artistically

WHEN lighting his picture theatre an exhibitor has three objects in view: Making the front of his house stand out in contrast to its surroundings sufficiently to attract the passers-by; making his lobby as much of a fairyland as possible and illuminating the house itself in such a manner that it will be attractive between pictures, by a system, the intensity of



Sectional View Opaque Bowl.

which may be reduced during screening to a degree of illumination sufficient for his patrons' safety and comfort, and yet in no way distracting their attention from the screen or spoiling projection effects.

As an illustration of how well these results may be accomplished, the systems offered by the National X-Ray Company of New York and Chicago will serve most admirably.

For the outside of the house a system of flood lighting may be employed.

For the interior the exhibitor has four general systems to choose from. Any one of these may be utilized singly or a combination with any of the other systems. These three types of illumination consist of hanging fixtures, cove lighting, side lighting and illumination from portable fixtures.

Based on Indirect Principle.

Each and all of these systems are based upon the indirect principle, in which light from a concealed source is thrown by powerful reflectors to th ceiling and walls and from these reflected and diffused throughout the interior to be illuminated. The ceiling thus becomes a secondary source of light and should, therefore, be so decorated as to become an efficient reflector in order that the maximum quantity of light may be reflected and diffused.

For this purpose, ceilings finished in matte white, light cream or ivory have been found most satisfactory. The matte finish is far higher in reflecting efficiency combined with eye comfor than a glossy finish.

Two Types of Fixtures.

Hanging fixtures may be divided into two types. The one which is most suitable for the interior of the house proper being furnished with an opaque bowl i which several bulbs and individual reflectors are installed. From this type of fixture all the light is reflected towards the ceiling and from there reflected and diffused.

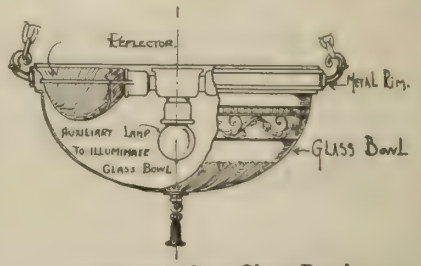
Another type of ceiling fixture consists of a glass bowl, in the upper part of which are mounted lamps so arranged that none of the light passes through the bowl itself. The latter is illuminated by a single light, the illumination from which serves merely to show the beauty of the fixture.

This latter fixture is more appropriate to the lobby than the interior of the house.

Cove and cornice lighting produces excellent results and is an ideal method of displaying the architecture of the interior and its efficiency ranks about equal with that of ceiling fixture, over which it possesses the advantage of apparently increasing the dimensions of the interior which it illuminates.

Diagram "A" explains the arrangement of the lights for cornice and cove illumination.

Figure "B" illustrates the type of fixture which may be used at various



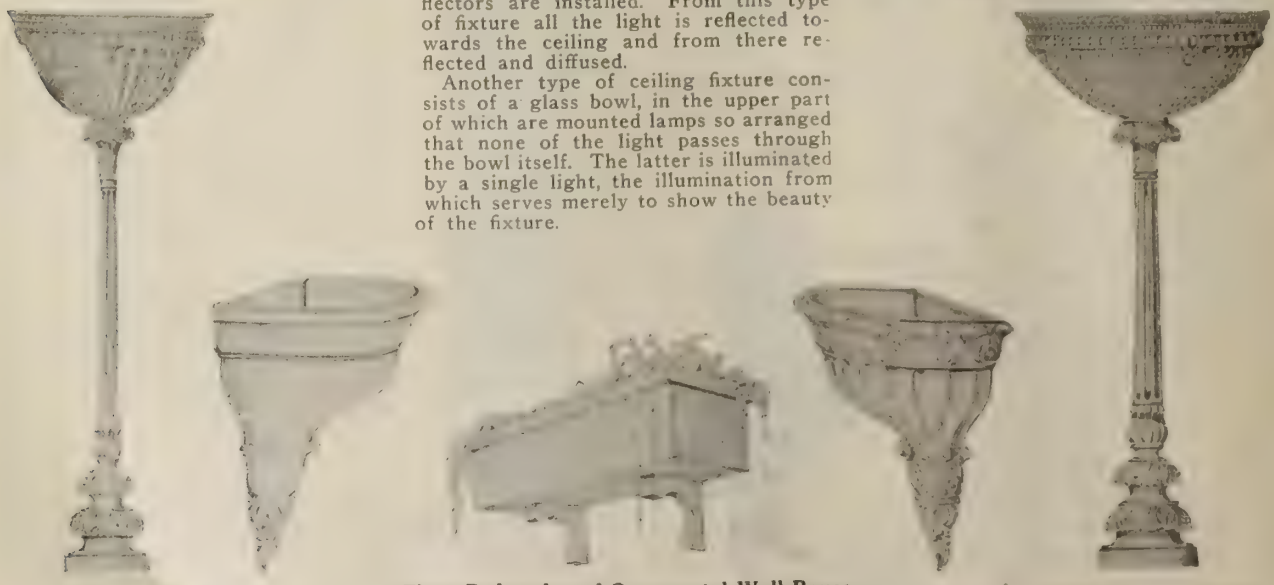
Sectional View Glass Bowl.

points, when it is not practical to have the cove in which the illumination may be concealed continuous.

The design and shape of this reflector permits its being placed directly against the wall without the light splashing along the side wall above the unit.

For lobby use, probably the most decorative effect is that obtained from floor pedestal portables supplying indirect lighting.

The pedestal itself may be made as

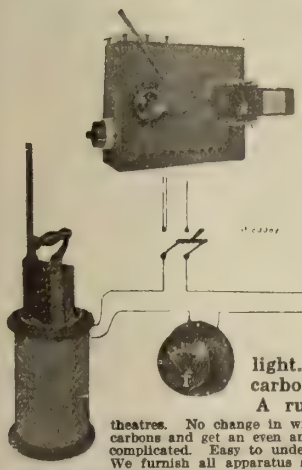


Floor Pedestals and Ornamental Wall Boxes.

These fixtures may be treated to harmonize with the decorative scheme of the theatre.

At last—a Simple, Practical, Economical and Complete

MAZDA OUTFIT



that will give more light on the screen than any outfit on the market at the present time. It will save you considerable on your electric bill and does entirely away with carbons. We furnish lamphouse and everything complete for $150. Easily attached to any machine, does entirely away with all your old arc equipment, giving a better, even, steady light. No buzzing or noise like carbons. No feeding or trouble. A rugged, dependable outfit for theatres. No change in wiring. Save big money and current on carbons and get an even and brighter light with less trouble. Not complicated. Easy to understand. Honestly built. Largely used. We furnish all apparatus shown in cut. Write for circulars and give particulars regarding distance, size of picture, etc. Uses 900-watt lamp, giving good light at 90 feet with big saving in current over arc. Makes operating easier. Made for practical theatre installations.

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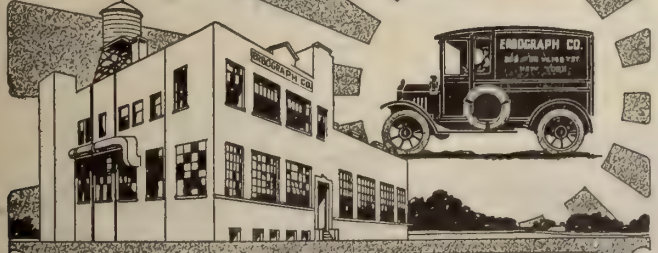

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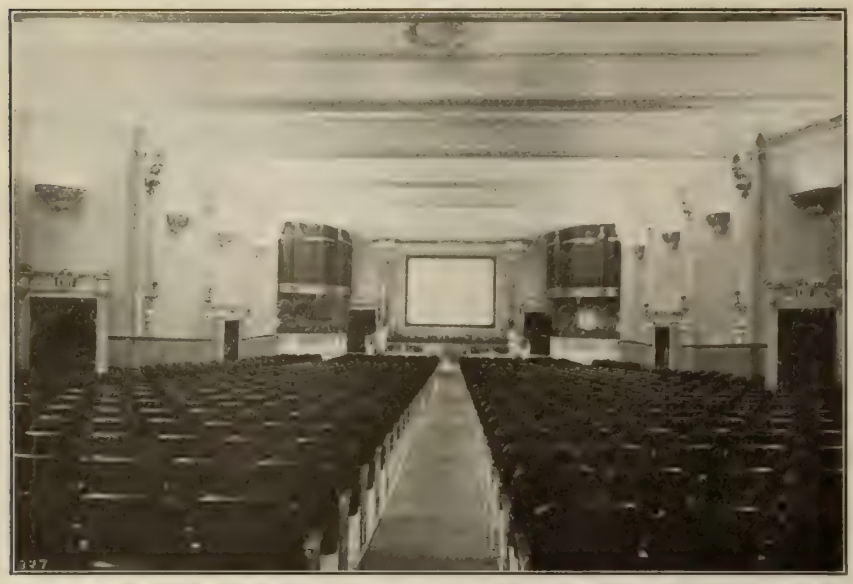


A Typical Installation.
Note the decorative wall boxes, used for illumination.

elaborate as desired and to harmonize with the general lobby scheme of decoration. The light from this can be arranged to illuminate the entire lobby and the bowl which serves as a light bed, may be filled with flowers, completely disguising the source from which the illumination is derived.

Another Decorative Method.

Another decorative method of illumination, particularly adapted to the interior is the wall box system. In this system the light source is concealed in wall boxes which may be filled with flowers. These boxes are built to accommodate from one to three lamps and arranged along the walls, and the light reflected to the ceiling and there are no centrally hung fixtures to distract the eye.

The fixtures of all of these systems are adapted to the installation of two or more sets of bulbs of varying power that may be switch controlled to furnish any desired degree of illumination from high intensity to just a low degree of illumination.

Mr. Hitchins Suggests Test Laboratories for Producers

WE are in receipt of the following communication from the director of the Ansco research laboratory and will be glad to receive comments on same from those of our readers who are interested in the suggestion:

Moving Picture World:

The motion picture industry probably uses more photographic material than any other branch of applied photography, yet there has been no serious attempt on the part of any of the large producers or finishers to institute a scientifis system of testing the materials which enter into the production of motion pictures. Photographic materials, even the best of them, will vary in quality.

The negative emulsion will vary in speed, color, sensitiveness, contrast and density-giving power and rate of development. The positive emulsion will vary in contrast, gradation, scale and rendering power. The various chemicals used in compounding developers very often vary greatly in quality and performance, and the same thing holds true for all the materials used in the production of motion pictures.

Research Laboratories Advocated.

Many of the great producing and finishing houses in these days are putting up elaborate buildings for the production of motion pictures, but one hears very little mentioned of research laboratories in connection with such enterprises.

It would undoubtedly be to the advantage of the motion picture art if the producers could be prevailed upon to introduce a department devoted to the testing and standardizing of their materials and methods. It would result in a higher quality of photography and greater uniformity in the product.

For testing negative emulsions a Hurter and Driffield equipment would be necessary. This is an instrument for producing a series of graded exposures on the strip of negative film to be tested.

After Development.

After development the resulting densities are read on a photometer and plotted in the form of a curve. From the curve obtained it is possible to interpret the character and performance of the emulsion under consideration.

A modification of the H. & D. system can be used for testing positive emulsions and a graphic representation of their performance obtained.

For testing color sensitiveness some form of spectrograph is used, resulting in the graphic representation of the color performance of the emulsion, the maximum and minimum of sensitiveness being shown.

For Testing Developers.

The Hurter & Driffield system may also be used for testing the performance of various developing agents and for controlling the tank developing solutions. A small spectroscopic and photometric equipment can be used in connection with the testing of studio light sources, the recording of the various dyes used in tinting positive film, and numerous other things where light and color are used and an expression of their value needed.

Results Justify Expense.

It is true that men who are competent to install such an equipment and operate it in a scientific manner command a high salary; in fact, when such a department is installed in connection with motion picture production the head of it should become a valuable technical executive, who might be termed "Scientfiic Director." The improvement in results would more than repay the cost of equipment and salary of such a man.

This letter is written solely in the hope that you will publish it and that some of the producers and finishers may have their interest aroused in the formation of a scientific testing department. It would give me the greatest pleasure to advise upon the equipment and installation of such testing departments purely as a matter of interest in the progress of the motion picture art.

Very truly yours,
ALFRED B. HITCHINS,
Director Ansco Research Laboratory.
Binghamton, N. Y.

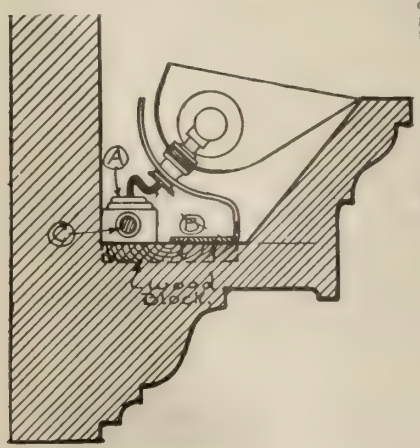
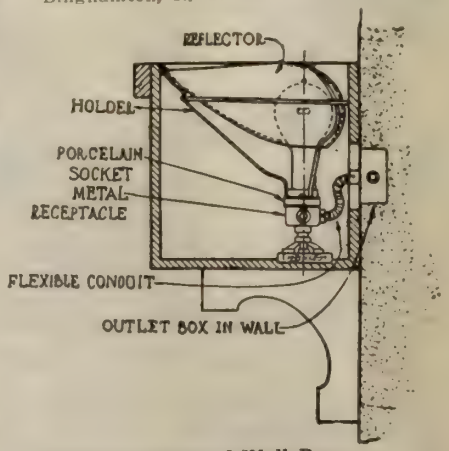


Diagram A.

Figure B.



Sectional View of Wall Box.

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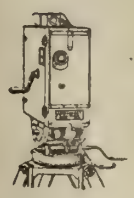

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Do You Own a Heating Plant? Or Does a Coal Consuming Refrigerator Own You?

IN THE dear dead days when coal cost about seven dollars per ton and one could order a few tons by telephone and hang up the humble coal merchant indefinitely, almost any sort of a heating plant went, and whether it consumed more or less fuel did not cause unusual worriment on the part of its proprietor.

If one installed a hot air system, it looked like economy to dig a shallow cellar and use a lot of coal to force the heated air through an almost horizontal flue. Now, it pays to dig more deeply into the earth and less into the coal bin.

The average steam or hot water plant was installed under the front of the house and, if the floor sloped down to the screen, the radiators at the screen end were either too high to give the best results or required excessive heat to insure proper circulation.

Cost the Owner More.

The radiator relief valve most popular with heating contractors cost about fifteen cents each, wholesale, to said contractor. What it cost in extra coal consumption to the owner of the heating plant was considerably more.

A heating plant was a heating plant to the average exhibitor and why he should spend from one hundred to one thousand dollars more for a real equipment than for another that looked like one was a problem that he did not always attempt to solve.

Did the heating contractor spend any sleepless nights in trying to make the matter plain? In a majority of cases he emphatically did not. Why should he worry? He would not be obliged to pay for the fuel shovelled winter after winter into the capacious maw of the refrigerating plant that was drafted for heating purposes.

Easier to Let It Go at That.

Anyway, the appropriation for heating purposes called for a certain sum. It was easier to let it go at that and give the most that he could for the money and let it go at that and pass on to the next job. When a yell materialized there was the attendant, engineer or the quality of the coal to whom the buck could be passed.

And it was not always that the plant was fundamentally wrong. It was often entirely too small but doing its best, like a tin Lizzie trying to pull a ten-ton truck out of the mud. A larger size would have done the stunt but no one wanted to scare off the owner who had placed the order by telling him that estimated heating capacity and the real thing vary considerably according to circumstances.

Had He Only Been Told.

The average heating plant manufacturer even then turned out equipment that would save fuel and give heat satisfactorily and the average exhibitor would have been willing to have made a larger initial expenditure and cashed in on his fuel saving had he been told the how and why.

But, then as now, the manufacturer spent all his educational ammunition in shooting at architects and heating contractors and trusted that these would spend their time and effort in educating the ultimate consumer. Once in a while, he would blow himself to imposing space in some publication of national circulation that hit most people when they did not want heating plants. When they did, the rag man had beat them to the issue containing the announcement and the good work was all off.

Are Still Wondering.

And they are still for the most part utilizing this ancient method and wondering why it is so hard to educate you exhibitors via the architectural-heating contractor line of thought transmission.

Take a Hand Yourselves.

So, I guess that you exhibitors will have to take a hand in the game yourselves. Many of you have built houses recently, some of you have doped out mighty good systems that have delivered the goods. Others of you are hotter under the collar than the alleged patron warmers that are occupying cellar space in your houses.

Suppose we institute a forum for a discussion of the subject? If you have a heating plant that behaves itself as a heating plant should, tell us just as much about it as you can. Tell us how it is installed, who made it and all about such accessories as you have attached to it for its betterment.

If You've Been Stung.

If you have been stung and are tied up to a silent partner of the coal operators, tell us about that also. It will keep some brother exhibitor from making the same break. What you will learn from the other fellows' methods will be worth more than the effort that it will require to tell your own story. Don't hesitate to praise and don't hesitate to damn—but tell distinctly why you do either.

Never mind fancy writing. Give the facts. And address them to "Better Equipment" Department, Moving Picture World.

Famous Players and Balaban and Katz Are Strong for the Simplex Projector

ONE of the many recent visitors to the Simplex factory was Lennard F. Hoffman, manager of the maritime offices of the Perkins Electric Company, Canada. He reports the recent installation of two Mazda motor-driven Simplex projectors in the screening rooms of the Famous Players exchanges in St. John's, Toronto and Winnipeg.

The adaptability of the Simplex Mazda for screening purposes, together with the fact that the Simplex is used generally by the Famous Players organization, prompted Mr. McIntyre, the representative for the concern in question, to equip each Canadian branch office with this projector.

Mr. Hoffman reports that big business is done by the Perkins Electric Company, and included in his statement the fact that a particularly large and well known theatrical circuit in Canada is being Simplexized.

Mr. Hoffmn is a former New York City boy and is remembered by old-timers for his activities with the Kinemacolor Company, in whose interests he traveled from coast to coast from 1908 to 1912, and his connections with the Edison and Renfax Talking Pictures. Mr. Hoffman has recently returned from four years' war service in Europe, where he went in 1915 with the 38th Regiment of the American Legion branch of the Canadian forces.

Chicago Exhibitors Consult Simplex.

Balaban and Katz, two of Chicago's prominent exhibitors, with five of their staff, have been in consultation with Edwin S. and E. M. Porter and the Simplex engineering staff.

The Chicago party of seven went into details of the planning and equipping of the projection rooms of their two new proposed theatres, one of which is to be known as the Tivoli, at Sixty-third Street and Cottage Grove Avenue, and the other as the Capitol, at State

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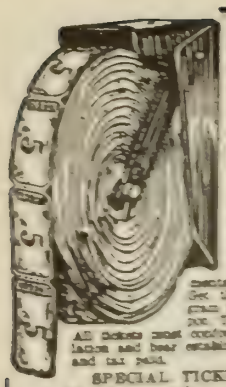

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Bearing in mind the success which attended the Newman Theatre projection room at Kansas City, which, by the way, has become known as one of the finest in the world, the Balaban & Katz Company decided to follow along the same lines, and with that end in view they brought with them to the Simplex factory their architect, builder, electrical engineer and several others interested in the construction of the new Katz houses.

The Balaban & Katz Company is at present operating two of Chicago's largest houses—the Riviera, at Broadway and Lawrence, and the Central Park, at Twelfth Street and Central Park Avenue, each of which is equipped with two type "S" Simplex projectors. Both these houses run daily from two o'clock in the afternoon until midnight, and the machine service under these conditions has been such as to prompt the installation of Simplexes in their chain of other Chicago theatres now operating, as well as those being planned.

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—its choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.

Burger Joins Consolidated.

The Consolidated Portrait & Frame Company, of Chicago, manufacturers of Bilt-Rite lobby display frames, has added J. K. Burger, formerly purchasing agent of Famous Players-Lasky, to its staff as New York representative, with headquarters in the Grand Central Terminal Building.

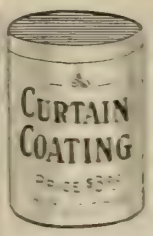
Exhibitors realize that there is as much importance attached to the setting of the paper—the display equipment—as there is to the paper itself.

This accounts for the popularity of Bilt-Rite frames. No longer is correct lobby display considered an additional expense; rather is it looked on as a dividend-paying investment.

A Devry Show in a Hotel

A novel method of reaching the public was instituted by W. H. Bell, manager of the Equitable Film Corporation, at Kansas City on Christmas night. He gave a demonstration of the uses of the Devry portable projector at the Rockhill Manor, a fashionable family hotel. The Kansas City office has charge of the distribution of the machine in this territory.

About 100 persons attended the showing, which was conducted by A. A. Weaver, film department manager of the concern. Nine reels of matter showing the possibilities of the projector were run.



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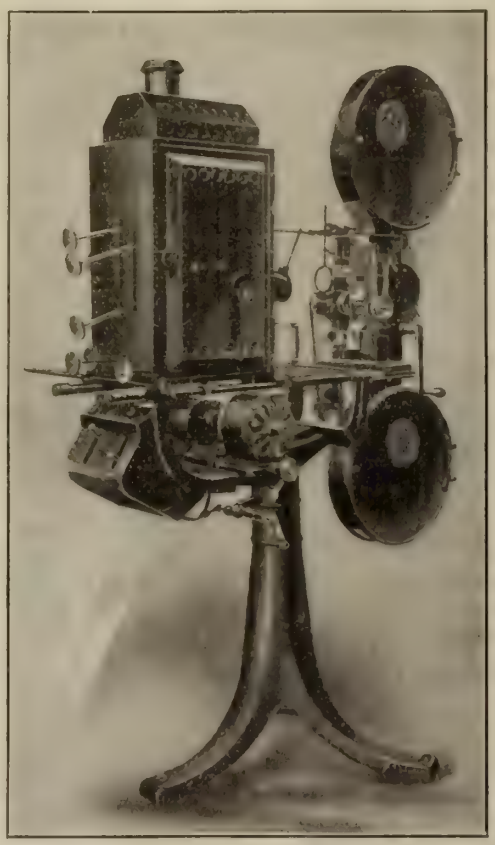

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The poster is the one direct medium through which tickets are sold to the public. To that statement the exhibitor, the distributor, and the producer all agree, and when these three elements agree to anything concerning motion pictures it is certain to be true.

The better a poster is the more crowded the auditorium will be: a great poster is a tremendous asset; a poor one is a liability. An exhibitor has a definite and positive method whereby he can discover whether his posters are good, bad or indifferent. Check them up against the box-office receipts. This is the acid test, and there is no surer one.

It is the test by which the RITCHEY poster has been tried time and time again, and the tabulated results prove the RITCHEY poster to be the greatest poster possible to execute. The exhibitor who is not getting them is losing a large percentage of money to which he is justly entitled.

A realization of that fact should lead to an insistent demand for the greatest motion picture poster made anywhere in the world—the RITCHEY poster.

James V. Ritchey.

A picture without a motive; a moral, a plot*

YET a picture that entertains delightfully, that makes you laugh, that brings back your childhood, that makes of you a boy or a girl again for a day, that brings to real life the beloved Huckleberry Finn and the other immortals of Mark Twain's quaint humor.

Do you know anybody that doesn't like Mark Twain? Well, here's a picture with an irresistible appeal for all lovers of Mark Twain—and that means just about the whole United States.

*"Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot."—Mark Twain.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B DE MILLE *Director General.*

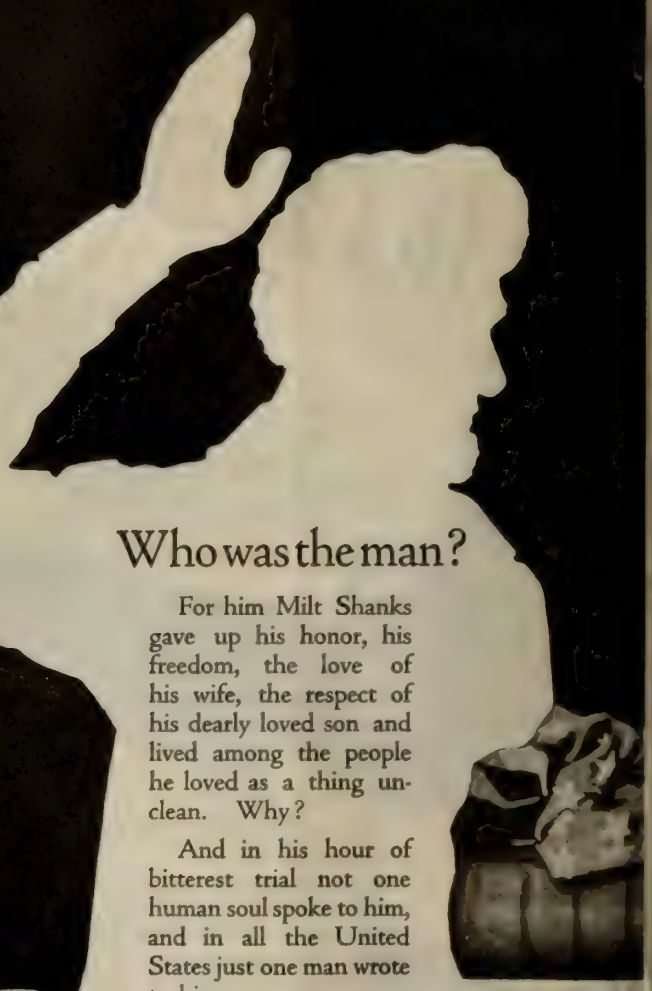
NEW YORK

CANADIAN DISTRIBUTORS: FAMOUS-LASKY FILM SERVICE, LTD HEADQUARTERS TORONTO

ADOLPH ZUKOR
PRESENTS

"THE COPPER-HEAD"

with
LIONEL BARRYMORE



Who was the man?

For him Milt Shanks gave up his honor, his freedom, the love of his wife, the respect of his dearly loved son and lived among the people he loved as a thing unclean. Why?

And in his hour of bitterest trial not one human soul spoke to him, and in all the United States just one man wrote to him.

Who was the man?

Dear Milt:

Lee's surrender ends it all. I cannot think of you without a sense of guilt, but it had to be. I alone know what you did and what you endured. I send you a flag. It is not new but you will prize it the more for that. I hope to shake your hand some day.

Your friend,

.....

Who was the man?

A Paramount Artcraft Picture

—its punch is a thousand heart throbs! Its beauty smiles through tears!
As long as human emotion shall endure—such is the life of "The Copperhead," a dramatic entertainment as eternal as time itself. Such an entertainment as made audience after audience rise to its feet in cheers at the end of the stage play. And without exaggeration, this picture drama contains the finest piece of acting ever seen on the screen.
It is the one great *American* picture of today!
Founded on the play of the same name by Augustus Thomas
From a story by Frederick Landis
Adapted and directed by Charles Maigne
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY V.-Pres. CECIL B. DE MILLE Director General
NEW YORK
CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO

ADOLPH ZUKOR.....

GEORGE

PRO-

"ON WITH

with **MAE MURRAY**

PHOTOPLAY BY OUIDA BERGERE

PRESENTS A .....

FITZMAURICE

DUCTION

THE DANCE"

and DAVID POWELL .....

FOUNDED ON THE PLAY OF THE SAME NAME BY MICHAEL MORTON

A Paramount Artcraft Picture

See—

The intrigues in the tower home of a typical New Yorker.

The unclothed grace of the masked dancer.

The revenge of a jilted light-o'-love.

The escapades of a butterfly wife.

The sensational scenes in an "after hours" dancing palace.

The shot at a revel that ends the "dance."

The wife's startling confession in court to save her husband.

The most wonderful night scenes of New York ever taken.

A New York picture—taken in New York—with a wonderful New York cast—directed by a man who knows New York inside out.

A wonder-picture with a wonder-soul that touches the heart of the simplest home!

THOMAS H. INCE *Presents*

DOUGLAS MacLEAN AND DORIS MAY

IN

A Thos. H. Ince Production

The discoverer of stars picked a winning combination of untold box-office value in his two new stars. But he went further than that. He picked stories of amazing popularity. "What's Your Husband Doing?" is a shining example.

by

George V. Hobart

"WHAT'S YOUR HUSBAND DOING?"

A Paramount Artcraft Picture

To Exhibitors and Public

"WE'RE as glad as you are that '23½ Hours' Leave' was the big popular success it proved to be, and that many exhibitors found it the biggest box-office draw they've had. It's a pleasure to make a bow in a picture like that.

"We hope you'll find 'What's Your Husband Doing?' just as big a success. And we firmly believe you will. Mr. Ince has put in it the same spirit of youth, rollicking good humor and comedy that made our first starring venture so complete a success. We believe it'll make many a laugh sprout where there was only a smile before."

Douglas MacLean and Doris May

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

ARTCRAFT PICTURES

JESSE L. LASKY
presents

BRYANT WASHBURN
in
"TOO MUCH JOHNSON"

A Paramount Artcraft Picture

Make a Holler!

You can't disappoint your audiences, no matter how much you promise for "Too Much Johnson."

It's criticism-proof!

Tell them it's the funniest screen comedy that you've had in a blue moon. Promise them the plot will tickle their laugh-plexus as it hasn't been tickled in years. Assure them that for full five reels the comedy doesn't let down once. And add that it's perfectly acted without a thing overdrawn or impossible in the whole story.

And you'll be telling the truth! For "Too Much Johnson" is the biggest laugh in pictures!

From the play of the same name by William Gillette
Directed by Donald Crisp
Scenario by Tom J. Geraghty

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
CANADIAN DISTRIBUTORS, FAMOUS-LASKY FILM SERVICE, LTD. HEADQUARTERS TORONTO

"The MYSTERY of the YELLOW ROOM"

An EMILE CHAUTARD Production

Presented by
MAYFLOWER PHOTOPLAY CORPORATION

Overshadowing

Actual experience of exhibitors has demonstrated that people *really return* to a theatre for second and third viewings of "The Mystery of the Yellow Room."

An Absorbing Story
A Baffling Plot

make this the most remarkable mystery picture ever filmed. And the publicity possibilities of the production will fairly amaze you!

REALART PICTURES CORPORATION
469 FIFTH AVENUE NEW YORK CITY

GOWNS! GOWNS!

That's what you've wanted in Miss Brady's pictures! It's what the public has wanted—what Realart has wanted! And now you have them—more gorgeous gowns than this star ever wore before in a picture!

Alice Brady

in

"THE FEAR MARKET"

Directed by KENNETH WEBB

Scenario by Clara Beranger

is a story of suave brigands whose weapon is scandal. When they drive an innocent woman to the grave, a girl friend vows revenge. And the trail ends, in a scene of great dramatic intensity—at her father's door!

R E A L A R T
PICTURES CORPORATION

YOU KNOW—

You know the sort of gripping human interest plots and strong dramatic situations that AMELIE RIVES (Princess Troubetzkoy) devises!

You know the style of sturdy romance in which ALICE BRADY excels!

And you know Realart!

THE DOTTED LINE

There are dotted lines at the end of every contract. The important thing for you to know is what the name stands for that accompanies yours.

This name represents the company you are pledged to keep, and it's the company you keep that determines the measure of your success.

Realart's idea is that a contract involves partnership. And partnerships are successful only when they are mutually satisfactory—when there is team work.

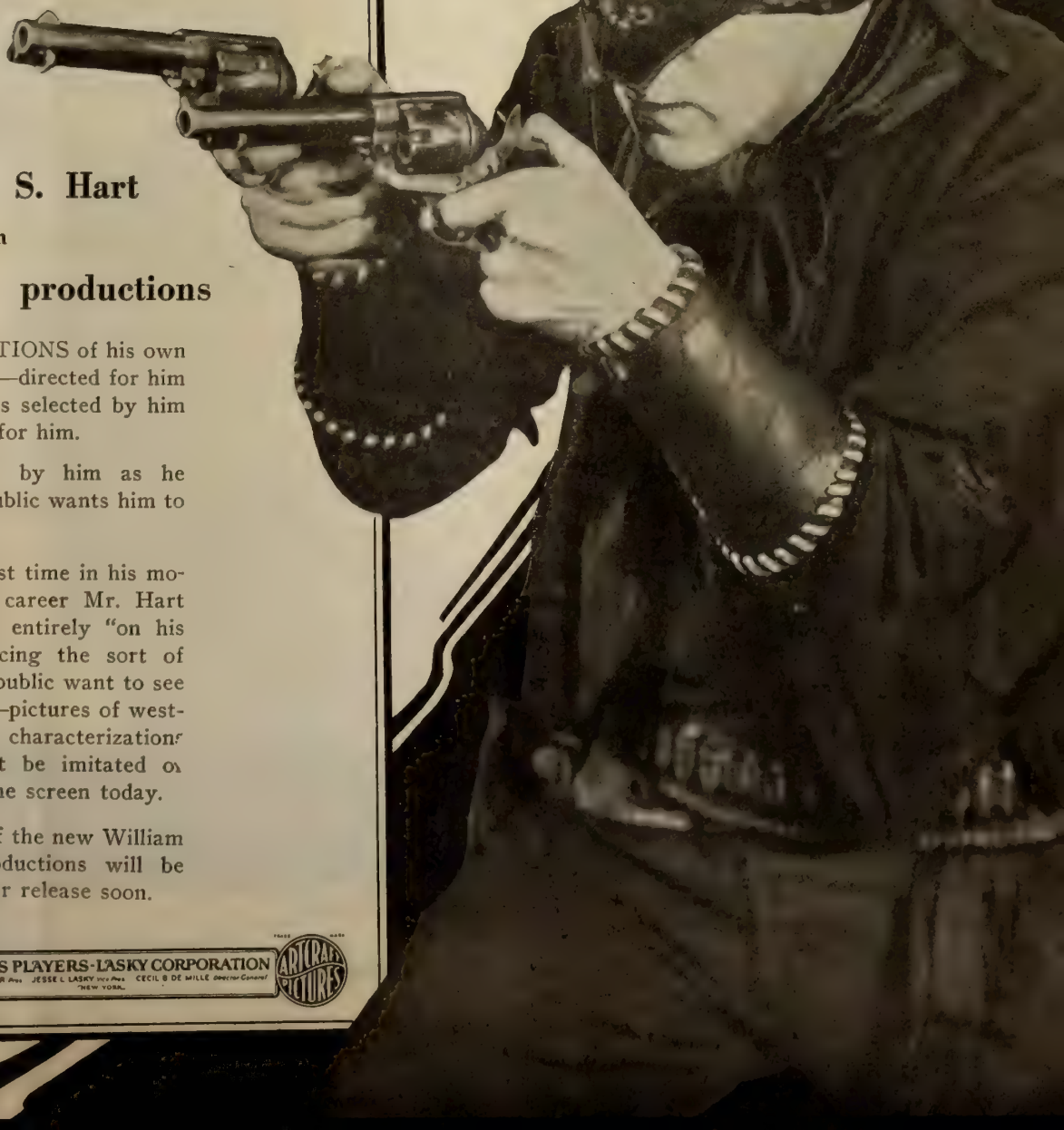
Realart always will do its full share!

REALART
PICTURES CORPORATION

PRESS OF
THOS. B. BROOKS, N. Y.

WILLIAM S. HART

Paramount Artcraft Pictures



William S. Hart

in

his own productions

PRODUCTIONS of his own making—directed for him—stories selected by him and adapted for him.

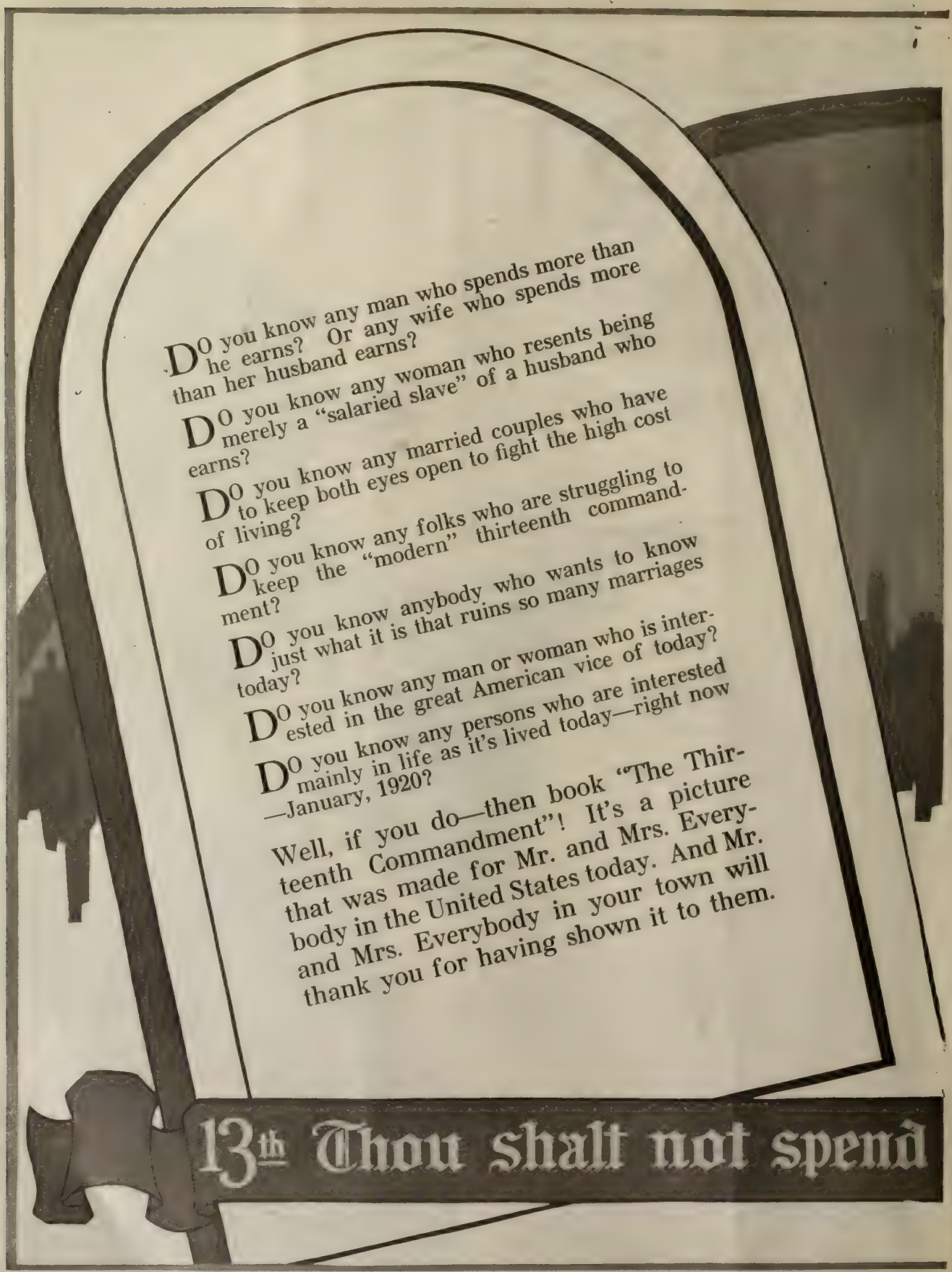
And acted by him as he knows the public wants him to act.

For the first time in his motion picture career Mr. Hart is producing entirely "on his own"—producing the sort of pictures the public want to see Mr. Hart in—pictures of western plots and characterizations that can not be imitated or equaled on the screen today.

The first of the new William S. Hart productions will be announced for release soon.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.

ARTCRAFT PICTURES


DO you know any man who spends more than he earns? Or any wife who spends more than her husband earns?
DO you know any woman who resents being merely a "salaried slave" of a husband who earns?
DO you know any married couples who have to keep both eyes open to fight the high cost of living?
DO you know any folks who are struggling to keep the "modern" thirteenth command-ment?
DO you know anybody who wants to know just what it is that ruins so many marriages today?
DO you know any man or woman who is inter-ested in the great American vice of today?
DO you know any persons who are interested mainly in life as it's lived today—right now —January, 1920?
Well, if you do—then book "The Thir-teenth Commandment"! It's a picture that was made for Mr. and Mrs. Every-body in the United States today. And Mr. and Mrs. Everybody in your town will thank you for having shown it to them.
13th Thou shalt not spend

Jesse L. Lasky
presents
ETHEL
CLAYTON
in
"The 13th
Commandment"
A
Paramount Artcraft
Picture
by RUPERT HUGHES
directed by ROBERT G. VIGNOLA
scenario by ALICE EYTON
FAMOUS PLAYERS-LASKY CORPORATION
more than thou earnest.

Paramount-Arbuckle Comedy

Soak It!

HIT this one hard—for it's a real feature of the biggest box-office proportions. Unqualifiedly the funniest Arbuckle comedy ever produced! Do you realize what that means?

You can run it as a feature and draw S. R. O. crowds with it. You can run it a long time and bring it back to run again. You can get more word-of-mouth advertising with it than with any comedy you ever played.

Written and directed by Fatty Arbuckle produced by Comique Film Corporation

JOSEPH M. SCHENCK presents

"FATTY" ARBUCKLE

"in THE GARAGE"

WRITTEN and DIRECTED by "FATTY" ARBUCKLE

The ROBERT-MORTON
a reproduction of the Symphony Orchestra

Organ Supremacy

The successful introduction of the Robert-Morton Organ in the higher class theatres throughout the country has justified the genius of its builders.

The Robert-Morton Organ combines the majestic grandeur of the Pipe Organ with the variety of tone color produced by a full Symphony Orchestra—the ideal combination of musical expression for picture accompaniment.

Organists playing the Robert-Morton praise its unique construction, scientific blending of tone and ease of operation, enabling the performer to be in absolute harmony with the mood and action of the story.

Exhibitors interested in the economic feature of their music will find the Robert-Morton equally successful for solo work and its ability in filling out an orchestra.

There is a representative in your Territory.
Send for the Robert-Morton Story.

The American Photo Player Co.

NEW YORK CITY
62 WEST 45 STREET

CHICAGO, ILL.
64 E. JACKSON BLVD.

SAN FRANCISCO, CAL.
109 GOLDEN GATE AVENUE

NOTICE

Producers entrusting the Gaumont Company, of Paris, with commercial work may rest assured that the photographic quality of their films will be equal to that of the Gaumont Company's productions, which has set a standard for excellence the world over.

Orders will be accepted for entire Europe and will be punctually fulfilled.

For further information write to:

Societe des Etablissements Gaumont
Service Edition
12 Rue Carducci
Paris

The reason why people prefer the three news reels a week of the International Film Service is because they appreciate scoops and beats just as much on the screen as in their newspapers—and the Scoop and the Beat and the News Novelty have lately come to be almost the private property of International, the service that gives you the News while it's news and the cream of the world's Fun and Novelties while they're fresh —as a visit to your Universal exchange to-day will convince you.

Independent Producers

OUR exchanges—exclusive distributors of all Capital Film Company releases—are crying for more, more, more and still more REALLY GOOD FEATURES!

They are in the market for everything meritorious from spectacular productions to special-added attractions, including Westerns, Comedies, Scenics, Cartoon, et al.

We are striving to our utmost to satisfy this healthy demand—and especially during this acute situation throughout the country due to strikes, H. C. L., and conservation chaos—we hope to lay such plans that, with the return of normal conditions, we will be able to say, "We would like to screen for your approval—(YOUR FEATURES)."

We have the most consistent facilities and the most efficient organization for distributing and getting actual sales results in the entire independent or territorial rights field.

Need we say more?

We believe you would prefer results to delays and respectfully call to your attention that WE NEED YOUR PRODUCT if we hope to serve our exchanges best.

CAPITAL FILM CO.

S. G. Barnhard

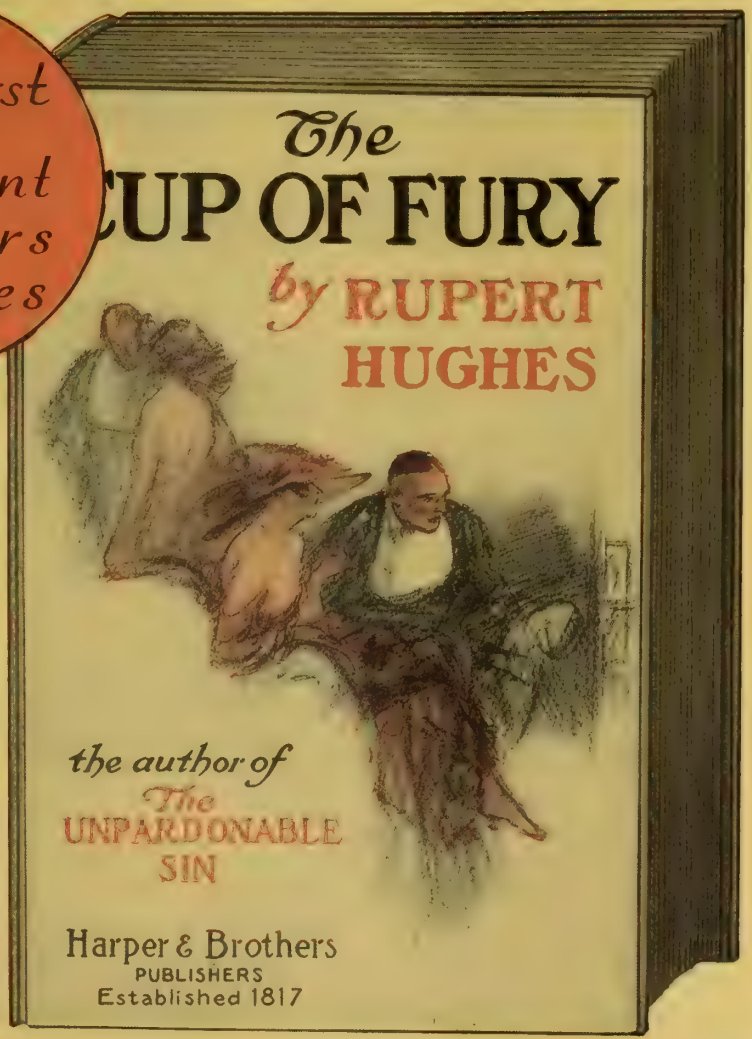
President

CAPITAL FILM CO.

CONSUMERS BLDG. CHICAGO

WEM

The First of the Eminent Authors Pictures



SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

The Cup of Fury is the first of the Eminent Authors Pictures. No picture has ever been awaited with such eagerness by the industry and the public. And no picture has so gloriously exceeded expectations.

Rupert Hughes' great story was read by millions of people when it appeared

SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

first as a serial and later as a book. Every one of these enthusiastic lovers of the works of Rupert Hughes is anxious to see the picture. The Cup of Fury is the first screen version of a great book that met with the unqualified approval of the author.

It is a great picture.

FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *Presidat*

She turned from a life of ease and luxury to the qr my toil of a shipyard worker. Once a drawing-room favorite in London -- She became a tosser of blazing rivets in the bowels of an American-made ship. Was it worth while?

Your public is eagerly awaiting this first of the Eminent Authors' Pictures.

SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

This is Floss, popularly credited with more good looks than sense. This is Chester, whose life's ambition was to make a better speech than Patrick Henry. X marks the spot where Chester fell in love with Floss, married her and lived in hopes of the next meal. O This is the extent of the young couple's finances.

This is the cream which Floss hoped would change the world's complexion. This is the elephant which made Angel Bloom famous. This is the magistrate who said "Not Guilty" and invested Five Thousand dollars in Angel Bloom. This is the Happy Ending.....and this is what's coming to you when you book this peach of a picture!

SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY

IN

THE BLOOMING ANGEL

BY WALLACE IRWIN

DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

IN THE EYES OF THE WORLD SHE WAS GUILTY

A breath-taking mystery, a haunting tale of revenge, an inspiring romance ··

And to top it all, the tremendous emotional acting of Pauline Frederick, sweeping from climax to climax with a power unrivalled in the annals of great screen performances.

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

IN

THE PALISER CASE

BY EDGAR SALTUS

DIRECTED BY WILLIAM PARKE

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

JACK DEMPSEY

The
Best known man
in the world in the
MILLION DOLLAR
PATHÉ SERIAL

DARE DEVIL DURANT

Pathé
Distributors

A positively unparalleled and

JACK DEMPSEY

RELEASED

Pathé
Distributors

amazing box office attraction -
whose name figures daily in the newspapers of the world, is presented in a Pathe Serial certain to eclipse all records of past and present and to enrich the exhibitors of the earth -

DAREDEVIL DURANT

FEB. 15TH.

Pathé
Distributors

JACK DEMPSEY
in
DAREDEVIL DURANT

Pathé presents to exhibitors the opportunity of their lives to fill their houses until the walls bulge. If publicity means dollars, and it is certain that it does, then this Dempsey serial means millions.

624 unsolicited bookings, price unasked, came in by wire and letter within three days of the bare announcement of the fact that Jack Dempsey, champion of champions, was working in a Pathé serial!

Scores of exhibitors who never ran a serial are asking for terms.

The stampede for this certain success is starting; GET IN TOUCH WITH THE NEAREST PATHÉ EXCHANGE AT ONCE IF YOU WANT TO CHAIN 'EM OUT FOR FIFTEEN HOUSE-CHOKING WEEKS!

Pathé
Distributors

The Mystery Mind

CAN a spirit steal the soul of a man?

Is that man guilty of what he does?

The ARISTOCRAT of SERIALS

A MILLION DOLLAR SERIAL BASED ON A THEME NEW TO SERIALS

The Mystery Mind

featuring

J·ROBERT PAULINE

the eminent hypnotist

VIOLET MACMILLAN

PEGGY SHANOR

PAUL PANZER

Direction

FRED W. SITTENHAM

SUPREME PICTURES, INC.
JOHN W. GREY, PRESIDENT
101-103 WEST 42ND STREET
NEW YORK

Lewis J. Selznick *Presents*

Herbert Kaufman's WEEKLY

THE four following pages contain reproductions of the four-page advertisement on Herbert Kaufman's Weekly that appeared in the December 27th issue of the Saturday Evening Post and in the January number of McClure's. Every exhibitor *owes it to his business* to read them for information—and for profit.

DISTRIBUTED BY SELECT

Lewis J. Selznick

Herbert Wee

"Herbert Kaufman is one of the great thought-moulders of our time—indeed I think he is the greatest."

Sir Arthur Pearson
England's great publisher and philanthropist

"Herbert Kaufman entered the Great War when Belgium did—and he has been in it ever since. He dedicated his pen to the service of Democracy. No man has fought harder or longer for the cause of human right."

Frederick L. Collins
Publisher of McClure's Magazine

I am undertaking a momentous service to the American theatre and to American journalism.

I am bringing America's highest-paid and widest-read author to the screen.

I am bringing to the motion picture theatre the largest audience commanded by any living personality.

Herbert Kaufman is the one writer of our generation who has everything essential to success on the screen.

He puts an epic in a couplet. He dramatizes Opportunity. He writes prose-poems like "The Dreamers" and "The Man Who Sneered at Santa Claus"—and little things like these!—

"Take a risk or take the count."

"Some men would get in oftener if they'd get out sooner."

"Christmas gifts don't count if they aren't brought down the chimney."

"Most roosters wear their crows too long and their spurs too short."

SHOWN AT THEATRES

Presents

Kaufman's

KLY

He can cram Plato and Mrs. Humphry Ward and Mark Twain and Santa Claus and the Russian Soviet and Mary Donovan's love affair into a few reels of fast-moving, interest-attracting, attention-holding motion picture entertainment!

And that's the kind of thing he *will* do as only he can do it—in Herbert Kaufman's Weekly.

Herbert Kaufman's Weekly will appear in every motion picture theatre that is fortunate enough to secure a Herbert Kaufman franchise.

To the millions of Herbert Kaufman admirers who will want to see Herbert Kaufman's Weekly—I say "Ask your theatre manager, and ask him now!"

To the thousands of exhibitors who will want to show Herbert Kaufman's Weekly—I say "See the nearest Select exchange man to-day—or wire."

"Mr. Herbert Kaufman has been an assistant to Secretary Lane in this work [Americanization] for the last year, giving up his own business and serving the Government without price. Mr. Kaufman is entitled to the thanks of all lovers of America."

Senator Kenyon
Chairman
Committee on Education & Labor
On the floor of the Senate,
October 27, 1919

"The country should rejoice that a man of such exceptional talents and pre-eminent sympathy with all good things, as Mr. Herbert Kaufman, has undertaken to give his views through the moving picture medium."

Franklin K. Lane
Secretary of the Interior
Washington, D. C.
November 11, 1919

Jesse L. Lasky

WHERE QUALITY RULES

Shown At Theatres

Herbert WEE

SAN FRANCISCO CALL
"Kaufman's editorials have made him famous wherever men of our speech hire or are hired. They seem to me of the finest, strongest, most helpful deliverances that have been penned 'since spoken word man's spirit stirred beyond his belly's need.'"

BOSTON TRANSCRIPT
"Sympathy with mankind in all its lowest and highest manifestations is the keynote of Mr. Kaufman's writings. He sees into the heart of the man to whom he writes. He is keen and clear eyed."

AUSTRALASIAN NATION
"He will be the pathfinder for an army of conquerors."

DULUTH HERALD
"He writes with a sword."

OTTAWA CITIZEN, CANADA
"His dynamic word has revealed the greatness of human power. * * * He has seen the sins and injustice of life and has realized the power inherent in man to conquer environment, both individually now and socially ultimately."

LONDON DAILY EXPRESS
"The spirit of America is in his pages."

CATHOLIC HERALD, LONDON
"His message is very much to the point, straight from the shoulder, epigrammatic and brilliant. * * *"

NEW ORLEANS PICAYUNE
"As an editorial writer of international influence, Herbert Kaufman is perhaps the greatest individual force in shaping the world thought currents of today."

Herbert Kaufman's Weekly Page, published simultaneously by a nation-wide chain of newspapers, including the Philadelphia Public Ledger, the New York American, the Washington Star, the Boston Herald, the Indianapolis News and the Seattle Post-Intelligencer, has reached the largest audience in America.

And now—he brings this vast audience to the motion picture theatre.

"It may be doubted," says the Chicago Tribune, "if any man before him ever had so many readers in his own time."

The millions who have followed Herbert Kaufman during the past decade, subscribing to magazines and weeklies for his writings—searching through the great Sunday newspapers for his scathing indictments of social and national wrongs and his messages of inspiration and encouragement—will now find concentrated in their local theatre the full range of his unique genius.

Presented by

Where Quality Rules

Kaufman's KLY

The New Orleans Item says: "He is a man of marvelous versatility. He has been the associate and adviser of the men who captain American industry. His wide acquaintance among men of thought and accomplishment in the new and old worlds gives him a first hand knowledge of many problems that the ordinary man has not the opportunity to master."

You will find on the screen Herbert Kaufman's dynamic word-pictures living, moving and proving their statements by their irrefutable evidence of the motion picture camera.

You will find in your favorite theatre the big new thing in motion pictures—Herbert Kaufman's Weekly.

You will find "a heart as big as the world behind his pictures."

See that you see them.

See that your theatre runs them.

MARY ROBERTS RINEHART

"He thinks new thoughts. He sees from a new and different angle. He is not like anyone else. More than any writer I know Herbert Kaufman seems to me to have the faculty of getting under the skin of humanity."

PITTSBURG PRESS

"Herbert Kaufman, Special Assistant to the Secretary of the Interior, is known throughout both Europe and America as one of the most brilliant of living writers. He is a notable figure among the dollar-a-year men who have placed their talents and energies at the disposal of the Government."

DUBLIN DAILY EXPRESS

"He writes in a spirit of splendid Optimism, very stimulating to the reader nauseated by the wretched pessimism of many of our modern philosophers."

WASHINGTON STAR

"A heart that appears to be about as big as the world is behind these pictures. And, in the making of them, there is a gift for getting this bigness out in terms of human sympathy and good cheer, a power that seizes one and either convinces him or convicts him."

BINGHAMTON PRESS

"There is the love of mankind in all of them—that is why Mr. Kaufman writes, and that is what makes his writings popular; also, it is that which makes him one of the great influences in the world."

LONDON STANDARD

"A master of epigram, a cunning weaver of words, playing with their color and rhythm, glowing, militant, courageous, energetic and red-blooded by turns, this hater of humbug, cant, idlers and cowards has leapt to the forefront in a very few years."

PORTLAND OREGONIAN

"A new King Solomon, with a dash of Robert Louis Stevenson in his makeup."

LONDON ACADEMY

"As a figure, a personality, he has no living rival."

Lewis J. Selznick

729 Seventh Avenue, New York, N. Y.

SELZNICK PICTURES

DISTRIBUTED BY SELECT

OLIVE THOMAS
in Bradley King's
"FOOTLIGHTS AND SHADOWS"
Direction—John W. Noble
Scenario by R. Cecil Smith

EUGENE O'BRIEN
in
"THE BROKEN MELODY"
by Ouida Bergere
Direction—William P. S. Earle

OWEN MOORE
in Lewis Allen Browne's
"SOONER OR LATER"
(Formerly "Who's Who")
Direction—Wesley Ruggles

ELAINE HAMMERSTEIN
in S. Jay Kaufman's
GREATER THAN FAME
Scenario by Katherine Reed
Direction—Alan Crosland

ELSIE JANIS
in Elsie Janis and
Edmund Goulding's
"THE IMP"
Direction—Robert Ellis

SELECT SP PICTURES

Joseph M. Schenck, presents

NORMA TALMADGE

in

"SHE LOVES AND LIES"

Adapted by Grant Carpenter & Chester Withey from the story by Wilkie Collins.
Direction—Chester Withey

SELECT PICTURES CORPORATION
Lewis J. Selznick, President.

NATIONAL NP PICTURES

"JUST A WIFE"

Adapted from Eugene Walter's powerful domestic drama —

Direction-Howard Hickman Scenario-Katherine Reed

NATIONAL PICTURE THEATRES Inc.
Lewis J. Selznick
President

FOR JANUARY RELEASE

MADE BY NATIONAL

DISTRIBUTED BY SELECT

For January Release

REPUBLIC RP PICTURES

"The AMAZING WOMAN"

a LLOYD CARLETON production ···with RUTH CLIFFORD

REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President

130 West 46th Street New York City

ARVID E. GILLSTROM

Directing

JACK GARDNER

AND

ETHEL BRUTON

Famous Players-Lasky

"So This Is America!"—
To be released soon by
Famous Players-Lasky—
Gillstrom direction.

"The Con in Economy"—
Famous Players-Lasky—
Gillstrom direction.

"Smiles"—

"Tell It to the Marines"

"Swat the Spy"—

Fox Productions all—
Gillstrom direction.

"The Snow Cure"—
Sennett production—
Gillstrom direction.

—Also twenty-six K. B.'s and a term of four years with Sennett.

Yes—
still at the
Astor

"Speaking of features, we must tell you that without doubt Doug's latest is about the best thing he has ever released . . . . take it from us that 'WHEN THE CLOUDS ROLL BY' is a winner from every angle . . . . a picture which will stand as a masterpiece of its kind for many a day."

—Motion Picture News.

"For continuous and unalloyed good fun, it is in the front rank of Fairbanks' releases."

—Moving Picture World.

"A sure-fire attraction . . . . the audience rocks in one gale of laughter after another . . . . it is a real Fairbanks success . . . . exhibitors cannot afford to overlook its drawing possibilities."

—Exhibitor's Trade Review.

"Douglas Fairbanks has come through with a blue ribbon winner in 'WHEN THE CLOUDS ROLL BY' . . . . this is certainly going to get every audience and there is not a disappointment in all its footage."

—Wid's.

"'WHEN THE CLOUDS ROLL BY' should be booked for a long run, advertised to the limit and presented as the best Fairbanks production to date. Audiences will pronounce it that. It will make box-office history. It is a picture that will cause talk . . . . the sort of talk that makes for bigger business each day, until the territory from which the patronage is drawn yields maximum returns."

—Exhibitors' Herald and Motography.

"It is one of the best films in which Fairbanks has indulged."

—New York Sun.

"It is a typical Fairbanks offering . . . . typical of his best days."

—New York American.

"Douglas Fairbanks is a delight all through the picture."

—New York Evening Mail.

"The picture is the best that Fairbanks has done since the early days when he used to have 'his picture in the paper' and get 'in again, out again.' You feel like exclaiming 'You have come back to us, Douglas, Douglas!'"

—New York Tribune.

"The reviewer boldly proclaims this the best Fairbanks picture since his debut as a screen star."

—Tom Hamlin's Newspaper Review Service.

"The whole picture is full of Fairbanks' fun and will greatly please the legion with whom the acrobatic actor is a favorite."

—New York Times.

"'WHEN THE CLOUDS ROLL BY' is an excellent picture and presents Douglas Fairbanks at his best."

—New York Evening Sun.

"The energetic comedian certainly rolls by any clouds of gloom that may be hovering over the spectator."

—New York Telegram.

"'WHEN THE CLOUDS ROLL BY' is Fairbanks at his best and that is what slangy persons are wont to call 'considerable plenty' best."

—New York Morning Telegraph.

UNITED ARTISTS CORPORATION

MARY PICKFORD

CHARLIE CHAPLIN

DOUGLAS FAIRBANKS

D.W. GRIFFITH

DOUGLAS FAIRBANKS

in

"WHEN THE CLOUDS ROLL BY"

O.K. Public Opinion

MARY PICKFORD

in

"POLLYANNA"

From Eleanor H. Porter's Famous Novel "Pollyanna". Published by the Page Company, and the Four Act Comedy by Catherine Chisholm Cushing Screen Adaptation by Frances Marion. Photographed by Charles Rosher.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

Pollyanna says:

"Most generally there is something about everything that you can be glad about, if you keep hunting long enough to find it."

Do you remember how the world welcomed "Pollyanna"—the Glad Book—and then "Pollyanna"—the Glad Play?

And was ever the weary world in greater need of the tonic of Gladness than now—on the eve of the release of the Glad Picture—"Pollyanna"?

And think! Mary Pickford in "Pollyanna"! What a vision of ineffable charm, of exquisite art, the mere words bring.

A story that flows straight from the great common heart of humanity, an answer to the world-old yearning for sunshine and laughter and gladness, enacted by an artiste at whose bidding the eyes of the multitude dim with the mists of Life's shadows or sparkle with the very joy of living.

Mary Pickford in "Pollyanna"—a gospel of Gladness, a miracle play, if ever there was one.

Released January Eighteenth

THE BIGGEST AND MOST IMPORTANT
FOR ALL STATE

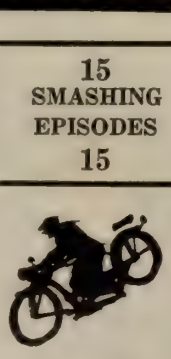
This ALLGOOD PICTURES CORPORATION announcement should draw and hold the concentrated attention of EVERY STATE RIGHTS BUYER of Serials in every part of the world.

CHARLES H
IN
"THE WHIR

The Great Gamble (Pathe), with Charles Hutchison and Anne Luther.—Best serial on the market. Full of pep. Story possible Playing to same business every episode.—Chas. Blaine, Morgan theatre. Henryetta. Okla.—Neighborhood patronage

REMEMBER THIS!

15
SMASHING
EPISODES
15



O you recall what "THE GREAT GAMBLE" did all over America? Do you recall how it packed houses and brought exhibitors, in many instances, the biggest serial receipts they ever experienced? "THE WHIRLWIND" was written and directed by the same author, JOSEPH A. GOLDEN.

"THE WHIRLWIND," starring the great Hutchison, is destined to establish newer and bigger box office records throughout the world because IT'S WHAT THE PUBLIC WANTS. "THE WHIRLWIND," coming to you at this time when serials are in greater demand than ever before, opens tremendous opportunities for BIG MONEY to State Rights Buyers.

WRITTEN AND
JOSEPH A.

DISTRIBUT
ALLGOOD PICTURES

GET BUSY! ACT NOW!

815 LONGACRE BLDG.

A. ALPERSTEIN .....General Manager

SERIAL ANNOUNCEMENT IN TEN YEARS

RIGHTS BUYERS

All territories are now open for immediate sale. Those who have already seen the serial have pronounced it "THE BIGGEST THRILLER IN YEARS."

UTCHISON
LWIND"

HERE is the one serial that Exhibitors will book on sight. Here is the serial that has a marvelous advertising and exploitation campaign surpassing anything you've ever seen—giving State Rights buyers not only the biggest serial on the market, but complete accessories, campaign books and everything else required ALL COMPLETE. Sales will be consummated for all territories in order of their receipt. WASTE NO TIME. "WE'VE GOT THE GOODS" for you.

PRODUCED BY
GOLDEN

ED BY THE
CORPORATION

NEW YORK CITY

E. S. MANHEIMER ..... Foreign Sales Representative

AND THIS!

The Great Gamble (Pathe), with Anne Luther and Charles Hutchison.—We run this on Saturdays and it's almost impossible to handle the crowds. People go wild about it.—W. Walter Swhier, Crystal theatre, Portland, Ind.—General patronage.

"THE WHIRLWIND," with Charles Hutchison, unquestionably the most fearless serial star in the world, is bigger in thrills and action than "THE GREAT GAMBLE," yet read the clipping above on what "THE GREAT GAMBLE" accomplished for theatres everywhere. We promise you much in "THE WHIRLWIND." We expect to deliver MORE.

GET BUSY! ACT NOW!

"A Child For Sale"

A Photodramatic Thunderbolt
in Six Acts
by

IVAN ABRAMSON

Copyrighted 1919

The most intensely human, timeliest and most powerfully dramatic offering for the screen since the inception of the cinema

---

The story is based on the question of the responsibility of parents to their offspring which is now being agitated in hundreds of newspapers in the United States and which will soon spread over the civilized globe.

The drama, "A CHILD FOR SALE," depicts thoroughly the present economic and social conditions prevailing in this country, and will be the most thoroughly advertised photoplay yet produced, and will live as long as "Home, Sweet Home."

Will be released in February

State rights now being sold

Wire

Graphic Film Corporation

729 Seventh Avenue
New York

WHAT A PICTURE!

Drama, pathos, humor, human interest, action, all the ingredients of a perfect story, welded together in a harmonious whole by a master director-

Edgar Lewis PRODUCTIONS, INC.

PRESENTS

"OTHER MEN'S SHOES"

PERSONALLY DIRECTED BY EDGAR LEWIS BASED ON ANDREW SOUTAR'S FAMOUS NOVEL

Pathé offers this picture in full confidence that it's surpassing merit is so obvious that exhibitors will book it for extended runs, and give to it the special exploitation which it deserves.

SEVEN PARTS

Pathé Distributors

COMING SOON

Pathé
Distributors

Jesse D. Hampton

presents

BLANCHE SWEET

in

Bret Harte's famous story

FIGHTING CRESSY

She was "fresh", she was stubborn, she stood in fear or awe of no one; she was quite the "cut-up" of that raw and thinly settled community, but man! she was adorable! And beneath that dimity dress there beat a heart filled with the iron courage of her frontier ancestry!

An Edwin Carewe Production

Dolores

Pathé Distributors

Cassinelli in The Web of Deceit

Written by
FINIS FOX

Intent upon robbery she stole into the house in the midnight hours. There on the walls of that imposing room she saw what might have been the portrait of herself. And there was born the idea of making of herself a wolf in sheep's clothing; of seizing an inheritance and a social position which was not hers

Directed by
EDWIN CAREWE

Pathé Distributors

"MAGNIFICENT," "BIG," "SHOULD GET YOU MONEY,"
THESE ARE SOME OF THE COMMENTS ON A PICTURE
THAT YOU WANT-

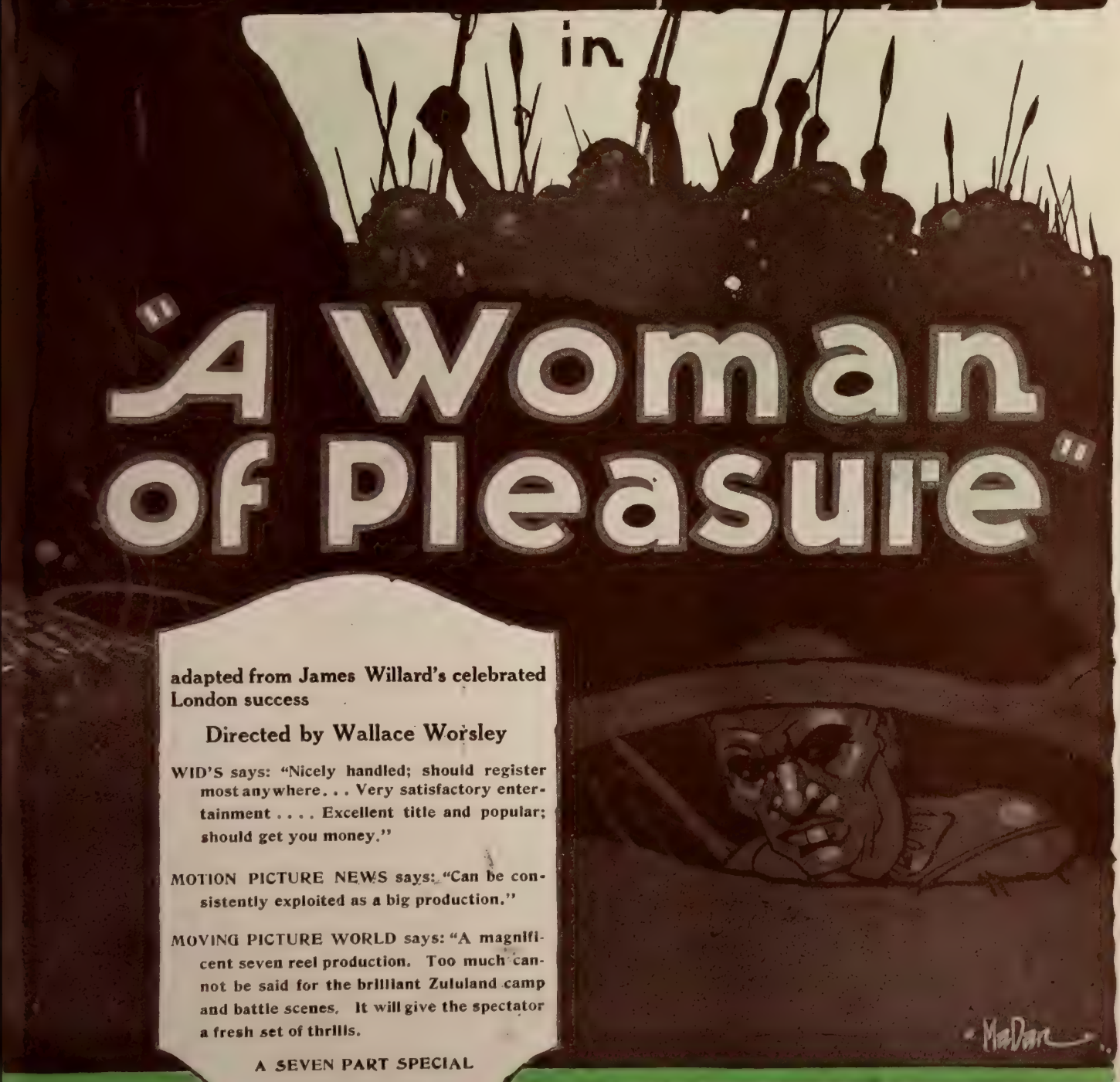
Pathé
Distributors

JESSE D. HAMPTON Presents

BLANCHE SWEET

in

"A Woman of Pleasure"



adapted from James Willard's celebrated London success

Directed by Wallace Worsley

WID'S says: "Nicely handled; should register most anywhere. . . Very satisfactory entertainment . . . . Excellent title and popular; should get you money."

MOTION PICTURE NEWS says: "Can be consistently exploited as a big production."

MOVING PICTURE WORLD says: "A magnificent seven reel production. Too much cannot be said for the brilliant Zululand camp and battle scenes. It will give the spectator a fresh set of thrills.

A SEVEN PART SPECIAL

Pathé Distributors

ROLIN COMEDIES

One reel in length, standard in quality, presenting original ideas in novel ways, always fresh, breezy and swift moving

WITH

"SNUB" POLLARD

and the inimitable little pickaninny "Sunshine Sammy"
Produced under the direction of Hal E. Roach himself.

ONE EVERY WEEK

Pathé Distributors

ONE EVERY WEEK

B. A. Rolfe

Presents

Olive Tell

in a series of six Super-Features

The Independent Exchange Man's Great Opportunity

Produced by Jans Pictures Inc.

For further details communicate with

Jans Pictures Inc.

729 – 7th Ave.

New York City

JANS PICTURES INC.

B. A. Rolfe
Presents
Olive Tell in
Love Que
A Massive Production that will score a triumph wherever presented and a Photodrama that will build patronage for any Theatre.
A Story that your Patrons will believe
This spells Box Office Value
Produced by
Jans Pictures Inc.
729 - 7th Ave.
New York
JANS PICTURES INC

without stion"

C. Wadsworth Camp's widely read novel "The Abandoned Room" Produced as an elaborate tensely dramatic screen drama that will mark a new era in Motion Picture History.

Territorial Rights Now Available

FOREIGN RIGHTS CONTROLLED BY

EXPORT & IMPORT FILM CO. 729-7th AVE NEW YORK

B. A. Rolfe

Presents

Broadway's Favorite Star

Olive Tell

In a series of Master Photodramas

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Jans Pictures Inc.

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JANS PICTURES INC.

EXPORT & IMPORT FILM Co

729 – 7th Ave., New York.

BULLS EYE FILM CORPORATION
729 Seventh Avenue, New York City

"THE LOST CITY"

CONTINUES TO BREAK ALL SERIAL RECORDS

LOOK THIS LETTER OVER

TELEPHONE LOCUST 3756 AND 3757

ROBERT LYNCH
MANAGER

Fewer and Better Pictures.

METRO PICTURES

Pictures of merit are sure to please and build a steady patronage.

OFFICES OF
METRO FILM EXCHANGE
1321 VINE STREET
PHILADELPHIA, PA.

December 28th,1919.

Mr. Harry M. Warner,
220-West 42nd Street,
New York City.

Dear Mr. Warner:

It gives me pleasure to inform you that after screening your serial, "THE LOST CITY" for the Stanley Organization and other exhibitors, we have signed up approximately seventy theatres in Philadelphia alone, out of possibly ninety-three.

I think this is a reputation for any serial and I am sure when the out-of-town exhibitors get a look at this serial, every one will book it just as quickly.

With kindest personal regards,

I remain,

Very truly yours,

METRO FILM EXCHANGE.

Robert Lynch
MANAGER

State Rights For Sale

WARNER BROS., 220 West 42nd St., N. Y. City

COMING! ALMOST HERE!

EARLE WILLIAMS

IN

"THE FORTUNE HUNTER"

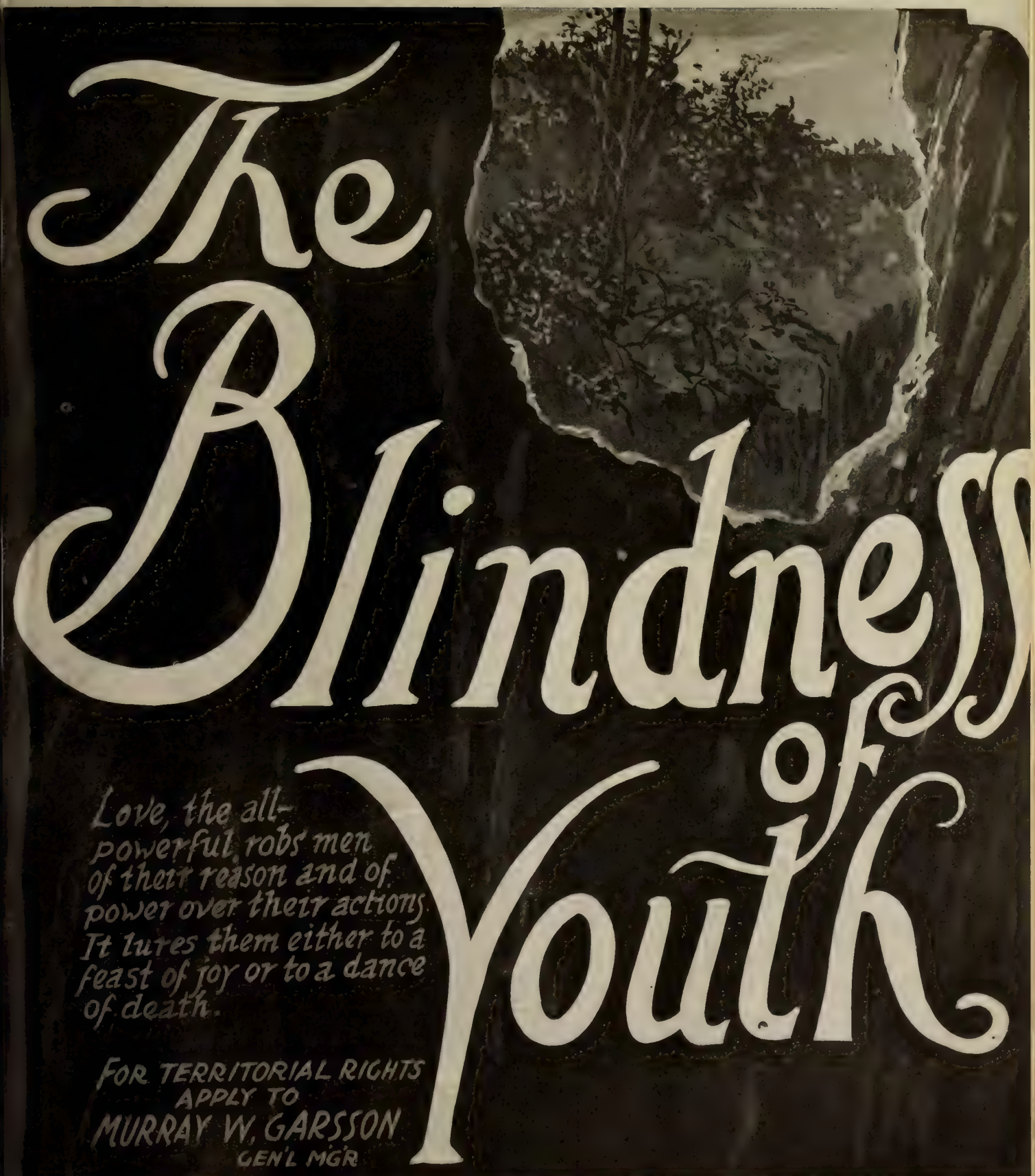
The Greatest, Most Human Production in the Annals of the Screen

Every fourth year since the Julian calendar was revised, the world has had an extra day. This happens to be one of those leap years. It is fitting that Vitagraph should commemorate the period with a leap-year picture—a film that actually, literally leaps forward to fine things.

"The Fortune Hunter" is the leap-year film. It is an awakening of love. It is a reveille to young hearts. It is a great, human revealment of romance. Earle Williams, the star, and Jean Paige, the leading woman, find here an epic poem for the expression of their art and charm.

A VITAGRAPH SPECIAL PRODUCTION

A Big
Success
for
State
Rights
Buyers
and Exhibitors
Murray W.
Garsson
Presents


The Blindness of Youth
Love, the all-powerful, robs men of their reason and of power over their actions. It lures them either to a feast of joy or to a dance of death.
FOR TERRITORIAL RIGHTS APPLY TO
MURRAY W. GARSSON
GEN'L MGR
FOUNDATION FILM CORP.
1600 Broadway New York
A Real Picture You Will Be Glad To Book

Mme.
SARAH
BERNHARDT
Presents
Mme Yorska and
W. Lawson Butt
in
"IT HAPPENED
IN PARIS"
MADE AT THE BRUNTON STUDIOS
HOLLYWOOD CALIFORNIA
NOW READY FOR STATE RIGHT BUYERS
Foreign Rights Controlled by Export & Import Film Co., 729—7th Ave., New York City
PICTURES Inc.
Tyrad Pictures, Inc.
729 - 7th Avenue N.Y.C.
PICTURES Inc.

King W. Vidor

Now engaged on his initial picture for First National

"THE FAMILY HONOR"

A "First National" Attraction

It Will Pay You

to

FOLLOW THE TRACKS

Of This Great Money Maker

"BACK TO GOD'S COUNTRY"

By James Oliver Curwood

What it has done for others
It will do for you!

A "First National" Special Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

$3,200 In One Day
a Clean up—for Theatres Big and Small

"IT WILL GET the money in small towns and large."—E. S. Wegener, Lyric Theatre, Valley Junction, Iowa.

"BIG ATTENDANCE, wonderful picture." — Fred Cossman, Electric Theatre, St. Joseph, Mo.

"PLAYED TO $3,210 on opening day, breaking all house records. Crowds jammed theatre. Everyone enthusiastic."—John H. Kunsky, Madison Theatre, Detroit.

"THEY WILL COME to see it a second time, it is so different."—L. M. Browne, Mission Theatre, Ponca City, Okla.

"A BIG MONEY getter. Different from other pictures. Hook up with it."—Pfuffer Bros., Grand Opera House, Kenton, Ohio.

"AN ENORMOUS SUCCESS and pleased everybody. Crowds tremendous and many unable to get in. Delighted with the picture which justified every expectation."—E. J. Bowes, Capitol Theatre, New York City.

"BROKE ALL OPENING day records, including 'The Miracle Man,' 'The Brat,' 'The Hoodlum.'"—Harry S. Carter, Mary Anderson Theatre, Louisville, Ky.

"HELD FOR SECOND week to satisfy patrons. Crowds lined up unable to get in. Broke all records." Tom Moore, Garden Theatre, Washington.

"BROKE THE HOUSE records with the temperature 15 degrees below zero and strong competition," —W. C. Clavier, Fargo, N. D.

"Back To God's Country"

Thrilling, Novel, Startling, say critics

"ALL THAT IS new, novel and different." — *St. Louis Globe.*

"ONE OF THE FINEST far north photoplays ever made. A stirring tale and wild animals galore."— *New York Evening Sun.*

"A LARGE CAST of animals that give characterizations positively startling. A vigorous, pretty heroine, a glorious villain."—*New York American.*

"A BIG FILM thriller, a stirring story with attractive scenes."— *New York Evening Telegram.*

"AN ARTISTIC achievement with thrills and heart throbs." — *St. Louis Times*

"PLAYING TO CAPACITY and producing no end of favorable comment. A swift paced drama, thrillingly, excitingly enacted. A feature unusual in the extreme."—*San Francisco Bulletin.*

"AN EXTRAORDINARY film, abounding in heart interest and dramatic action." —*St. Louis Star.*

"A PHOTOPLAY OF unusual merit in plot, production, cast and location."—*St. Louis Post-Dispatch.*

Big Box Office Boost
Get it quick, say experts

"EXTRAORDINARY—SOMETHING you can make good on. A rare entertainment." — *Billboard.*

"A BEAUTIFUL AND thrilling picture."—*New York Evening Post.*

"A THRILLING STORY with scenes in the wilds." — *Washington Evening Star.*

"EXCELLENT— melodramatic with picturesque scenes." — *New York Herald.*

"AN ARTISTIC PRODUCTION with thrills, romance and adventure. Wild animals give it a distinct novelty value. It should appeal to all classes and get over in the bigger and smaller houses alike."—*Wids.*

"WILL BRING YOU the business. Exceptionally dramatic plot—a distinct novelty and will reach the heart strings." —*Exhibitors' Trade Review.*

"THE ESSENCE OF success. Dramatic fitness with the charm of the unusual." — *Exhibitors' Herald.*

"A FILM OF intense interest, thrilling, picturesque, well acted and made doubly interesting by wild animals."—*New York Telegraph.*

FIRST NATIONAL EXHIBITORS' CIRCUIT

A FIRST NATIONAL ATTRACTION

A big one

Marshall

presents

The Riv

by

James Oliver

A Mid-February Release

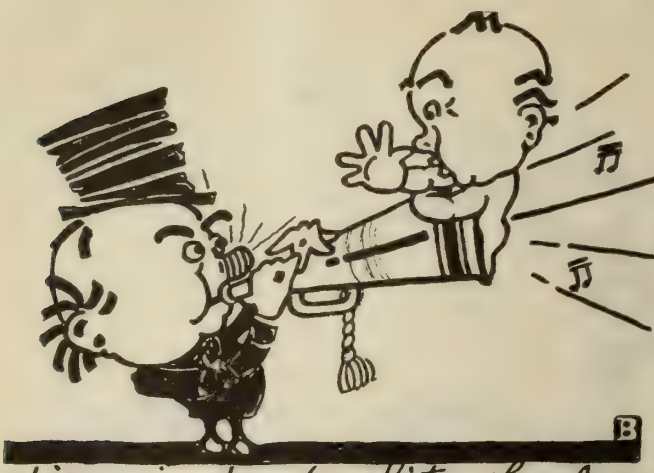
coming

Neilan

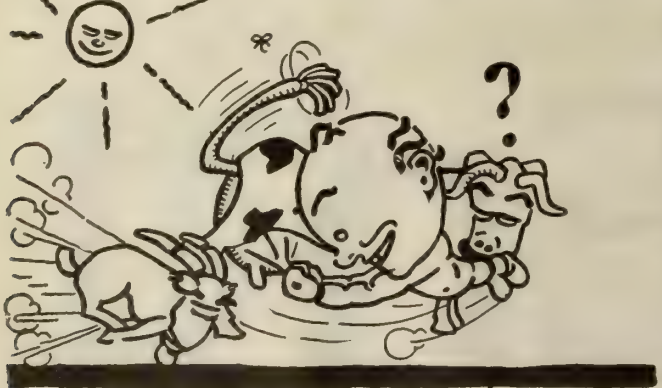
er's End

Curwood

A First National Attraction



dis is de turlite babe
it had no mudder
an was never borned
it was just blowed.



when it eat frum de cow
de goat butts in but
dat is a wise kid, he hung
rite on to de feed bag—

dat kid was tuf when he
growed, he robs de chickun
but de hen had eat powder an
de egg busts him in de mug.

You'll when Henry "A." Twilig.

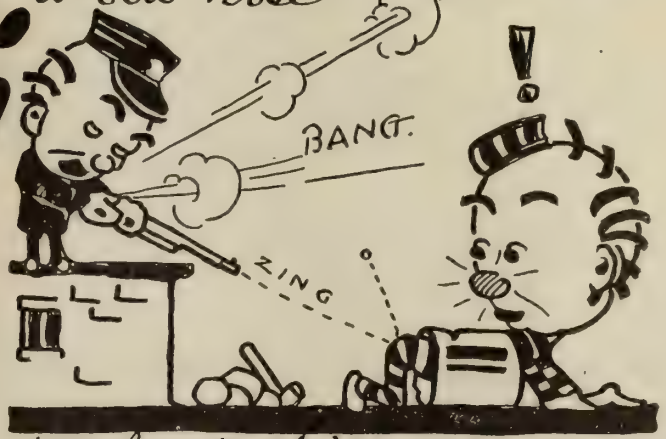
Henry Lehrman's
first personally
directed comedy
for First National

featuring
Lloyd (HAM) Hamilton
and
Virginia Rappe

FREE trade showing
at your nearest
EXchange—

Book it you see Lehrman's ht Baby"

he wuz so tuf he feedz de cow hop to get here. an he bustz de constitooshun and getz a blu nose—



den he getz thirty dayz foor seling wood booze. de gard pingz him wen he busts jail but nuttin stopz him—

Its a humdinger in Four cyclonic reels

his goil haz took up wid his rival. but he turnz hwim in de drink an grabz her off an all iz swell—

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

A Face As Well-Known As the "Man in the Moon"

BURSTON FILMS Inc.
Presents
THE FIRST SERIAL DE LUXE

KING BAGGOT *in* "The Hawk's Trail"

with
GRACE DARMOND *and*
RHEA MITCHELL

Grace Darmand
Rhea Mitchell

Directed by
W. S. Van Dyke
Produced under the Personal Supervision of
LOUIS BURSTON

The first serial of noteworthy distinction, starring KING BAGGOT in a protean role of

10 GREAT CHARACTERIZATIONS

supported by Grace Darmond and Rhea Mitchell.

An all-star cast of twelve principals—

A story of unequalled interest—

A Phenomenal opportunity for state-rights buyers who act NOW.

Produced by
BURSTON FILMS INC.
NEW YORK

Distributed by
W. H. Productions Company
71 West 23rd Street, N. Y.

Benjamin B. Hampton
presents
THE
SAGEBRUSHER
The photoplay of the novel by
EMERSON HOUGH
With an all-star cast
ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL
Directed by EDWARD SLOMAN
A Benjamin B. Hampton-Great Authors Production
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

"The Sagebrusher" is a Tremendous Story of Heart-Grip and Humanness

Here is another hand-made Benjamin B. Hampton special production conceived for Great Authors' Pictures, Inc.— one of the great *selective productions* bearing the W. W. Hodkinson distribution imprint.

In work for more than six months, it has received the care and assistance in every stage of production of its author, Emerson Hough, who autographs its main title as the stamp of his approval of this faithful picturization of his novel.

Now ready for pre-release special engagements in the large cities and distributed exclusively by the W. W. Hodkinson Corporation.

"*The Sagebrusher*"

is an all-star cast production so filled with emotional and heart interest that it makes you gulp violently and rub the corners of your eyes to hold back the tears.

A story of sublime faith. A story that makes you realize that this is a good world to live in.

The story of a rough diamond who wouldn't kiss his beautiful bride, *yet died to save her.*

The utmost in a love story.

Made with the sympathy and tenderness of a woman by an organization of specialists that ranks the story always as the first consideration.

"Only thoughts of you remain
In my heart where they have lain;
Perfumed the nights of you, remaining,
A hid sweetness, in my brain.
Others leave me; *all things leave me;*
You remain."

—ARTHUR SYMONS

Sure to be Advertised by all Exhibitors as "The Picture You Will Always Remember."

"Give the public tears and laughter," the greatest showmen of all times have said. "It is the public's great prescription on the screen or in the theatre."

"The Sagebrusher" has these elements and still others.

It has warmth, color, love, romance, cleanliness. It is filled with the honest passion of very human people.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

Robert Brunton presents
J. Warren KERRIGAN
and his own company in
Live Sparks
By CAROLINE SAYRE
Directed by ERNEST C. WARDE
This newest Kerrigan production is a fast, thrilling romantic melodrama of the oil fields.
Swifter in its action than "The Lord Loves the Irish," "The Joyous Liar" or "A White Man's Chance."
Another of the beautifully made and powerful productions that are putting this star into big first run theatres, where an assured following always awaits him.
Released everywhere January 18.
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

CHRISTIE *Two*

Christie has picked many winners in comedy plots. The Christie special comedy for January release is a comedy of manners—table manners—with pie and everything.

Eddie Barry, as the Cannibal in polite society, creates a bubble of chuckles through two hilarious reels of fun.

Christie Film Co. Inc
Los Angeles Cal.

Reel

SPECIALS

SAVE ME SADIE!

Book Through Foremost Independent Exchanges

With a feature cast

EDDIE BARRY
HELEN DARLING
EARL RODNEY

Directed by
William Beaudine

26 NEW HANK

Form 1201

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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JAN 3 1920

ARROW FILM CORPN 798

220 WEST 42 ST NEWYORK N.Y.

JUST SCREENED THREE OF 1920 SERIES OF TWO REEL HANK MANN COMEDIES.
THESE ARE KNOCKOUT COMEDIES AND YOU CANT BOOST THEM TOO STRONG.
THIS TERRITORY JUST CLOSED WITH EMMICK OF PEERLESS FILM COMPANY.

W.E.SHALLENBERGER

246AM JAN 3

THE FIRST THREE:—

FEB. 1ST: "BROKEN BUBBLES"
FEB. 15TH: "A ROAMING ROMEO"
MARCH 1ST: "A KNOCKOUT"

FAST & FURIOUS & FUNNY

MANN COMEDIES

26 TWO REEL HANK MANN COMEDIES WILL BE MADE DURING 1920 TO BE RELEASED ONE EVERY OTHER WEEK. BIGGER AND BETTER THAN EVER. MADGE KIRBY AND ALL THE REST OF THE FAMOUS HANK MANN BEAUTIES WILL SUPPORT THE INIMITABLE HANK MANN HIMSELF IN THIS SERIES OF KNOCK-OUT TWO REEL COMEDIES.

Produced by MORRIS R. SCHLANK

DISTRIBUTED THROUGH THE LEADING INDEPENDENT EXCHANGES EVERYWHERE

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

220 WEST 42ND STREET NEW YORK CITY

Charlie

STATE RIGHTS

TOWER FILM

71 WEST 23rd STREET

Chaplin

in

"Lord Helpus"

Former Title

"Cruel - Cruel - Love"

A single reel special-crammed with hilarious laughter and side-splitting comedy

NOW SELLING

CORPORATION

NEW YORK CITY

Moving Picture World

not only covers the field but plows it in—

Keep your eye on the plow

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Don't Miss These Features:

Metro and Marcus Loew Affiliate.....Page 387

Big producer and big exhibitor allied. And Richard A. Rowland's statement in our December 27 issue about "new blood" becomes a prophecy.

"The Live Oak Trees Weeping with Festoons of Spanish Moss".....Page 405

Frederick Burlingham, explorer, describes his filming of beautiful Suwanee River for Moving Picture World. Fine reading—and part of Margaret I. MacDonald's growing Educative and Non-Theatrical Department.

"Betrayers," Beware!.....Page 389

R. H. Clark, of First National, turns the guns on producers who "betray" exhibitors and the public by putting over national advertising in their films.

How Large Should the Ad Type of a Producer's Name Be?.....Page 384

George Loane Tucker brings suit against Mayflower and Famous Players charging failure to live up to contract to make his name as large in type as the name of the Tucker productions.

She Goes Up in the Air to Settle Down.....Page 401

Jeanie Macpherson, scenarist of "Male and Female," is this "airy" person. Another feature article by Edward Weitzel.

"Let's Get Together," Says Bullock.....Page 384

Secretary of Sydney S. Cohen campaign proposes that rival exhibitor bodies get together for a "show-down" on the question of industrial pictures.

Can a Rubberneck Be a Poet?.....Page 393

Los Angeles should employ Giebler, our Rubbernecker, as its official press agent. Just get the poetic fervor and beauty in the introduction of his story this week.

12 Pages of Ticket-Selling Talk

Including four pages of Advertising for Exhibitors. All compiled by Epes W. Sargent, our advertising and exploitation expert. Starting page 409.

Six Pages of State Right News

Six more proofs that Moving Picture World is giving the independent market the attention it deserves. Compiled by C. S. Sewell, our State Right authority. Starting page 425.

Advertising Index—Buyers' Guide—Page 488

LEW CODY
HEART BREAKER
in
"The Beloved Cheater"
A Robertson-Cole Record-Breaker

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

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J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
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Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, January 17, 1920

The Metro-Loew Merger

BIG news was the announcement to the trade early in the week of the affiliation of Metro and Loew, Inc., through the absorption by the latter of the producing company. We have heard much recently of producers entering the exhibiting field, but in this case the rule is reversed. The result is the same. It means production and exhibition directed from a central source.

To the man in the street the combination would look like a good one from the standpoint of both of the two contracting parties. Metro is assured of an outlet for its productions and the Loew corporation has at its command a certain supply of pictures for its theatres. The only person who would seem to be justified in looking askance at the absorption is the independent exhibitor who casually or regularly shows Metro pictures and whose house is in the neighborhood of a Loew theatre. Mr. Rowland is at pains to set forth that the arrangement will in no way interfere with the independent showman, who, the Metro president declares, "will always be able to obtain Metro pictures in fair competition in the open market as heretofore."

The announcement that the company always will be in the field for the purchase of free-lance productions will provide cheer for the independent manufacturers. This means another competitor for the product of the man or men who choose to work for themselves rather than to make a contract alliance with a program builder.

The trend of the times is toward combination and centralization. Like it some of us may not; but it's a condition, not a theory.

Virgin Soil for Camera

THE story of the visit of Frederick Burlingham to the Suwanee River, told on another page of this issue by the explorer himself, is unusual aside from the genuine human interest it contains. It is worthy of note that this river, famous in song if not in story, was for the first time visited by a camera when Mr. Burlingham carried one there in December. It would be difficult to find any one who has not heard of the Suwanee — heard of it so frequently that no longer is it looked upon as an actuality, but rather regarded as a mythical stream.

If Mr. Burlingham can bring to us on the screen a measurable part of the charm that attaches to his telling of the story in words there will be no question of the place his picture will have in the hearts not only of Americans, but of men and women everywhere the song is known.

The visit to Suwanee has value, too, as demonstrating that all the spots of larger national interest may not previously have been swept by the camera—that there may be more "virgin soil" as yet untouched by the foot of the motion picture photographer.

Picture News Important

OUT in Cincinnati Harris P. Wolfberg has set in motion a propaganda that well may be taken up by picture men in other parts of the country. The movement had its origin in the campaign to lessen the demand for news print paper by cutting down the number of pages printed by the larger journals. As Mr. Wolfberg feared, among the first of the departments to be sacrificed was the one devoted to motion picture news. The exchangeman is making it his business to see that newspaper editors understand just how important motion picture news is to their readers.

One of Mr. Wolfberg's arguments is the comparative circulation of the leading national weekly and the combined distribution of the "fan" motion picture magazines in the territory covered by the dailies the editors of which he is trying to impress. He finds on the average where 100 persons buy the single publication for 5 cents that from 60 to 75 pay 20 cents to read magazines devoted to the screen. Therefore he declares it logical to believe there is a large proportion of the reading public which gladly will pay from 2 to 5 cents to find in the dailies news of screen doings. We commend the work of Mr. Wolfberg to our readers not only in Cincinnati, but throughout the country.

AS a battle cry for the industry in its campaign against the forces of Red revolution we suggest a paraphrase of another slogan not unknown to film fame: "Fewer and better inhabitants!"

Gas!

Antonio Moreno goes "south" for the winter in his Vitagraph serial, "The Invisible Hand."

QUICK GLANCES AT

Holah Made President of Omaha Film Trade Board

THE Film Board of Trade in Omaha, Neb., concluded its first year last week and new officers were elected for 1920. The board more than proved its worth, says it members, and has contributed greatly to raising the standard of the industry in Iowa and Nebraska to a higher plane. Many exhibitors have expressed their appreciation of the activities of the board, say C. E. Holah, the new president.

The 1920 officers are president, C. E. Holah, manager of the A. H. Blank Enterprises, which is the Omaha First National Exhibitors' Circuit exchange; vice-president, C. L. Peavey, manager of the Famous Players-Lasky exchange in Omaha; secretary, Leo Delaney, manager of the Vitagraph exchange in Omaha; treasurer, SamuelaMcIntyre, manager of the Metro exchange in Omaha. Additional members of the executive board are Sidney Meyers, manager of the Fox exchange in Omaha; Max Wintroub, manager of the Fontenelle States Right exchange in Omaha, and C. W. Taylor, manager of the Omaha Selznick-Select exchange.

A gold watch fob, bearing the insignia of the Film Board of Trade, was presented to Harry Graham, manager of the Pathe exchange in Omaha, who concluded his year's term as president of the board, and a testimonial of gratitude was sent to New York to L. A. Getzler, former secretary of the board.

Many More Picture Firms File Incorporation Papers

THERE is but little let-up in the numbed of concerns in New York State who are incorporating for the purpose of entering the motioin picture business. During the last few days, the following concerns have incorporated with Secretary of State Hugo:

The Pear Amusement Company, $63,750, H. C. and C. Berlin and Samuel Feldman, Brooklyn; the Allwyn Amusement Company, $3,000, Albert Frankenthal, Ernest Kahn, Sylvan Bier, New York; Talking Picture Records Company, $25,000, P. Loff, Charles Post, B. M. Battey, New York; Ariel Theatre Amusement Company, $75,000, Joseph and George Schowartzott, Joseph Geigand, Buffalo; Screenart Pictures Company, $50,000, Romaine Fielding, Julius Cahn, William G. Willman, New York; Reserve Advertising Company, $100,000, A. F. Davidson, H. W. Mosely, P. G. Offin, New York; Municipal Studios, $250,000, E. London and M. Elkin; Hyperian Productions Company, $25,000, George H. Wiley, David W. Russell, Walter R. Hill, New York.

The New Dorp Theatre Company was also incorporated at $25,000, giving as its object the manufacture of moving picture film of celluloid or other composition, the incorporators being H. W. Bridges, C. B. Callahan and C. W. Hastings.

Minneapolis Salesmen Meet to Talk Harmony

MORE than 100 salesmen of the twenty-three film exchanges in Minneapolis were the guests of their employers at a dinner at the Radisson Hotel, December 26. The dinner was a general get-together affair and was the second annual dinner of the Minaepolis Film Board of Trade.

Following are the speakers and their topics: introductory address, A. H. Fisher, Metro manager, president of the board; "Transportation and Its Problems," Wiliam Lestico, Triangle; "Payments," B. N. Judell, B. N. Judell, Inc.; "Change in Bookings," Phil Reisman, Hodkinson; "Contracts," Charles W. Stombaugh, Pathe; "Rules," Max Weisfeldt, Fox Film Corporation; "Bookers' Problems," Harry Hillweg, First National; "Misrepresentation," Jack Elliott, Elliott Film Corporation; "Holding Films," Fred Cubberly, First National; "Response," H. W. Hembold, Goldwyn, and C. M. Van Horn, Pathe; "Legislation," R. C. Cotton, Republic; "General Co-operation," E. S. Holmes, Vitagraph; "Unselfish Selfishness of Exchange," James V. Bryson, Universal; "Knocking Your Competitors' Service to Sell Your Own," Ira Mantzka, Robertson-Cole and "Open Discussion," Frank Thayer, Standard.

Stress was laid on the desirability of closer association among the members

Congressman Would Prohibit Interstate Commerce to Films With Crime Scenes

CONGRESSMAN JOHN W. HARRELD, of Oklahoma, is introducing a bill to deny transportation in interstate commerce to "any picture film, moving picture film or films or other representation purporting to show or simulate the acts or conduct of any ex-convict, desperado, bandit, train robber, bank robber, or outlaw, or of any person reputed to be or to have been convicted of crime or to be or to have been a desperado, bandit, train robber, bank robber, or outlaw, any commission or attempted commission of any crime or of any acts of violence, or escape or flight of any such person from the alleged scene of any purported crime or attempted crime or of any trial in court or otherwise of any such person."

Fines of not to exceed $10,000, imprisonment of not to exceed five years, or both such fine or imprisonment.

"The bill comes as the result of a resolution adopted by the Oklahoma Bar Association last month," said Representative Harreld in explaining the measure, "and was based upon the fact that not long ago a man was arrested in the act of robbing a bank. His arrest was accomplished by a sixteen-year-old boy. This man sentenced to twenty years in prison, but he was recently pardoned by the governor of Oklahoma.

"After his release this man formed a company and made a motion picture film of the incident and has been going over the country exhibiting these pictures. Oklahoma has already secured all the advertising of that kind it wants. Such pictures have given the people of the country the idea that Oklahoma has nothing but people of this type."

Mr. Harreld is of the opinion that the adoption of his bill by Congress would have the effect of driving much of the gunplay and Wild West features with stage coach and bank and mine robberies out of existence. Probably all "crime" pictures would be affected.

Kansas City Showmen May Have Express Film Service

THE Film Board of Trade of Kansas City adopted the suggestions of several of the managers of the exchanges and at a recent meeting began forming plans for an exclusive express service to exchanges. Several express companies are figuring on taking the contract, which will provide instant serivce on films between exchanges and the Union Station and to the censor boards.

A fleet of light and heavy trucks will be used if the plan carries, with expressmen on duty day and night. An idea of the volume of film business handled by express in Kansas City may be gained from the amount of film that arrives at the Union Station daily. Fourteen hundred boxes of film reach the station in a day, aside from all outgoing matter.

Managers of the various exchanges almost unanimously are in favor of such a plan. They are convinced it would speed up service to the exhibitors.

AN ACTIVE FIELD

of the various exchanges of the city to promote harmony in work and the formulation of rules of ethics to guide the distributors in the territory. The dinner was a success from every standpoint, many imaginary differences in policy being ironed out. The committee on rules and regulations was instructed to draw up a set of rules to guide the board members in their future activities.

Third Fire Badly Damages Bijou Theatre, Jamestown

IN a fire which the firemen insisted was the meanest they ever fought, the Bijou Theatre at Jamestown, N. Y., was put completely out of the running, with an estimated loss of $25,000. The only fortunate thing about the fire was that it occurred just previous to the opening early in the afternoon, for if it had started an hour later it is believed that a panic might have resulted at a time when there is usually a large crowd on hand. The cause of the fire was attributed to an overheated furnace in the basement.

A. E. Van Croix, manager of the house, says that the new pipe organ is a total ruin. The pipes and valves are installed in the rear of the second floor and the smoke, combined with the sudden heat, warped the delicate valves and gummed up the pipes so that they are useless. All of the seats were either smashed or badly blisted by the heat. The floor is ripped up in a dozen places and so undermined that there is danger of it collapsing under its own weight. All of the interior fixtures of the house were ruined by smoke and water.

The fire was the worst to occur in Jamestown within a year. But for lack of ventilation in the basement, firemen say the place would have been a roaring furnace within a few minutes. This is the third blaze to start in the Bijou. Another fire originated through an overheated furnace and the other in the operating booth. The latter occurred while the theatre was crowded, but the audience was marshaled out in good shape.

Duluth Theatre Company Starts With $1,000,000

FORMATION of the Duluth Theatre Company with $1,000,000 capitalization has been announced. The incorporators are M. Finkelstein and I. H. Ruben, of Finkelstein & Ruben, of Minneapolis and St. Paul; William Hamm, St. Paul, and J. B. and Julius Cook, Duluth.

Articles of incorporation have just been granted the company by the Minnesota State Securities Commission. The company is licensed to operate theatres and other amusement enterprises within the state. Finkelstein & Ruben have already three of the leading vaudeville and motion picture houses in Duluth.

The formation of the new company indicates new enterprises to be entered into soon by the firm members in the Duluth theatrical field, it was announced. Finkelstein & Ruben recently anounced their affiliation with Marcus Loew. Their new move is the beginning of the extension of their sphere of activities in both the motion picture and vaudeville fields, they said.

Kansas City Exhibitors Like First National Plan

THE proposed new booking system for the First National Exhibitors Circuit has occasioned considerable favorable comment among exhibitors in the Kansas City territory. It is believed that the plan will revolutionize the booking system of the entire business and that it will be adopted by other film concerns.

A. H. Blank, of Des Moines, who has the franchise in Kansas, Iowa and Nebraska for distribution of First National pictures, has conferred with practically all the exhibitors in that territory on the plans for the new system of booking. He told them that he would be prepared to begin definite action by January 15, after he had attended the convention of the First National Exhibitors Circuit at Atlanta on January 12.

Mr. Blank will be in Kansas City upon his return from Atlanta, where he will meet the exhibitors and lay before them the complete plans for the new system. The tentative plans provide that an exhibitor be chosen from each section of the three states to act as booking agent for that section. Probably there will be eight or ten selected for each state. This will facilitate service and is expected to prove much more satisfactory than to have all booking done at one point far remote from some parts of the territory it supplies.

M. P. D. A. Elects Officers for "Big Year" of 1920

WHEN the "last counties" had been heard from after the midnight closing of the polls at the meeting of the Motion Picture Directors' Association on January 5, a most satisfactory list of officers had been elected to office.

James Vincent won the post of director; Paul Scardon, assistant director; George B. Seitz, technical director; C. Jay Williams, treasurer; Travers Vale, secretary; John Joseph Harvey, inner guard; William F. Haddock, outer guard; J. Searle Dawley, trustee (term of office, three years).

New York Again Faces Sunday Closing Agitation

THE fight against Sunday movies, which it is rumored will become statewide during the next few weeks, has already cropped out in Watertown, N. Y., where members of the City Ministerial Union met on January 5 and outlined a plan of campaign which has for its object the prohibiting of Sunday motion picture shows in the theatres of that city and the re-submission of the issue to the new city administration which on January 1 became the commission form of government.

Several of the clergymen express the opinion that the action on the part of the common council of that city, which permitted Sunday movies, was not representative of the major part of the city itself. Efforts will be made to put the matter to a referendum vote.

In Schenectady yesterday, Sunday motion picture shows were resumed. Rev. Dr. George R. Lunn, the new mayor, permitting the picture houses to open under an agreement to give a portion of the profits for the anti-tuberculosis campaign. For three years there has been a stiff fight in Schenectady in an effort to obtain Sunday motion picture shows. It is now believed that under the administration of Mayor Lunn, who is broadminded on the subject, that the theatres will again operate.

At Ease, Gladys—At Ease!
Not much of the "vamp" about this Gladys Brockwell attitude in her Fox, "Flames of the Flesh."

Arthur Kane on Way Home.
Seattle, January 5.

Arthur S. Kane, former president of Realart, left here today for the East after visiting exhibitors in this city for three days.

On his way home he will stop at Spokane and Butte. He announced his trip, which has included a long stay in Los Angeles, as having been highly successful.

Mr. Kane expects to be in New York January 12 and to make an announcement that may be of interest to the trade about the middle of the month.

In the Field and on the Job Page 461

Bullock Answering Black Suggests Get-Together in Advertising Feud

THE writer seeks no controversy neither can he be drawn into whatever trouble may exist between New York State Exhibitors and Alfred S. Black. A controversy of this kind means confusion. I hate it, and I therefore absolutely agree with friend Black in his "All the cards are on the table" advertisement, to the extent that I herewith accept his suggestion of the first line, "Let us have Facts," and his closing words, "I demand that you, too, lay your cards on the table, and let the Exhibitors and the Advertisers pass judgment," strike me favorably. That sounds like business to all exhibitors. No bluffing by anyone.

I can freely forgive Alfred for dubbing our hard-working committee "The Self-styled Executive Committee," and as temporary secretary of the same I will therefore meet Alfred, anytime, any place, anywhere, in acceptance of his proposition to "come clean," "cards face up" and other sporty phrases somewhat puzzling to a Western Reserve "hick" like me. I therefore make a proposition with no "strings" to it, to wit:

Has Faith in Committee's Integrity.

I will nominate four (4) of our committee. Mr. Black may nominate his entire committee of six (6) as named in his "Cards on the Table" demand. I have absolute faith in his six as to their integrity.

These two committees shall furnish all documentary data, facts, evidence and figures bearing upon the question of industrial film advertising; the protection of the exhibitors' screen from the free use of same by producers and advertisers. Also as a legitimate source of revenue to the screen owner and a means of financing a state or national organization; from the inception of the idea up to the date of Mr. Black's first "announcement" in trade paper issues dated December 30, 1919, and December 18, of "Printers' Ink," the National Advertisers' Journal.

Would Make Sessions Open.

I also propose as a committee to consider the above "facts" of one representative from each trade paper, whose decision must be based upon documentary evidence and said evidence to be published in their respective papers. Inasmuch as Mr. Black s quoting Tim Thrift, chairman of the film committee of National Advertisers, I would nominate Mr. Thrift as chairman of the aforesaid committee of trade papers. If Mr. Thrift is not available I would suggest Dr. Francis Holley, director of the Washington (D. C.) Bureau of Economics, the biggest showman in the world and whose films are distributed by Universal. These gentlemen, being neutral, would have no vote. Either one is eminently fitted and I won't worry about anything else.

I would favor admitting any producer or organization exhibitor who can show a membership card in SOME organization, as spectator. This is a straightforward answer to Mr. Black's "demand." I mean business and will not quibble over arrangements. Will split fifty-fifty on expenses. I think the result of such a meeting will be one grand national organization of exhibitors—and God knows that we need the steadying influence of a real theatre owners' organization.

Forget personalities. Let us not delay, or, as Alfred says, "Let us find out quick." That suits me and the "Twentieth Century" is running." Let's go.

SAM BULLOCK, Temporary Sec'y,
Motion Picture Theatre Owners Ass'n of America. Temporary Organization Committee, 708 Times Building, New York, and 130 Colonial Arcade, Cleveland, O.

Selznick Interests Seek to Enjoin Foundation Film

THE National Pictures Theatres, Inc., has filed an action in the United States district court, New York, to enjoin the Foundation Film Corporation from using the words "Blind Youth" or an adaptation of the phrase as a title of a motion picture.

Judge Mayer has signed an order returnable on January 9 at 10.30 a. m., directing the defendant corporation through its representatives to show cause why the company should not be enjoined from using the words "Blind Youth" in a title to a film production.

According to the complaint, the Selznick Pictures Corporation acquired the film rights to the drama entitled "Blind Youth," in which Lou Tellegen starred on the stage, from Willard Mack and Mr. Tellegen last June and produced a screen version of the play with Eugene O'Brien playing the stellar role.

A short time ago it is alleged the defendant corporation launched a publicity campaign exploiting a screen dramatization of "The Torrent" under the title of "Blind Youth." When the attention of the officials of the corporation was called to the fact that the Selznick interests were producing a cinema version of the drama, "Blind Youth," under the same title, and a demand was made that the defendant corporation adopt some other title for its dramatization of "The Torrent," it is alleged that the defendant corporation adopted the title "The Blindness of Youth."

Despite the demands of the Selznick interests that the Foundation Film Corporation discontinue the use of any title similar to that of "Blind Youth," it is alleged the company refused to make any further concession and insisted upon releasing its production under the title as modified, although the Selznick interests contend that it constitutes unfair competition.

Every time a local newspaper carries an advertisement concerning your theatre, have a "reading notice" go with it in another column. Get the full value of your investment. Reviews printed in Moving Picture World are valuable as "readers." Copy them when you play the film they refer to.

George Loane Tucker Asks Court for Injunction On "Miracle Man"

ALLEGING that the Famous Players-Lasky Corporation has deliberately violated its contract with him by securing fame for the name and trademark of the Paramount-Artcraft pictures to his detriment, George Loane Tucker, director of "The Miracle Man," one of the most successful productions released during 1919, has asked the New York Supreme Court for an injunction to restrain the defendant company from distributing the production except in accordance with the specific terms of the contract. There will be a hearing on January 12.

The court is also asked not to restrain Mr. Tucker from making other contracts on "The Miracle Man," as the plaintiff considers the present contract violated and therefore at an end; to restrain the Mayflower Photoplay Corporation from completing "Ladies Must Live," which has been partially completed by Mr. Tucker, and to appoint a receiver for the picture; and to order an accounting of funds connected with the sale of "The Miracle Man," alleging that certain sums are due the plaintiff.

In five months the picture is said to have done a gross business of $589,000, this sum including only money paid in during that time and not money owed or since paid. It is said that the sum of money due Mr. Tucker, according to the papers filed, is in the neighborhood of $40,000.

Alleges Deliberate Violation.

The suit centers around Mr. Tucker's allegation that when the defendant company realized the worth of "The Miracle Man," and the reception which it would receive as an artistic photoplay production, the defendant company began deliberately violating the contract in order to enhance the reputation of Paramount-Artcraft pictures, thereby preventing Mr. Tucker from receiving the credit to which he feels he is entitled in accordance with the terms of the contract.

Mr. Tucker alleges that there has been no reference to his name in certain advertising matter, that it appears according to the advertising that he is under contract to Mayflower to create additional pictures to that of "The Miracle Man" and that the defendant company is about to complete and release "Ladies Must Live" as a production wholly directed and completed by him when he has still to make some negatives and to cut, title and assemble the picture.

Denies "Temperament."

"I have lived up to my contract fully and I am desirous of finishing myself any picture which will go before the public as my work," said Mr. Tucker. "I am being represented as a sort of temperamental person, whereas all I have sought has been recognition of the fact that I am responsible, and not Paramount-Artcraft, for 'The Miracle Man.' I am entitled to receive proper credit for any good productions I may make, and I alone will shoulder the blame for any poor work I may do."

Mr. Tucker has been a motion picture director for six years. He was a stage director for seven years.

New Advertising Rates

Commencing with and including the issue of the Moving Picture World, dated March 6th, 1920, a new schedule of advertising rates for space in this publication will go into effect.

The increase will be a material one and is made imperative by the greatly increased cost of paper, printing, postage and labor.

A revised card will be issued at an early date.

CHALMERS
PUBLISHING COMPANY

Rambles Round Filmtown

With Walter K. Hill

THE WISE "EXHIBITOR" WILL MAKE HIS HOUSE DOMINANT AS THE NEIGHBORHOOD SOCIAL CENTRE STRICTLY PLAYING TO "FAMILY TRADE" WITH FILMS CAREFULLY SELECTED.

Here's How to Do It.

Book the right films; advertise for the whole family; get them in by the many good exploitation plans press book suggest. Have your films appeal to the emotions—jealousy, distrust, suspicion, and other ingredients for family discord.

Have something for the unmarried; something for the children; something that will keep husband and wife practicing the art of crockery-throwing. Keep the whole damn family stirred up, starting with a **"Special Domestic Felicity Week"** as follows:

Monday.—"The Sins of the Mothers" (Vitagraph)).

Tuesday.—"My Husband's Other Wife" (Pathe).

Wednesday.—"Why (Not) Change Your Wife" (Paramount).

Thursday.—"When a Woman Strikes" (Hallmark).

Friday—"Should a Husband Forgive?" (Fox).

Saturday.—"Should a Woman Tell?" (Metro).

Special Children's Matinee.—"Who's Your Brother?" (Curtiss).

Special Matinee for Fathers of Infants.—"A Scream in the Night" (Select).

—o—

Wall Street is taking such an interest in the movies that film will soon be used for ticker tape.

—o—

"The Penny Philanthropist" (Hyman) possibly refers to the men who have turned their arcades into Rivolis, Strands, Rialtos or Capitols.

—o—

The lowly game of "craps" has been abused by such titles as "African Golf" and "Mississippi Marbles," but the final and greatest stigma has been cast upon the enticing cubes by H. T. Snowden, who calls them **"Leaping Dominoes."**

—o—

Advertising for Exhibitors.

The Eskimo woman in "Back to God's Country" eats a cake of Fels-Naptha soap. Page Alfred S. Black.

—o—

In the matter of scenarios not all is grist that comes to De Mille.

—o—

"The Invisible Ray" (Frohman).

When "Red Hot Dollars" missed the train.

—o—

Take it from the New York Times, William Allen White is said to have gone to Los Angeles to co-operate with Benjamin B. Hampton in translating "A Certain Rich Man" into moving pictures.

Reports from Wall Street indicate that the Wild Kansan is pulling some very old stuff.

—o—

Reproducing a recent tradepaper headline:

"Somborn Sends Glowing Reports of 'The Forbidden Woman.'"

Says Our Own Maltby Sumner Smith: Continuing its unexampled, unequaled and predominant service to **exhibitresses,** Moving Picture World announces the receipt of a six-figure legacy by Jack Roosevelt Bruggy, formerly Director of Projection for First National.

And this is Leap Year!

—o—

Incidentally, doesn't "Director of Projection" look to you like **some** job of its very own self? Let alone a six-figure fortune!

Smith also says, as the money came from a distant relative of Six-Figure Bruggy, in Ireland, the "Wearin' of the (Long) Green" should be played at the wedding of the lucky moving picture show-woman?

—o—

"What Every Woman Learns"
Is
"What's Your Husband Doing?"

—o—

At Last a Perfect Theatre!

Huntington, Ind.—Brick and concrete moving picture theatre will be erected by T. C. Perfect.

—o—

An Incomprehensible Success.

From Pathe publicity we learn that "'Quimby Tribute Month' was a success beyond comprehension."

In other words, one can't quite get it.

—o—

The logical place to find a drink of wood alcohol would be in a "blind pig."

—o—

Theodore Deitrich declares that in Doris Kenyon he has a "Bandboxoffice" attraction.

—o—

Inside Stuff.

Goldwyn's "Jubilo" is not organized labor propaganda despite the fact that Jubilo was one of the original walking delegates.

—o—

Establishing a Record.

Headline in tradepaper:

Paul Brunet Leaves for West Coast; Makes No Announcement on Departure.

Just read that last line again!

—o—

Our own Bill Reilly wants to know: What's the Loew-down on the Metro deal?

—o—

"Turning the Tables" (Paramount).

Hook up an exploitation stunt with the boys in the railroad yards and at the round house.

—o—

The First Mother in the World.

"Eve in Exile" (Pathe).

Too bad!

"Even as Eve" (First National).

Shocking!

—o—

"One Against Many" (Triangle).

The exhibitor who owns a house with his town over-run with field agents for chain theatre schemes and exhibitors' associations.

—o—

We Have Always Heard Them Designated As "Oyster Openers" But Here He Is Mr. Omnipotence.

"An oyster," says the Goldwyn Skeleton, "never makes a mistake!

"It has no intellect—just blindly follows instinct. It is but a pawn in the hand of the Omnipotence."

The Distance from Pole to Pole Seems Close Together in Poland.

(By H. T. Snowden.)

Liquor is selling for $20 a quart.
Universal should reissue "Hops."

—

Christmas trees were not the only things that got trimmed.

—

Jack Dempsey to appear in Pathe serial.
It ought to be a knockout.

—

Nearly a Pome.

There was a film salesman named Rix
Who made his first trip thru the stix;
For his feature, they say,
He asked fifty a day,
Did he get any business? Oh nix.

Nearly Another.

Under the mounted twenty-four sheet
The village exhibitor stands,
Trying to attract a crowd
With the noise of a "reel band";
Children coming home from school
Stop in at the open door,
They love to smear up the posters
And hear him yell and roar.

Questionable Answers.

Q.—How long will it take to count the sprocket holes in an eight-reel feature?

A.—We must know the age of the subject before we can give you an intelligent answer.

Titles and Their Meanings.

"The Greatest Question" (First National).—Have you any open dates?

"Twelve Ten" (Republic).—Hope it gets in on time.

"Should a Woman Tell?" (Metro).—No. But they always do.

"The Square Shooter" (Fox).—A greenhorn in a crap game.

—Exit Snowden.

—o—

We are authorized by Lewis S. Geffen, of Realart's Chicago staff, to deny the rumor that pictures of Constance Binney, Mary Miles Minter and Alice Brady are to be used on postage stamps.

The inference being, presumably, that as picture stars you can't lick 'em.

—o—

Now that Banks Winter has joined Universal's publicity staff, we may expect him to promote "A Lighthouse by the Sea" as music hook-up for "A Petal on the Current."

—o—

"The Best of Luck" (Metro).

Taking a drink of strange booze and living to brag about it.

—o—

Preparing a Cinema Treat for the National Good Roads Association

Our service department has arranged to entertain the assembled delegates with this snappy lot of appropriate photoplays:

Channing Pollock's "Roads of Destiny."

"The Turn of the Road" (Robertson-Cole).

"The Road Called Straight" (Betzwood).

"The Right of Way" (Metro).

And they'll all go

"Up the Road with Sally" (Select).

—o—

"Who's Who" is a Selznick title that has been changed to "Sooner or Later." Sooner or later they change them all.

—o—

Goldwyn's "The Blooming Angel" recalls the sucker that takes the show out and lets it get back as best it can.

—o—

So far has he fallen from his former estate of respectability as a member of Moving Picture World's staff and a volunteer among his Uncle Sam's warriors, Ben Grimm has bought an automobile.

Perhaps it's just as well the spendthrift got out of here.

Metro and Marcus Loew Affiliate for Mutual Strength and Growth

Transaction Involving Millions Unites Great Circuit of Theatres and Powerful Producing-Distributing Organization—No Change in Policy Is Planned, Says President Rowland—Each to Retain Its Individuality

IN a transaction involving several million dollars, Marcus Loew, Inc., and Metro Pictures Corporation have effected a business affiliation of the utmost importance. Through the purchase by Loew, Inc., of Metro stock, the Loew circuit of theatres and the Metro company start the new year with a business combination that was conceived and brought to fulfillment for their mutual expansion.

Marcus Loew, head of the Loew enterprises, and Richard A. Rowland, president of Metro, in announcing the deal, declare it to have been the outcome of negotiations that have extended over a period of several months, during which every detail has been most carefully considered and worked out. It unites the business interests of one of the largest exhibiting chains in the United States, which is increasing every day in strength and scope, with those of a powerful producing and distributing organizations.

President Rowland's Statement.

The final papers in the arrangement have been signed by the chief executives of the two organizations.

"This arrangement with Loew, Inc.," says an explanatory statement by Mr. Rowland, "cements a friendship of long standing between Metro and the Loew enterprises. For several years the closest relations have existed between the two companies. The present union of interests is the logical development of the constantly growing good will on both sides. It means that we will each be of greater strength to the other.

"The Loew theatres, comprising an imposing circuit, will assure continuous and adequate representation for the Screen Classics, Inc., special productions of the 'fewer and better' sort originated by Metro. It will also assure the highest quality of motion picture entertainment for the Loew theatres, entertainment of a quality, we think, that will make the Loew theatres even more powerful factors in the communities they serve than they now are.

No Change in Policy.

"The arrangement will in no sense interfere with our established policy towards the independent exhibitors. The independent showman will receive the same service and be accorded the same zealous effort on Metro's part to give him quality productions as has characterized Metro's past deailngs with him.

"The independent theatre man, for instance, will always be able to obtain Metro pictures in fair competition in the open market, as heretofore, and benefit by their pulling power. This association with Loew, Inc., will also enable Metro to go the limit in its constant endeavor to improve the artistic quality of its productions, with the guaranty that there will be dependable market for them not only in the Loew houses, but in the great many other high-class theatres where they have in the past proved so acceptable as entertainment and so sound as commercial assets.

To Buy Independent Productions.

"Furthermore, it will greatly enlarge the field of the independent, or 'free-lance' director-producer. Metro will be in the market to buy independent productions for distribution by our large and highly specialized exchange system. Any man who has made a good picture may bring it to Metro."

Announcement of the Loew-Metro transaction also makes it plain that each organization will retain its individual identity. There will be harmonious and helpful co-operation between the two; but Metro is to remain, of course, primarily a producing company and the Loew, Inc., enterprises hold to their function as purveyors of motion picture and vaudeville entertainment.

With regard to the measure of co-operation between the two organizations, it is announced that the executives of each will be in close touch, notwithstanding the arrangement providing for maintenance of separate identities. In addition, the Metro board of directors will be reorganized with members of the Loew, Inc., directorate represented on it.

Aspire to Lead the Field.

"We have been reminding the trade from time to time that we intended to expand and then expand some more," adds the statement of the Metro president. "Our promises have not been idle words, as this arrangement just entered into will attest. The same is true of the Loew enterprises. It is now our plan to grow together; each to profit and grow stronger through the strength of the other.

"Metro's aim—and sole reason for existence, we might add—is to lead the field in the production of worth-while photodramas. We believe that leadership can be gained and held in no other way. Metro's ideal has been not merely to meet the improvement in discrimination on the part of the people whose money supports the motion picture, but to anticipate it. This arrangement will enable us to do the great things we have planned and aspired to do.

"Meanwhile, we wish again to reassure our friends, the exhibitors, that they as well as we are to benefit by this union of business interests on the part of Loew, Inc., and Metro. Affiliations such as these are inevitable, in view of the present-day trend of the industry. But they will help rather than embarrass the man who owns his own motion picture theatre and seeks to give his patrons photoplays of the better sort."

As part of the preliminaries to the completion of the affiliation, the Loew organization has already established closest relations with Metro's extensive distribution system. The Metro exchanges, numbering thirty, are situated in strategic centers throughout the United States from Maine to California and from Canada to the Gulf.

In Greater New York there are thirty-seven Loew theatres, while the chain throughout the country is being added to regularly. These theatres will be in the foundation of a constant and permanent market for the Metro-Screen Classics.

Loew Knows From Experience.

Marcus Loew's previous dealings with Metro have demonstrated to him the wide popularity of the Metro stars and the box-office value of the special production in which their talents are displayed. Attendance during the showing of Viola Dana, Bert Lytell, May Allison and Alice Lake pictures has often reached record figures.

As Metro also distributes the productions of Taylor Holmes Productions, Inc., the comedies starring Taylor Holmes will be seen in the Loew theatres, as will also the Jack London stories in which, under an arrangement with C. E. Shurtleff, Inc., Mitchell Lewis is to be starred by Metro, besides five productions to be made during the year by S.-L. Pictures, Inc.

These productions are, of course, in addition to the Nazimova Productions, of which Metro is the exclusive distributor. The Nazimova pictures are a great drawing card in this country and have also taken the European market by storm. Metro is represented in Great Britain by Jury's Imperial Pictures, Ltd., of which Sir William Jury is managing director.

PROJECTIONISTS—If you are not entirely satisfied with your present job get a copy of "Richardson's Handbook" and put yourself in a position to demand that bigger salary. Order your copy today from your nearest supply house or direct from the Moving Picture World, 516 Fifth Avenue, New York.

Life Membership Resolution Makes N.A.M.P.I. "Santa" to Eastman

IT is safe to say that of all the gifts reaching George Eastman, of Rochester, during the Christmas season, few will be more appreciated than a morocca-bound, gold-mounted album which reached him through the courtiership of J. E. Brulatour, acting as Santa Claus for the National Association of the Motion Picture Industry.

In reality, however, though the presentation of the album occurred during the holidays, it was not, except in point of coincidence, a holiday gift. It contained a beautifully engrossed resolution which had been unanimously adopted at the third annual meeting of the N. A. M. P. I. at Rochester on August 5 last, making Mr. Eastman an honorary life member of the National Association.

In presenting the album to Mr. Eastman, Mr. Brulatour delivered also a letter of presentation from President William A. Brady.

The album is a striking bit of workmanship from the studios of Tiffany and Company. It is of the finest blue morocco leather, gold mounted, and the resolution within is hand-lettered on parchment with hand-painted initials and border, from original designs. The whole is enclosed in a satin-lined mahogany case with Mr. Eastman's monogram in gold on the cover.

Des Moines Women Plan Screen Uplift Campaign

DES MOINES club women are planning an active campaign for better motion pictures in the city. While no censorship is proposed, the women wll conduct a survey of picture theatres in the city for a period of several weeks, and will educate the people to demand better films.

"It is not the plan of the Federation of Women's Clubs to dictate just what pictures to run," Mrs. George Tone, chairman of the education committee, said. "It will be their aim to endorse the best pictures and to keep the public informed as to the high-class pictures which will be shown in the city."

The women contend that some of the pictures shown here, especially the films at small houses in the residence district, are "crime breeders" and "a disgrace to the city." Pictures in the outlying districts are not alone to blame, however, they say.

"Seven-tenths of the juvenile crimes committed can be traced directly to the movies, which play upon the imaginative senses of the child and cause untold harm," another member of the committee said. "Films of the blood and thunder variety are inexcusable and it is there that most of the harm is done."

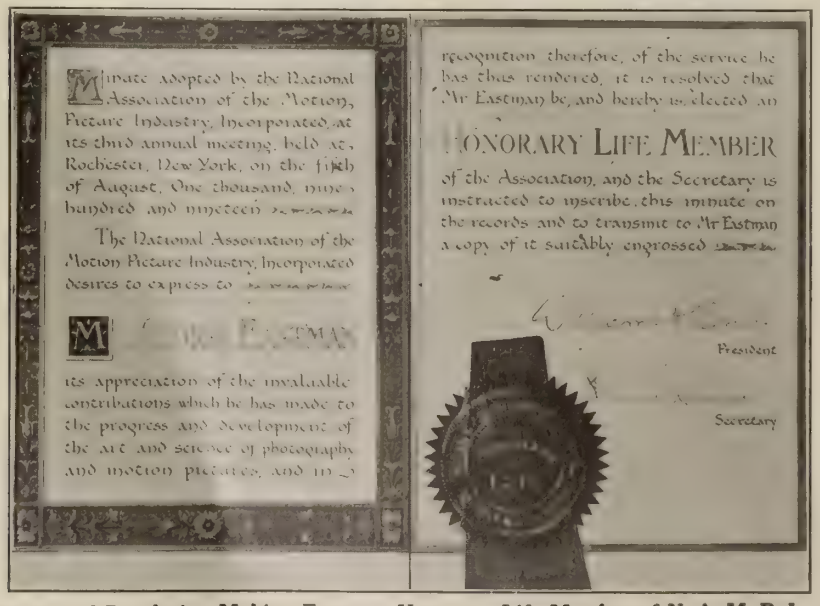
A series of "better pictures" will be shown at Lucas, Willard and Hubbell public schools and Highland Park Christian church within the next few weeks. Community centers are entirely responsible for these showings, as the City Federation is not connected with the project in any way, although many women in the federation are interested in this phase of the work.

Spanish Actor Succumbs to Lure of the Pictures

CARLOS SAN MARTIN, a noted actor who appeared in many famous stage productions in Madrid and in all the larger cities of South America, has at last reached the film capital of the world and is now playing a role in Wallace Reid's new Paramount-Artcraft picture, "The Dancin' Fool," which is being produced at the Lasky studio in Hollywood.

Senor Martin came to the United States in 1912, intending to go on the stage in this country. He found the English language a hard one to master, however, and in 1914 he decided to take up screen work. It is often through necessity that we become acquainted with our greatest opportunities. Senor Martin, although at first, disliked leaving the stage for the screen, is now a confirmed motion picture artist.

Senor Martin, following out the wishes of his parents, was studying to be a doctor, but soon realized that the stage was the work for which he longed and for which he was best fitted, and securing an engagement with a theatrical company which was showing in the city where he lived, he departed with the troupe, touring South America and then Spain. He played in Spanish opera and operettes and also in many notable dramatic and musical comedy productions.



Engrossed Resolution Making Eastman Honorary Life Member of N. A. M. P. I.

Owner Can Designate Seat for Patrons Decides Judge

THE Court of Appeal at Montreal, Quebec, has decided that the proprietor of a theatre has the right to seat patrons where he wishes within the limits of the section of the house corresponding with the price that a person has paid for his admission ticket.

This decision was handed down on December 29 as a result of an appeal by Manager Mills of Loew's Montreal Theatre from the judgment of the Superior Court which awarded Sol Reynolds, a colored man, $10 damages and costs because he had been ejected from the theatre after he had refused to accept a seat that had been designated for him by an usher.

The Court of Appeal pointed out that the admission tickets used by the theatre contain a revocation provision and this gave the theatre the right to refund the admission price in case his presence was not desired. Loew's Theatre had appealed on the question of the principle involved and on that appeal the theatre had been successful.

Justice Pelletier, who delivered the judgment, declared in part: "It has been shown in the proof that the presence of colored people in the orchestra seats prevents other people from attending the theatre and appellant is not obliged to suffer a loss of revenue which would result from this fact. The proprietors of a theatre are not obliged to give any representations at all if they do not wish to do so. They are not obliged to admit anybody whose presence would prevent their enterprise from succeeding or would injure it financially."

Dissent was made from this judgment by Justice Carroll who was of the opinion that the ticket could not be revoked simply on account of the color of the holder of the ticket. All citizens of the country, he declared, are submitted to the same laws and are bound by the same obligations.

The case aroused considerable attention in Montreal theatre circles.

Circuits Booking Dooley Comedies.

Negotiations have been completed whereby several circuits of theatres booked the Johnny Dooley Comedies. Tyrad Pictures will announce the list when the schedules of the several theatres have been rearranged to permit of the films being shown.

The small advertisement is not to be despised—especially when it is an announcement in The World's Classified Advertising Department.

Clark Charges Exhibitor Betrayal By Use of Convenient Advertising

AMERICAN exhibitors have been deliberately betrayed by certain producers and distributors at a profit to the latter, for their unscrupulous breaches of faith and confidence, amounting to hundreds of thousands of dollars from the sale of 'convenient' advertising possibilities in strictly entertainment film to national advertisers, and for which exhibitors have been charged high rentals. This practice has grown to amazing proportions. It has become a stealthy, secret method of 'playing both ends against the middle,' a violation of all ethics, written or unwritten, which govern relations between manufacturers and consumers, and a dangerous form of capitalizing exhibitor confidence without regard for the exhibitor's moral rights."

This is the keynote of a statement issued by R. H. Clark, general manager of the New York exchange for First National Exhibitors Circuit and a member of the board of directors for the national organization, in which he attacks the injection of "convenient" advertising into productions sold to exhibitors by producers and distributors as being exclusively entertainment films, and for which exhibitors pay the usual service rentals. The facts which he outlines and the allegations he makes are the results of information which he declares has been imparted to him by exhibitors in his particular territory, and which has been submitted to the home office of First National by theatre owners in practically all sections of the country.

"A Miserable, Petty Trespass."

"It is a miserable, petty trespass on conditions which compel the majority of exhibitors to book productions without screen examination," he continues. "Cashing in without regard for obligation seems to be the actuating impulse. These same producers and distributors bellow mightily in the columns of the trade journals whenever a group of exhibitors in any territory propose to meet an issue by joint action. In the same stenographer note books that contain the plaints against exhibitors you'll find letters to national advertisers, soliciting money in exchange for 'convenient' ad values in pictures they release to exhibitors on regular service contracts.

"It is time that a few more organizations like the Miami Valley Exhibitors' League and the Motion Picture Exhibitors' League for New York State took steps to prevent a continuation of the practice. There may be exhibitors who do not care, but they are very few. In this territory I know of more than a score of instances where exhibitors have complained to exchanges, after showing entertainment films booked at high rentals, about the flagrant advertising attempts in various scenes. Invariably, they tell me, they have been laughed at, in an obviously 'if you don't like it go to' manner.

What Mr. Clark says:

It is a miserable, petty trespass on conditions which compel the majority of exhibitors to book productions without screen examination.

It is time that a few more organizations like the Miami Valley Exhibitors League and the Motion Picture Exhibitors' League for New York State took steps to prevent a continuation of the practice.

Would George Horace Lorimer, as editor of the Saturday Evening Post, permit any author. . . to specifically mention Blank cars because the heroine had to drive an automobile?

It would behoove the trade papers to instruct their reviewers to watch every production they see for purposes of criticism, and to state in their reviews whether or not the pictures contain any form of unfair advertising.

Here I Take My Stand!
A shot from Williamson's "The Girl of the Sea," distributed by Republic.

Would Lorimer Permit It?

"Would George Horace Lorimer, as editor of the Saturday Evening Post, permit any author who produces a short story or serial for him, to specifically mention Blank cars because the heroine had to drive an automobile? Would he tolerate the publication of an illustration in which the hero stages a fight before a twenty-four sheet stand covered with a poster advertising a particular brand of coffee? Would H. O. Davis, erstwhile executive and producer in the motion picture business, permit, in his present capacity as editor of The Ladies' Home Journal, the use of a line beneath the name of a prominent author, to the effect that the author used a certain massage cream?

Suggests Action by Reviewers.

"An exhibitor told me yesterday that twice within a week he has shown pictures featuring well known stars, and released as special productions, which contained convenient advertising by big concerns. Another theatre owner showed me a slide, sent him by an exchange as part of the advance work on a special he had booked with a popular star. At the bottom of the slide, so arranged that it could not be cut off, was a line stating that the star used a certain brand of coffee, which is regularly advertised in the national magazines.

"It would behoove the trade papers to instruct their reviewers to watch every production they see for purposes of criticism, and to state in their reviews whether or not the pictures contain any form of unfair advertising. This, at least, would serve to warn exhibitors in advance, and it would put an effectual check on the practice. There are a number of exhibitors in New York State who would subscribe to any medium which would tell them honestly whether various releases classified as entertainment had been sold out to advertisers."

Henry Alvah Strong Left More Than $16,000,000

THAT Henry Alvah Strong's faith in George Eastman's inventions was well rewarded is shown by the fact that the appraisal of Mr. Strong's estate discloses more than $16,000,000. When George Eastman was a young man with a great idea and no money, it was Mr. Strong who decided that Eastman was the sort of a man who would make good and consequently sold out his harness business to raise $10,000 with which to back Eastman. Mr. Strong was president of the Eastman Kodak Company. He died a few months ago.

Julius S. Wile and Walter S. Hubbell have just completed an apraisal of the Strong estate and filed it with the Monroe County Surrogate Court. The gross estate is valued at $16,052,408.77, and the net value of the real and personal property is $15,062,880.75. It is believed that Mr. Strong was at one time worth many more millions, because some years ago he lost control of the Eastman company when he sold a large block of his stock to recuperate losses on western mining investments.

The transfer tax statements show that he invested his estate in over half a hundred utility companies in New York State, in stock of most of the large railroads and oil companies of the country, manufacturing companies of almost every description and a number of small investments in comparatively obscure firms. He invested $25,000 in bonds of the Russian government. Nearly $1,500,000 is in Liberty bonds. His stock in the Eastman Kodak Company is valued at $7,652,350, of which $416.000 was in preferred stock.

Theatres for sale; theatres for rent, and theatres wanted by live managers are listed very frequently in The World's Classified Advertising Department.

Keeping in Personal Touch

By Sam Spedon

L. STEWART, of Atlanta, director of publicity for the S. A. Lynch Southern Enterprises was in New York on January 3 and 4 in conference with S. A. Lynch and Y. F. Freeman, S. A. L. Enterprises, who are sojourning in New York for about ten days, before returning South.

* * *

Hugh Thompson, after completing his work as leading man in the Arto production, "Cynthia-of-the-Minute," will spend ten days vacationing at Miami, Fla., when he will return East.

* * *

L. D. Lyons, representing Robertson-Cole at Washington, D. C., has been spending a couple of weeks in New York, visiting his immediate family and calling on his many friends. Mr. Lyons formerly represented Fox at Washington. He say "the capital city was never more prosperous, they can't handle the business."

* * *

O. W. Biarmer, secretary and manager of the Unista Film Manufacturing Company, Inc., of Bayonne, N. J., was in New York last week. Mr. Biarmer is associated with David Horsley and C. F. Pope in labratory work. Their plant is equipped with all the modern paraphernalia and facilities, including a thoroughly up to date studio, for handling every phase of commercial work, printing, developing and projection departments. The plant is located in the Horsley studio, which has been thoroughly renovated and remodeled.

* * *

John F. Pryor, W. M. Snead, R. D. Craver, M. P. Cobb, E. Lea, Harry Lea, Gordon Tuggle and Edmund Rosenstock, exhibitors from Virginia and nearby states, were in New York over the holidays. They saw the old year out and the new in, with all the old time trimmings and kept open house to make everybody happy and welcome—we enjoyed calling on them. The same party will make an automobile trip to New Orleans, attending the Mardi Gras on February 5 and proceeding thence to the Coast to visit all the studios at Hollywood and vicinity. It behooves the managers to give them a hearty welcome and make their visit a memorable one. They all belong to the F. F. V. and the best of them.

* * *

Juanita Hansen, who recently arrived in New York from the Coast to begin a Pathe serial, is frequently seen on Fifth avenue replenishing her wardrobe. She is occupying the studio apartment formerly occupied by Texas Guinan.

* * *

William C. Lentel, author of the Pan Alley series, produced by Fox, is about completing two scenarios for Fox, that are said to be something sensational.

* * *

James B. Kelly, formerly special representative for Universal and special sales manager for Hallmark, has been appointed manager of the Buffalo office of the United Picture Theatres of America.

* * *

Robertson-Cole has absorbed all the Hallmark exchanges throughout the United States.

* * *

Charles Giblyn, who recently resigned from the Famous Players, it is rumored, will very shortly announce connection with a new organization.

* * *

Sydney Abel, of Fox, who went to England a short time ago, will make a tour of the entire continent before returning to America. Mr. Abel went abroad to confer with Fred Madaunt Hall, who took over the Fox London office, succeeding Ernest Reel.

* * *

Eddie O'Harra, studio reporter for the Marshall Neilan Productions, went to Bear Valley with Marshall Neilan, Margery Daw, Matt Moore and other players to take a few scenes in the snow clad country. A snow storm came on and they were detained for two days with only a limited supply of provisions. The incident was wired to Pete Smith in New York, but he was afraid to use it for fear it would be interpreted as a press story. We happened to see the telegram and we thought it was a good one on Pete and too good to be discarded.

* * *

C. C. Johnson, secretary of the United Picture Theatres, left for Chicago on January 5. From there he will go to Pittsburgh to address meetings of the local boards to talk over plans of the ensuing year.

* * *

Gramie and Lewis, formerly of the accountant department of the Famous Players-Lasky, took over the Boston Theatre at 7 West 110th street, New York. It has been entirely remodeled and decorated.

* * *

A. L. Kahn, of Kansas City, state rights buyer and manager of the Crescent Film Company and Sam Werner of the United Film Service, of St. Louis, were in New York the week of January 5. They both said that their business was hampered for ten days during the coal strike, but since it has been settled, it has come back strong and business was never better. Messrs. Kahn and Werner were actively engaged during their stay in buying new pictures for their territories.

* * *

Irving Green, formerly with Paramount and International, is now in the exploitation department of Pathe. He will edit a special exhibitors' service organ.

* * *

Frank Spellman, amusement manager for Kearns Dempsey, leaves this week for the Coast. He will Visit many of the Pathe exchanges en route.

* * *

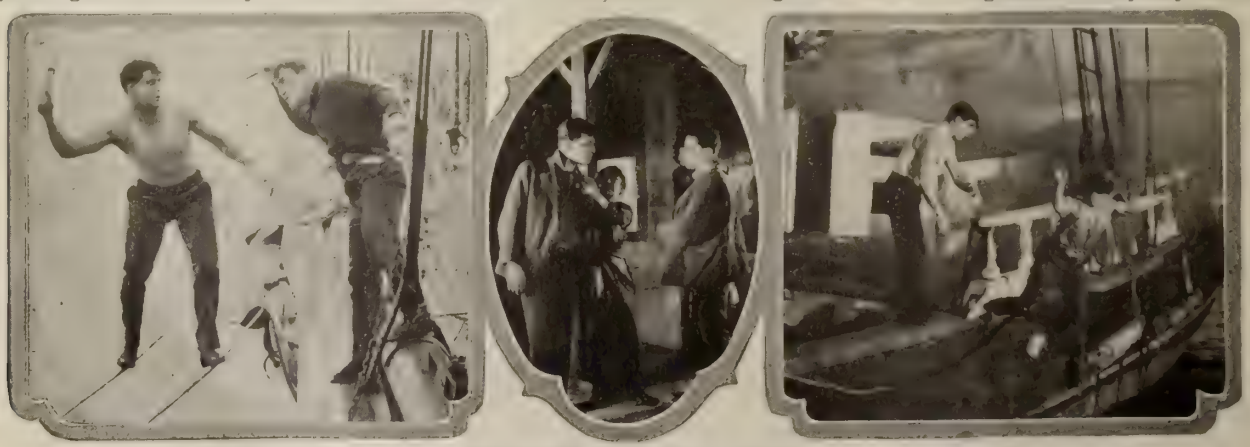
Bill Raynor, New York exchange manager of the Pathe, is on the sick list with a severe cold. He hopes to be back at his desk by January 12.

* * *

J. M. Schine, of Gloversville, N. Y., proprietor of the Hippodrome Theatre in that city, was in New York on January 5 and 6. He added his testimony to the general prosperity of the industry.

* * *

Irving Cohn, until recently with Charles R. O'Reilly as manager of the Sixty-Eighth Street Theatre, New York, is now located at the North Star Theatre, 106th street and Fifth avenue, as manager of one of Sydney S. Cohen's houses. Mr. Cohn left Mr. O'Reilly by mutual arrangement with Sydney Cohen.



Avast There, You Salt of the Earth (and Sea) Exhibitors! Here's George Walsh in "The Shark."
George is a shark at the action stuff, as you know, so get set for this new Fox release.

With Well-Known Film Folk

W. H. Linton, treasurer of the New York State Exhibitors' League and proprietor of theatres at Utica, Little Falls and New Amsterdam, N. Y., was in New York the week of January 5. In the Spring Mr. Linton will entirely remodel and redecorate his Hippodrome Theatre at Utica, N. Y.

* * *

Eugene O'Brien, of the Fox publicity department, took unto himself a wife on Christmas day. The publicity department presented him with a service set.

* * *

Harold Rodner, United Theatres exchange manager at Detroit, is now engaged in special exploitation work for the same company in the New York exchange.

* * *

J. Searle Dawley, directing "The Harvest Moon," starring Doris Kenyon, is assisted by his brother Bert Dawley, acting as the well known director's cameraman.

* * *

Ira Arronson, special repesentative at Pittsburgh for the United Theatres, was in New York over New Year in conference with the home office.

* * *

C. A. Meade, of the C. B. Price Co., Inc., has closed with J. A. Schuchert, of Buffalo, for the state rights of "The Log of U-35" for Northern New York.

* * *

John J. McInerney, attorney for the New York Exhibitor State League, was stopping at the Hotel McAlpin during the week of January 5.

* * *

C. A. Willat leaves for the Coast on January 12 to produce a special feature under the direction of his brother, Irving Willat. Mrs. C. A. Willat leaves for London, England, on January 28 to visit her grandmother, mother of the late William T. Rock.

* * *

L. E. Ouimet, president of the Specialty Import Company of Montreal, was in New York, January 5 and 6. He has just closed a contract with the Anglo-Canadian Picture Plays, Ltd, to handle its production in Canada. This company is made up of a number of English capitalists who are exploiting the products of fourteen English producers who are putting their pictures on the American market. Mr. Ouimet will return to Montreal this week and will take his family to California where they will spend the winter. He will not remain there with them, but will return to Montreal.

* * *

H. Johnston has been appointed the New Jersey representative of Robertson-Cole and H. A. Fuld has been made the Brooklyn representative.

* * *

F. Goldfarb has been appointed manager of the New York exchange for Robertson-Cole and C. H. Rosenfeld assistant manager.

* * *

Edward Sedgwick, of the Fox scenario department, has been blessed with an addition to his family. She is called Mary Ellen Sedgwick. Happy New Year to Mary Ellen and all her family.

* * *

James Goebel, of the Autographed Films, will leave for Wyoming and Far West to photograph the remnants of Indian life in that territory. He will leave about the middle of January.

* * *

T. E. Letendre announces that he has launched out for himself in theatrical exploitation and publicity, with offices at 574 Fifth avenue. T. E. was always an ever ready help and we wish him a prosperous and happy New Year.

* * *

L. P. Langford, secretary and treasurer of the Wisconsin Theatre's Supply Company, has an abiding belief in his mascot, the office cat, to whom he is pleased to credit all his success and prosperity.

* * *

Owen McKivitt, manager of the Bijou Theatre, is the man made famous in Racine, Wis., by using a steamship hauser for keeping the crowds back in his lobby.

* * *

E. H. Ryan and John Pretain, late of Seattle, of the American Film Company, make a great team in "Americanizing" their territory.

* * *

The Professional Women's League will hold a ball at the McAlpin Hotel in New York on January 22. Elsie Janis, who is a member, will lead the screen stars who are expected to attend.

* * *

Moe Kerman has been appointed manager of the New York exchange of Tyrad Pictures, Inc. Kerman resigned as assistant manager of Realart's New York territory to take over his new duties. He was formerly manager of the United Picture Theatres' Albany office and is well known to the local exhibitors, having operated a chain of theatres in Brooklyn for a number of years.

* * *

E. A. Eschman, Chicago exchange manager of Pathe; W. B. Frank, special feature salesman for Pathe at Indianapolis; W. S. Wessling, Southern district representative; Frank Rogers, central division manager; B. M. Moran, branch manager at Albany; H. R. Calloway, star salesman of Cincinnati; M. G. Kronacher, of the New York sales force; Phil Ryan, assistant sales manager of the New York office, and Elmer R. Pearson, special feature sales manager, were all in conference with Fred C. Quimby, general sales manager, at the Pathe home office in New York, the week of January 5. They all report a top notch business and general prosperity throughout their territories.

* * *

Frank J. Rembusch, of Indiana and the United States at large, secretary of the Motion Picture Exhibitors' League of America, Inc., dropped into New York on the morning of January 5 just as he promised in a telegram sent the previous week he would do. The Hoosier exhibitor was enthusiastic over business conditions in the country where his theatres are situated. During his three-day stay he met up with Peter J. Schaefer and Ernest H. Horstmann, and at last accounts had an appointment to meet William A. Brady, president of the National Association. If Frank keeps his word—and he's strong on that sort of thing—he'll write us a note next week telling of some of the things that came under his eye in New York.

Why Stop at Avenue A, Jim? You Should Go Down the Whole Alphabet.
Jim Corbett adding joy to life in his Universal feature, "The Prince of Avenue A."

Cradle Rocking for an Infant Industry

Glancing Through Moving Picture World Ten Years Ago

THE issue of Moving Picture World dated January 15, 1910, would not create much of a sensation in these days of motion picture trade journalism—but its "sinews of war" department was, nevertheless, representative of the biggest and best advertisers in the business. News was much scarcer than adverts—and "stories of the films" was the fattest of all sections of the work.

Pictures of movie actors were due to *"bust out in the lobby"* of picture theatre via Kalem's offer of a frame of 'em for $16, f. o. b. lobby. The World gave a whole page, illustrated with a cut of the frame, to a description of the innovation, while Kalem was content with a quarter-page advertisement on the subject.

"Brighten the (Lobby) Corners."

"No amount of banners or posters will give a lobby the class and attraction of this frame. *It will draw the best people to your house."* So spake Frank Marion in the Kalem announcement.

Tracing back over the intervening years, it may be contended that "the best people" would never have seen photoplays had it not been for Kalem and its frame of actors! Latter-day exponents of the art might give you an argument—but when they do read 'em that Frank Marion assertion *and see if they don't shrivel!*

"Music hook-ups," so fashionable in modern cinemas, were vogue ten years ago via the song slide. Many firms were busy on the "illustrated song" job and there were opportunities to "hook" the pleasant little ditty *"My Irish Prairie Queen"* (North American Slide Co., Philadelphia) with *"The Life of Moses"* (Edison release).

Incidentally, "Moses" was in many parts, advertised separately.

In those days famous composers didn't write songs especially for photoplays, and the "exhibitor" had to take chances on glass slide exploitation. *But the "music hook-up" got its start thusly though crudely.*

"The Tide of Fortune" Rising.

"Two 'Imp" Releases a Week! Then Three! And Then Four!" was the R. H. Cochrane heading to a Laemmle advertisement announcing "The Tide of Fortune." Universal now considers it a poor week when they don't issue that many in a day, no doubt.

Explaining the story of "The Tide of Fortune," the advertisement says: "It tells the story of the ups and downs of a rich family and proves that in some cases the black sheep turns out to be the bell cow." Thus you will observe that R. H. C. was, even then, such a good advertising man that he could *turn a sheep into a cow by the magic of his word-building. And look at all the practice he's since had in ten years!*

Sam Bullock, Fight (Picture) Promoter.

Your old friend Sam Bullock was manager of the Lake Shore Film and Supply Company of Cleveland, advertising the Johnson-Ketchel fight pictures to beat the band—"booking with licensed exhibitors only." Sam is still in the "fight" business—*keeping" the screen safe from Damnadvertisers,"* so to paraphrase.

Motion pictures of the wine industry for lecture purposes were made at Wahtoka, Cal., under direction of Horatio Stoll, secretary of the Grape Growers of California. Writing on the day after the Supreme Court had declared "2.75" an illegal fraction and ten days before the Constitution becomes Constitutional, one feels that this story might better be cut short—*even the old Underwood is choked with greasy tears!*

"Discovering" Pictures for Advertising.

Elsewhere, and for some time, much is being said about using the screen for advertising. Out in Wahtoka, Cal., ten years ago, they were awakening to the propaganda of the photo-screen. "People in Fresno and other counties," said Secretary Stoll, "have not realized up to this time *the value of moving pictures for advertising purposes."*

Shades of Watt Rothacker; ditto Harry Levey, et al! If Wahtoka was slow, ten years ago, everybody from Hostetter's Headache Bitters to Paruna Baking Liquids are away out in front, just now. Ask Sydney S. Cohen if they ain't (*even if that is bum and colloquial English*). And as for Alfred S. Black, *"he'll say so!"*

Exposing Trick of Film Producer.

Our own G. P. Von Harleman, of Chicago, took a trip to George K. Spoor's studio and wrote a stickful on a "marvelous stage setting" Essanay had completed. "We have a story in the making," said Mr. Spoor, "with two or three summer scenes, and as it is impossible to make the picture out of doors we have built a little summer scenery inside the studio."

Just about there started *the deceit producers have since practiced on the public to an amazing extent.* Rainsorms from the city water-works, sunshine from kerosene, whirl-winds from Typhoon fans, and "sich-like" chicanery has gone on to a tremenduous extreme from the "Summer scenery" start at Edgewater, near Chicago, when a painted drop was made to bloom as the flowers around the State House in Sacramento.

William ("Daddy") Paley.
One of the first infants in the industry. The first man to shoot motion pictures. Now technical expert with National Film.

Days of Struggle and Travail.

Regular weekly releases made on Wednesday were promised by the Actophone Company to be made in "the large plant of the defunct Cameraphone Company." *Take down your Chinese mathematical frame and figure how many producing firms have "refuncted" since* 1910!

The Pantograph Company made its first release. The Phoenix Company announced "The Celebrated Case"—a double reel!

Pilar-Morin Gets Into Pictures.

Edison announced the engagement of Mme. Pilar-Morin to play the name-role in "The Japanese Peach Boy." Her Edison release, "Comedy and Tragedy," was accredited with being the greatest work in film pantomiming the industry had known up to them.

And why not? Pilar-Morin was the greatest artist France has ever sent to our shores—pantomimist, we mean—and she later was David Belasco's greatest "Mme. Butterfly." Incidentally it was rare, in those days, to mention a star in films—*the title was the thing!*

Vitagraph's "Home Talent" on View.

Vitagraph gave a dinner to friends and 200 employes, January 8, 1910. Over 600 guests were invited to be entertained at (a) dinner, (b) vaudeville, (c) dance and (d) a "general good time." Here's the program as devised to introduce the arts and sciences of the Vitagraphists:

1.—*A Reel of Vitagraph Pictures*:
A surprise for everyone.
2.—*Baritone Solo.....Signor Corroccini*
3.—*Comedy Sketch*
Florence Turner and Maurice Costello
4.—*Dramatic Reading.....Bill Phillips*
5.—*Songs and Cartoons.....Sam Spedon*
6.—*Magic and Mystery..Albert E. Smith*
7.—*Irish Sketch*
VanDyke Brooke and William Shea
8.—*Soprano Solo.....Madam St. Loup*
9.—*Cohen at Greenfield.Walter Ackerman*
10.—*Monologue and Nonsense*
J. Stuart Blackton
11.—*Vitagraph Review*
Vitagraph Stock Company
12.—*Vitagraph Photoplays*

An enjoyable time was had by all. *Rather interesting bill, eh wot?*

Film Prognosticates Air War.

Among the films announced for release in 1910 was a work of Charles Urban entitled "The Battle in the Clouds." The description: "A graphic picture illustrating what may occur when the airship is sufficiently perfected to become an engine of destruction, which some of its devotees believe is possible." *Probably those who saw the film looked upon it as high class comedy.*

At all events this present scrivner sat in a London Music Hall (in 1913) three years after the Urban release and witnessed a sketch called "War in the Air" while *Londoners laughed right out loud* at the sensational goings-on, as London was "bombed and burned" on the Palladium stage. *But the "Nero's" who fiddled in the orchestra pit didn't have time to laugh.*

If you are concerned in what Moving Picture World, January 22, 1910, contained—get next week's issue. W. K. H.

Rubbernecking in Filmland

Nature Looks Her Best As West Coast People Celebrate Warm Christmas

By Giebler

CHRISTMAS week and as warm as toast, and everybody feeling just about as crisp and as full of snap as a piece of toast that has been left over from day before yesterday's breakfast.

The thermometer has been dallying between eighty and eighty-five for the last ten days and a couple of time it flirted around and came as near as three points of making a date with ninety.

"Seeing" Things.
ZaSu Pitts and Claude H. Mitchell, star and director of Brentwood's "Seeing It Through."

Of course the weather is wonderful. Recent arrivals from the East are full of "wonderfuls," "glorious's," and "did you evers!" And even those of us who have been out here two or three years stop saying our prayers for enough cool weather to put a little pep into us, to admit it when we are pressed.

A lady tourist called the turn on the weather not long ago when she said, "If one stays in California long, one gets the ong-wee."

I'll say they do, and the trouble is that it is so hard to find anything to take for the "ong-wee" nowadays. Outside of that, the weather in West Coast Filmland is all that it is cracked up to be.

Nature Never More Beautiful.

The mountain laurel is in bloom and the foothills never were more beautiful. If I were an artist I'd paint a picture of 'em if I had to use my other shirt as a canvas. The almond trees are full of milk-white blossoms; the olive trees are as green as green can be, and the boles of the walnuts glow like dull silver in the moonlight.

Our trees are at their best, out here, in the winter time; only the sycamore loses its leaves, and there are not many sycamores. The live oaks are scattering their seeds on the lawns. The peppers are festooned with long, grape-like clusters of red berries; the air is filled with the spicy odor of eucalyptus acorns and camphor leaves, and every vagrant breeze that blows brings us the sweet scent of orange flowers from the citrus orchards—and all the comedy lots are full of beautiful one-piece suit bathing girls.

It Was a Merry Christmas.

Christmas passed with much merriment. Filmland had many parties and gatherings—too many to be enumerated here. The cafes and dining rooms did a roaring business, and thanks to the "bring your own" rule, things were not absolutely arid in spite of the drought. If there was a sad note anywhere in the festivities it came with the thought that even cellars have bottoms and the knowledge that every gulp brought the gulpers one step nearer to Adam's ale and soda pop for liquid nourishment.

Christmas was good to me. I got a tie, an ash tray and some socks from Santa Claus; engraved and embossed cards from Marshall Neilan, Allan Dwan, Lew Cody, J. Hesser Walraven, Si Snyder, Tom North, Jim Hoff of Ours, and many others; a beautiful poem about a lady's picture from Harold Bell Wright, written by Harold himself; and to brim the cup, a set of signed photographs from the Sennett Beauties, including Charlie Murray and Ben Turpin.

Levino Plays Santa Claus.

There was much gift giving and receiving in the colony. It would take too much space to print a complete list of the presents, but mention should be made of the almost new dark green automobile that Albert Shelby Levnio, of the Metro studio, presented to a total stranger one evening during the festive season while Albert and his better half were calling on some neighbors.

Mention should also be made of the Pathe camera that Henry Lehrman bestowed on some person or persons unknown who called at the studio during the stilly watches of the night to receive the gift.

Taking it by and large, Filmland is happy and busy.

I visited the Brentwood plant and found it a regular ant-hill of activity and all cluttered up with hand-picked atmosphere diked out in soup-and-fish, diamonds and decollette.

Kolker Teaches Politeness.

Henry Kolker was making a play called "The Third Generation," with three magnificent sets representing the lobby, grand staircase and the diamond horseshoe of the big opera house in New York. Mr. Kolker was working on a big scene showing the audience coming into the house and going to their boxes.

Henry made the bunch of atmosphere act like real society folks. The gents bowed and scraped and some of them reared back so far that their long-tailed coats almost swept the floor, and the ladies peacocked along in their fine feathers and furs and held little receptions here and there in the lobby and on the staircase. It was all very fine.

Mahlon Hamilton is playing the lead in the picture and Betty Blythe and Betty Brice are the leading feminine support. To keep you from getting those two names mixed up, as I did at first, Betty Bryce is the lady we used to know as Rosetta Bryce when she was on the V. L. S. E. program a while back.

ZaSu Not Zasu.

In addition to Mr. Hamilton and the two Betty's, Jack Pratt, who is Miss Bryce's other half in real life, Fred Kelsey, Joseph Swickard, Edward Cecil, Arthur Redden and little Peggy Cartwright, two clever kids, are in "The Third Generation" cast. I also saw Claude H. Mitchell and ZaSu Pitts, who

One Caption We Don't Have to Worry Over.
Everybody's glad to see her. These are the very latest views of "America's Sweetheart" taken as she completed "Pollyanna," her first United Artists' production.

insists on having her name spelled with an upper case S in the ZaSu.

Mr. Mitchell had just finished making "Seeing It Through" with Miss Pitts in the lead, supported by Mayme Kelso, Edwin Stevens, Henry Woodward, W. H. Bainbridge, Frank Hayes, Julanne Johnston, Frankie Raymond, and last but not least (to pull an old one) Hughie Mack.

Brentwood is a pleasant place to visit, everybody around the works is so human. Leroy Haynes, one of the big bosses, came out on the stages and helped me visit.

Mr. Haynes is one of our producers who has a sense of humor and does not take himself seriously. Of course a producer or any one else who has a sense of humor could not take himself seriously, but unfortunately many of our leading lights in the production end seem to be lacking in funny bones.

Universal City a Revelation.

At any rate, Mr. Haynes is "clever." That's a word they use in the Ozark Mountains in describing anybody who is friendly and neighborly, and it fits Haynes to a T.

Another day "Mack" MacArthur, the pilgrim from the East, rubbered around with me.

We went to Universal to pay our respects to Carl Laemmle, but were unfortunate enough to miss him. We "rubbered" the works at U. City until Mack became a perfect exclamation point of astonishment at the immensity of the place. The weather being so good for location work, there were not many players on the lot, but we looked at a Mary MacLaren set, peeped in on Priscilla Dean making "The Virgin of Stamboul," talked to Eddie Polo, blew out a tire and watched a large colored man fix it, and had a real good time in spite of all.

That afternoon we visited John Jasper's new community studio, which is growing like a mushroom.

Gene Gauntier Returns.

Two companies are shooting at Jack's plant. King Vidor is working on his initial release for First National, and Syd Chaplin is grinding away on his second big comedy feature. A third company will be working at the plant next week, but no announcements further than the fact that Gene Gauntier is to play the leading part in the feature can be made at this writing.

Gene Gauntier! That used to be a name to conjure with in the old days. We speak of the old days as though it were a long time ago, when in reality it has only been a few years since Kalem was knocking 'em dead with Gene Gauntier. We had a long talk with Miss Gauntier; she is looking fine, and I see no reason why she can't come back and just about knock 'em dead again.

She told us she had been in Switzerland and other foreign parts, and that she had gratified the ambition of a lifetime by writing dramatic criticisms and pieces about the movies for a Kansas City daily during her absence from the screen.

Head of Norma

Norma Talmadge as she appears in her Selznick, "She Loves and Lies."

A Sunshiny End to the Day.

We dropped in at the Burston studio and met Kittoria Beveridge, a new lead for Burston pictures; then next door to Warner Brothers, and re-met Gilbert P. Hamilton, who is going to direct Helen Holmes in the new serial that Sam, Jack and Abe Warner, the "work and win" boys, are going to make, and J. P. Goodwin, an airplane driver who has seen much service with our Uncle Samuel, who is doing some fancy flying for the serial.

Then all of us went down to the little restaurant across the street from the Sunshine studio and had lunch. Mrs. Davenport (mother to Dorothy Davenport and mother-in-law to Wallie Reid), who works in Fox films, came over to our table and had a bottle of "Kwas," another name for spring water flavored with fruit juice and fizzed with carbonic.

Did We? Well!

And "Mother" Davenport being there, and looking like a good chaperon, Aline Griffith, Bess True, Norma Trentoni and Gladys Walton, four Sunshine girls, were emboldened to come over and have a little snack to eat with us.

Did we have a pleasant party? I'll say we did.

Exhibitors Booking "Blue Bird"

Taking advantage of the large amount of publicity which is being given all over the country to the coming visit of Maurice Maeterlinck and the National Blue Bird Campaign for Happiness, exhibitors are booking the Paramount-Artcraft picture, "The Blue Bird," which Maurice Tourneur made from the Maeterlinck play. These bookings are being made to coincide with the speaking dates of Maeterlinck in various sections of the country.

Church Gives Free Shows.

Feature pictures for the Sunday School children have been inaugurated by St. Philip's Cathedral in Atlanta and a motion picture machine has been installed by the church in the chapter house. Mary Pickford was featured in the first picture in "The Little Princess." F. R. Shaw, superintendent of the Sunday School, announced that pictures would be shown regularly twice each week through a booking arrangement with an Atlanta film exchange. No admission fee is charged and the children and their parents are invited.

Stable Prices in Building Materials Will Attend Great Boom in Spring

EVERYTHING points to a building boom of record scope for the coming spring. The New York Journal of Commerce has the best barometer, showing that the building activity for the spring will be above the best normal ever known in the prices of concrete ingredients, such as sand, gravel and crushed stone.

The contract prices issued show sand at $1.90 a cubic yard, as against 45 cents in 1912; $3.25 a yard for crushed stone, as against 85 cents in 1912, and a ratio for gravel the same as that for crushed stone.

Contractors are booking big tonnages of these and other building materials for future delivery.

Below is a list of nine theatres, costing a total of $2,035,000, which we add to our long string of "picture theatres projected":

Pasadena, Cal.—R. O. Kendall, W. M. Eason and W. C. Crowell are interested in theatre to be erected here, to cost $250,000

Rock Island, Ill.—Rosenfield-Hopp Company has plans by William T. Braun, 1602 Ashland Block, for reinforced concrete theatre, terra cotta front, to be erected at Third avenue and Ninteenth street. House will have seating capacity of 1,700; to cost $225,000.

Passaic, N. J.—A. M. Taylor Theatre Company has been incorporated with $100,000 capital by Alex M. and Charles H. Taylor to erect theatre on Main avenue.

Long Island City, L. I., N. Y.—Michael Glynne and James H. Ward, Alhambra Theatre Building, will erect theatre and store building on northwest corner Steinway and Grand avenues, to cost $200,000.

Akron, O.—A. Abramovitz, Raymond and Camel streets, has plans by Swvisky & Miller, 702 Peoples' Savings and Trust Building, for large moving picture theatre, store and apartment building, to cost $100,000.

Cleveland, O.—F. W. Staffield has plans by W. F. Caldwell for theatre and store building, to be erected at Sixty-first street and Detroit avenue, to cost $700,000.

Cleveland, O.—Euclid 102d Theatre Company, 623 Guardian Building, has let contract for one and two story moving picture theatre, 100 by 160 feet, to be erected on Euclid avenue and East 102d street, to cost $250,000.

Toledo, O.—Summit-Strand Company has been incorporated with $110,000 capital to erect large moving picture theatre on Summit street, with seating capacity of 2,000.

Pawtucket, R. I.—E. Turgeon, 86 Weybosset street, Providence, R. I., has contract to make alterations to three-story theatre for A. Spitz, 623 Misch Building, Providence, R. I., to cost $100,000.

Chicago News Letter

by Jas. S. McQuade

Selznick Tells of Americanization Work To Be Done by the Industry

L. J. SELZNICK, president of Select Pictures Corporation and of National Picture Theatres, Inc., accompanied by C. R. Seelye, general manager of the last-named organization, arrived from New York Sunday, December 28, and remained until Tuesday, December 30, when the return trip to New York was made. He was up to his ears in work connected with National Picture Theatres, Inc., during his stay, and it was given out that the results of his visit far exceeded his most sanguine expectations.

When seen at the Chicago offices of Select, Mr. Selznick was the busiest man I have interviewed for many a day. Whether it was from the desire to relieve his mind a moment or two from the pressing atmosphere of things connected with National Picture Theatres, Inc., or to take up a subject that interests him at the present time even more than enlarging the membership of the organization in question, Mr. Selznick immediately launched into a discussion of the recent meeting of representatives of the industry, called at Washington, D. C., by Secretary of the Interior Franklin K. Lane, at which a plan was worked out to enlighten the foreign element of the population of the United States on their good fortune in being subjects of Uncle Sam at this especial time. The plan in question aims at the Americanization of this foreign element by means of moving pictures, of one reel or at most two reels in length, fifty-two of which will be made by the various producing companies of the country, in which well-known stars will appear.

To Show Country's Opportunities.

"These pictures will show how it is possible for even the humblest man to be a success," said Mr. Selznick. "They will truthfully show the great opportunities in this country for every right-minded man, and that a poor rail-splitter, Abraham Lincoln, became one of the greatest presidents the country has had.

"I had the honor of being appointed chairman of the committee on distribution of these pictures and I am going to devote all my energy in seeing that they are shown in every city and hamlet in the country.

"I am already making a picture of the life of Lincoln, in which Thomas H. Ince will play that part. In this character he gained wide celebrity several years ago. The teaching powers of this picture will, therefore, be of lasting benefit, and no man of foreign birth, be he ever so ignorant of our language, can escape the convincing truth that this country is the best of all for a poor man, who is honest and who has the wish to better his condition.

Praise Work of Picture Men.

"During the Great War the moving picture men certainly did great work; but I do not believe that it has ever been recognized to the proper extent. In this case, with our able Secretary of the Interior Lane heading the enterprise, and with the various chairmen representing the producers, exhibitors and municipalities in support, we will be able to do even better work than during the war.

"This time our work will be recognized by the whole country, as a committee of the Senate and House of Representatives has requested producers, distributors and exhibitors to help out in the plan of Americanization of the people within our gates, who are ignorant of the real chances to better themselves which are offered in the United States.

"There is no doubt on my part when I say that producers, distributors and exhibitors will be able to make such a showing in this instance that the moving picture industry will be considered the greatest actor, outside the government, in this undertaking.

"It is because I feel this work is so important that I prefer to discuss it rather than my personal affairs in the business or the general conditions now prevailing, and I will appreciate it if you will devote your valuable space to this undertaking."

Mr. Selznick named the following as being chairmen of the various departments connected with the film Americanization campaign: Adolph Zukor, chairman of production; L. J. Selznick, chairman of distribution; Harry Crandall, of Washington, D. C., chairman of exhibition, and Major Pullman, Chief of Police of Washington, D. C., chairman of municipalities throughout the country.

Dr. Sam Atkinson Appointed Business Manager of A. A. A.

AT a joint meeting of the officers of the Allied Amusement Association and of the Chicago Theatrical Managers' Association, held Friday, December 26, in the office of the first mentioned organization, in the Consumers Building, Doctor Sam Atkinson was appointed business manager of both organizations by a unanimous vote. The Theatrical Managers' Association includes all the legitimate, vaudeville and burlesque houses in Chicago, forty-one in number, while the A. A. A. represents 375 picture theatres and all the exchanges and accessory supply houses.

Doctor Atkinson's chief duties will include the perfecting of the A. A. A. organization, the conduct of its business and the protection of its interests as well as those of the Chicago Theatrical Managers' Association, by legislative means or otherwise.

Doctor Atkinson has been manager of the Hoyburn Theatre, in Evanston, for three years. During the past six months he has been special representative for Universal in Chicago territory. In this field he has been exceptionally successful, and the severance of his connections, in order to take up his future duties, is much regretted by Manager Lesserman, of the Chicago office.

Fought Censor Bills.

While he had charge of the Hoyburn Theatre, Evanston, Doctor Atkinson took a prominent part in all matters affecting the welfare of moving pictures. In 1916 and again in 1919, he was prominent among those who fought against the passage of the state censorship bills brought up for passage at Springfield. In the fight against the censor bill of 1919 he easily took the lead, both in propaganda work and in a campaign of public speeches.

He ranks among the foremost platform speakers in the industry and is referred to—throughout Illinois and the country at large, as "the silver-tongued orator of the movies."

Doctor Atkinson's entrance into the moving picture field took place in this way. During the season of 1912-13 he

Dr. Sam Atkinson.

was lecturer for the National Rationalist Association. In his course of lectures he had several which dealt with the social significance of the modern drama. Because of his fearless manner in dealing with the stage plays, "Damaged Goods" and "Maternity," a warm friendship was formed between Richard Bennett and himself. As a result, he was requested to take charge of the first presentation of "Damaged Goods," in pictures, in Los Angeles, where he started the great censorship fight which led to the removal of the local censor board by the municipal authorities. Shortly afterwards he was instrumental in preventing the appointment of a state board of censorship in California.

Following that success he came East in the interests of producers, visiting and lecturing in over sixty of the leading cities throughout the United States.

Doctor Atkinson is held in high repute by all who know him. While strongly against the censorship of pictures, he is equally opposed to the making or screening of unclean pictures.

Picture Theatre Licenses Raised in Chicago for 1920

AT a meeting of the Chicago City Council, Monday, December 29, the license fees of theatres of all kinds, baseball parks, ice cream parlors, etc., were increased from 25 to 400 per cent. for 1920.

The loss of $7,000,000 in revenue through the closing of saloons is the cause of the increase, as the city must have sufficient funds to carry on.

The new license for theatres, including moving picture houses, is graded on seating capacity and admisison charge. For example: a theatre with a maximum seating capacity of 350 and an admission of not more than 25 cents, must pay a yearly tax of $200. For the same seating capacity and an admission of not over 49 cents, the tax is $250; for an admission of not over $1, the tax is $300, and for an admission of over $1, the tax is $1,000.

For a house seating not over 750 people, at the admissions cited in the former case, the tax is, in order, $250, $350, $400 and $1,000.

For a house seating not over 1,000, at the same admissions, in order, the tax is $300, $450, $500 and $1,200.

For a house of 2,500 capacity, at the same admissions, in order, the tax is $700, $800, $850 and $1,450.

Chicago exhibitors are satisfied with this license raise, seeing that they are largely benefited by the closing of saloons and that the city government must have sufficient funds to conduct the city's affairs.

Chicago Operators Want Another Raise in Wages

THE moving picture machine operators of Chicago have asked another raise in their weekly wage. They have decided that their minimum wage of $30 a week should be raised to $36.25 and that operators now receiving 90 cents an hour should be paid $1.25 an hour.

Local No. 110, I. A. T. S. E., has now a membership of 600, who are employed in moving picture and other theatres in Chicago. A meeting of the officers of the Allied Amusement Association with the officers of Local 110 has been arranged for Saturday, January 3.

Hill Publicity Man for First National in Chicago

WALTER L. HILL has been appointed publicity and exploitation representative for First National's product in Chicago, by Balaban & Katz. He took charge of his duties Tuesday, December 30.

For two years, Mr. Hill filled a similar position with the Famous Players Service in Pittsburgh, and immediately afterwards held a like position with Famous Players-Lasky in Chicago, for three years. He resigned the last position recently.

Mr. Hill is well-known in Chicago and tributary territory as an able and popular man in his line. This office wishes him heartily a continuation of his former successes.

"There Stumbled a Miner Fresh from the Creek"—
The village built by Director Charles Miller near the Canadian border for his "Law of the Yukon" for Mayflower.

Director Webb Host to Miss Binney and Company

AN enjoyable old-fashioned Christmas dinner was given in honor of Constance Binney at the Edgewater Beach Hotel, this city, at which were present the members of the entire cast in her second picture, "Little Miss Bythe-Day," and the members of the technical staff and their wives.

Director Kenneth Webb, who is keeping time with Miss Binney's movements while en tour with the stage success, "39 East," in order to take advantage of every spare hour to make scenes in her second Realart picture, "Little Miss Bythe-Day," was the genial host for the occasion. During Miss Binney's stay in Chicago, Mr. Webb has taken several scenes in her second Realart picture at the Essanay studio.

After dinner, talented entertainment was furnished by the host and his guests, and every one present voted the occasion a most delightful one.

Metro Uses Arizona Prison as Background for Picture

MORE like a modern hotel than a prison is the Arizona State Penitentiary, according to ten members of Bert Lytell's company filming "Alias Jimmy Valentine" for Screen Classics, Inc.

Arthur D. Ripley, the director, returned to the Metro studios in Hollywood, after five days at Florence, Ariz., and reported to Maxwell Karger, director general, that he had difficulty in locating barred windows at the prison for scenes of the Paul Armstrong crook play.

Besides taking pictures inside the prison, Mr. Ripley gave a special presentation of Nazimova's Chinese spectacle, "The Red Lantern," before the prisoners and officials.

Permission to use the Arizona prison as a setting was granted by the warden to David Thompson, production manager for Metro.

The filming began at the studios with scenes in the warden's office in Sing Sing prison. As it was necessary to have real prison atmosphere, the company made the trip to Florence.

Besides the director, Vola Vale, the leading woman and Sol Polito, the cameraman, the following members of the company made the trip: Nate Watt, Jack Huddleston, Ben Critchley, Marc Robbins, Mrs. Mayon, Clyde Dunbar and Frank Williams.

"In Search of a Sinner" Completed.

Constance Talmadge's fourth First National picture, "In Search of a Sinner," from Charlotte Thompson's story of the same name, is now being cut and titled by Director David Kirkland, John Emerson and Anita Loos, and is expected to be ready for distribution through the First National Circuit some time in March, following the third First National, "Two Weeks," directed by Sidney Franklin, which will have its initial showing this month.

Covering "The Coast" News Field

By A. H. Giebler

Tourneur Moves to Universal City.

THE offices and personnel of the Maurice Tourneur Productions, Inc., will be moved from the Goldwyn studio at Culver City to Universal City early in January. Mr. Tourneur will increase production activities during 1920 by adding two more working units for the making of Tourneur Productions. No announcements have been made as to who will be co-directors on the new pictures, nor the players who will be featured.

Bayard Veiller Writes for Ince.

Bayard Veiller, noted playwright and dramatist, has contracted to write stories for the screen to be produced by Thomas H. Ince during the coming year. Mr. Veiller is the author of "Within the Law," "The Thirteenth Chair," and other successful plays that have been transferred to the screen.

Youngdeer Back from France.

James Youngdeer, motion picture producer, who has been in France for the past few years, directing pictures for Pathe, has returned to Los Angeles to begin production on a new feature soon after the first of the year. Miss Rita Nunn, new to pictures, will be the leading woman and several Indian girls belonging to the Creek tribe are members of the film company.

Lewis to Produce in West.

Edgar Lewis, who has produced a number of screen successes during the last few years, has come to Los Angeles as an independent maker of film features for distribution on the Pathe program. Mr. Lewis, just before coming west, had completed "Other Men's Shoes," which will be the first release of the new series, and which was made entirely in the East. Production on the second of the features will begin at once, as Mr. Lewis brought his entire technical staff with him from the East.

Max Linder Back.

Max Linder, famous French film comedian, arrived quietly in Los Angeles last week and established his residence at the Beverly Hills Hotel with his interpreter and business manager, while he considers the offers he has received to affiliate himself with various film manufacturers, or whether to strike out by himself as an independent producer. No announcement as to his plans have been given out by the comedian.

Bessie Love Backer on Way West.

Andrew J. Callahan, who represents the group of Chicago capitalists back of the Bessie Love Film Company, is on his way West to complete the arrangements of the company and to get the first production under way. Miss Love is to be an actual member of the company, and will aid in the selection of high class stories by popular novelists for her screen productions.

Polo Now Directing Himself.

Eddie Polo, who is now in the fifth episode of "The Vanishing Dagger," at Universal City, has taken over the directorial end of the production and expects to finish one episode a week until the serial is completed. The story of "The Vanishing Dagger" was written from ideas and suggestions of Polo's, and scenes that were made on his recent European trip are being incorporated in the action. Upon completion of the serial, which will probably be some time in March, Polo and his company of players are scheduled to sail for South America, where another eighteen-episode thriller will be filmed.

National to Build Apartment.

The National Film Corporation of America, with headquarters in Hollywood, is planning to erect an apartment building on a site already secured, to house the employes of the studio. The building will contain thirty apartments, of one, two and three rooms, and each apartment will be completely equipped with housekeeping facilities. There will be no profiteering in rentals, according to I. Bernstein, production manager of National, who conceived the plan, as the monthly charge to tenants will be computed at 7 per cent. on the total investment.

New Show House for Glendale.

A new theatre is being proposed for Glendale, California, by Dr. N. C. Goodno, a retired physician who came to California from Philadelphia several years ago, who has purchased 75 feet frontage by 124 feet in depth on Brand Boulevard near Broadway, on which he will erect a theatre. W. A. Howe, a son-in-law of Dr. Goodno, will manage the theatre, which will have a capacity of 1,400.

Ray Loses Foreclosure Suit.

Judgment was given for the defendant in the suit of Carl Ray against Thomas Eynaston to foreclose a mortgage on Ray's Garden Theatre, in Judge Shenk's court recently. Eynaston claimed that he had lost the savings of years in the theatrical venture, and that he had leased the theatre upon the supposition that its weekly returns amounted to $200 or over.

Judge Upholds Romayne.

H. Y. Romayne, who was charged with issuing fictitious checks by former employes before Judge Brown, has been declared innocent and the suit dismissed. Testimony at a preliminary hearing showed that the bank on which the checks were issued had granted credit to the film company, and that through a misunderstanding between the bank officials the checks were returned.

New Director of Publicity at Ince.

Hunt Stromberg, formerly with the Select Pictures Corporation in New York, arrived from the east last week to assume the office of director of publicity at the Thomas H. Ince studio at Culver City.

Karger Announcement Premature.

Maxwell Karger, about whom a story was published last week to the effect

"Forbidden" Means Little: Reminiscent of the Garden of Eden.
Showing Clara Kimball Young and Conway Tearle in "The Forbidden Woman," an Equity production.

that he would soon begin producing Maxwell Karger Productions, states that the announcement was premature, as his plans are indefinite as yet, and that in all probability he will be at Metro's Hollywood studio as director general until spring.

Contract Let for Film Exchange.

The contract for the construction of a one-story brick building at 812 South Olive street, to be occupied by the Pathe and Realart exchanges, was let last week. The building, which will have a mezzanine floor, and fireproof vaults, will cost about $24,000, and has been leased for long terms to Realart and Pathe for distribution offices.

Four Ince-Vance Films Next Year.

Louis Joseph Vance, novelist, will write four stories during the coming year which will be produced by Thos. H. Ince, and which will be known as the Ince-Vance Productions. Mr. Vance was a producer himself several years ago for the Paramount program.

Burglars Get Camera and Equipment.

A Pathe camera and valuable camera equipment were stolen from the Henry Lehrman studios in Culver City on the night of December 27. Among the accessories taken were lenses, pigskin camera and magazine cases, five magazines, iris and view finder, cranks, tripod, and other equipment.

Lehrman Property Attached.

Harry Sherman has obtained a writ of attachment against the studio and other property owned by Henry Lehrman for alleged breach of contract and failure to pay for Sherman's services in selling and exploiting photoplays to be produced by Lehrman.

Stowell's Body to Be Sent Home.

The body of William Stowell, Universal actor, who was killed in the Congo, is to be brought back to Los Angeles for burial, according to Tarkington Baker, of Universal City.

Can't Bear to See Her Die.

Lloyd Hamilton and Virginia Rappe in Henry Lehrman's first comedy for First National, "A Twilight Baby."

Studio Shots

MARY MILES MINTER was one of the chief attractions at the opening of the new Loring Theatre at Riverside, Cal., where she made a personal appearance on December 27.

George Irving has arrived from the east to produce "The Children of Destiny," at Brunton for the Selznick-Lawrence Weber Company, with Edith Haller in the featured role.

Al Green will direct "Blind Youth," from the play by Lou Tellegen and Willard Mack, for the Selznick Pictures Corporation, with Walter McGrail and Beatrice Joy in the leading roles.

George Melford has begun the actual filming of "The Round-up," in which Roscoe Arbuckle is to play the part of the sheriff. Tom Forman, who wrote the scenario for the play, has an important role, and Mabel Julienne Scott is leading woman.

Bryant Washburn, with Wanda Hawley as leading woman and James Cruze as director, is working in "Mrs. Temple's Telegram," at Lasky's.

Mitchell Lewis, new Metro star, has gone to New York to spend the holidays, and will return about January 15, bringing his mother with him.

H. Thompson Rich, former editor of the Forum Magazine, is a new addition to the scenario department at Metro.

Neal Burns, National star, entertained eleven poor little youngsters—all he could cram in his big car—with a dinner and an automobile ride on Christmas day.

Roscoe Arbuckle and his manager, Lou Anger, have returned from New York in time for the preliminary scenes for "The Round-up" at Lasky's.

Christmas gifts of cash, to the amount of $2,000, were distributed among the employes of the National Film Corporation, by Capt. Harry M. Rubey, president of the company, on the day before Christmas.

H. H. Van Loan is planning to go to New York for the premiere of the Universal feature, "The Beautiful Beggar," of which he is the author.

Bernard F. McElroy has been engaged to act as the personal representative of Thomas H. Ince.

Mack Sennett will stage an elaborate presentation of his new five-reel special comedy, "Down on the Farm," in a San Francisco theatre on January 11.

Dorothy Davenport, who has not been seen in pictures for some time, is playing an important part in "The Fighting Chance," a Paramount-Artcraft production.

William Morris, Jr., son of the New York theatrical man, is in Los Angeles learning the motion business from the ground up. He is now on the first rung of the ladder, as assistant cameraman at Lasky's.

Milton Sills plays "Sandy" Varrell in Viola Dana's new Metro picture, "Eliza Comes to Stay."

Robert Brunton is planning to build a big theatre on Broadway—if he can find a suitable site not already occupied by a theatre.

Frank Keenan has completed a series of pictures for Pathe, and will leave for New York in a few days.

Elinor Fair, who went to New York upon completing a series of Fox pictures, has returned to the coast.

Lloyd Hughes is playing opposite Enid Bennett in "The Man in the Moon."

The cast in "Rio Grande," now being filmed by Edwin Carewe at Brunton, includes Rosemary Theby, Allan Sears, Hector V. Sarno, Arthur Carew, Adele Farrington and Georgie Stone.

Ruth Langston will play an important role in the Jack Dempsey serial.

Harry Van Meter plays the part of Tozer in "Judah," with May Allison in her current Metro-Screen Classic.

Jeanie MacPherson, photoplay author and scenarioist of the Lasky company, has returned from an extended visit in the east.

Bessie Barriscale and her husband, Howard Hickman, motored to San Francisco to spend the holidays.

Kittoria Beveridge has been engaged to play an important part in the next Louis J. Burston production.

Thomas Meighan, Kathlyn Williams and Lila Lee are cast in important parts in "The Prince Chap," a William De Mille production.

The Bert Lytell company has returned from a trip to Florence, Ariz., where prison scenes were made for "Alias Jimmy Valentine."

Syd Chaplin went by airplane to San Francisco to spend the New Year.

Col. W. N. Selig is having "Kazan," the James Oliver Curwood story, put in preparation for filming in the near future.

The Willaim Russell company, with Director Emmett Flynn, of Fox, have gone to Prescott, Ariz., for scenes in "Bruce of the Circle."

James Liddy, of the Christie Comedy forces, spent the holidays in San Francisco with his parents.

Mrs. Robert Johnson, scenario reader at the National studios, has resigned from that position on acount of ill health.

Gilbert P. Hamilton has been engaged by Warner Brothers to direct a new serial which will soon be made, with Helen Holmes as star.

Mary MacLaren's contract with Universal is about to expire, and Mary is being besieged by offers from other producers, according to reports.

The Charles Ray company has just returned from a week's location trip to Los Nietos, Cal., for scenes in "Homer Comes Home."

The Alice Lake-Metro company, now producing "Shore Acres," has gone to San Francisco for location scenes.

The Oregon University football team visited the Fox studio last week, watched the big circus picture being made and had their pictures taken with Shirley Mason and Madlaine Traverse.

Christine Mayo has been cast in an important role in the second of Marshall Neilan's independent productions.

Sig Schlager, publicity director for the J. Parker Read, Jr., productions, leaves for New York next week.

Lucretia Harris, a negro actress, is playing the part of Iris, the cook, in the "Edgar" stories, by Booth Tarkington, now being filmed at Goldwyn.

Viola Dana contributed a handsome trophy to be awarded in the marathon race held in Pasadena on New Year's Day.

Lois Wilson is leading woman for Robert Warwick in "Thou Art the Man," a Lasky production.

Tahitians Acclaim Triangle Pictures.

Triangle stars in Triangle productions are in great demand on the Island of Tahiti according to the manager of the Triangle exchange in San Francisco. The manager reports that natives on the little Pacific Island are partial to pictures bearing the Triangle trademark and after the last performance the exhibitors have a busy time carting away the bushels of pearl shells, which is the recognized medium of exchange.

The Triangle exchange manager is negotiating to supply the Tahitians with a six months' program but does not know what to do with the pearl shells.

The small advertisement is not to be despised—especially when it is an announcement in The World's Classified Advertising Department.

Presenting "The Strongest," Clemenceau's Masterpiece, Picturized by William Fox.
Renee Adoree, leading woman in the production, is seen in the center view.

Balaban & Katz Join Forces With Ascher Brothers in Big Film Deal

IMPORTANT changes in the complexion of the first-run theatre situation in Chicago and throughout Illinois are expected to follow the purchase by Balaban and Katz of the 50 per cent. interest owned by Jones, Linick and Schaefer in the First National Exhibitors Circuit franchise for that territory.

The transfer of the half interest in the franchise, said to be at a cost to Balaban and Katz of $250,000, gives that firm an equal main franchise partnership with Ascher Brothers for all First National releases in the state. This carries with it the first-run privileges for the Riviera and the Central Park theatres, owned and operated by Balaban and Katz, and credited by central western exhibitors as two of the finest motion picture houses between the two coasts.

Heretofore, the downtown theatres, including the Randolph, McVicker's and Rialto, owned and operated by Jones, Linick and Schaefer, have given first-run presentations to the circuit's attractions. Whether this will continue to be the case until the Capitol, with 5,000 seats, is completed by Balaban and Katz as their first venture in the "Loop" district is not explained by them.

Long Business Experience.

Meantime, it is freely predicted that there is every possibility of a change in the downtown first-run showings of First National attractions, which will give this preference jointly to the Riviera and the Central Park, with the theatres controlled by Ascher Brothers joining in an equitable arrangement of dates which will give even honors to the houses controlled by both interests. The firm of Balaban and Katz, which consists of Abe and Barney Balaban and Sam Katz, has been in existence about four years, but the individual members have been connected with the picture business in one way or another for nearly twelve years. Before they combined forces, the Balaban brothers, Abe and Barney, managed the Circle, the Ashland and the Madlin theatres in Chicago, while Sam Katz and his father managed the Wallace, Avon and Illinois. Barney Balaban was at one time connected with the General Feature Film Company and later he and his brother opened the Movie Inn.

It was in 1916 that the firm of Balaban and Katz as it now exists came into being. That was when plans were laid for the erection of the Central Park Theatre.

Seized Their Opportunity.

With the opening of the Central Park Theatre came their opportunity. The theatre is located at Twelfth street and Central Park avenue, on the west side of the city.

Here Messrs. Balaban and Katz decided to put into effect their pet ideas. However, there were many who predicted failure. The result was another example of the fact that the public does appreciate the best, for the theatre was soon drawing its patronage from all parts of the city and many suburbs.

After the Central Park was well established in its success, announcement went forth that Balaban and Katz were to construct an even more elaborate theatre in the most aristocratic section of the North Side.

Opened Riviera in 1918.

This was the Riviera, which opened in the autumn of 1918, a theatre with a seating capacity of 2,400, even more beautifully equipped than the Central Park.

However, the firm of Balaban and Katz considers these achievements as only a good beginning. Already plans have been completed for the erection of two additional theatres, the Tivoli, which will be located in the southern section of the city, at Sixty-third street and Cottage Grove avenue, which will be their first downtown venture.

The Tivoli will seat about 4,500, and the Capitol, to be located at State and Lake streets, near Marshall Field's store, will seat about 5,000. These houses will, if plans do not miscarry, be completed before the close of the present year. Balaban and Katz confidently state that these theatres will far surpass even the brilliant Riviera and that the proposed Capitol will rival the famed opera houses of the great European cities.

The purchase of the large interest in the First National Exhibitors Circuit marks the entrance of this firm into the distributing field. While they state that they will continue to give most of their attention to their exhibition activities, they are already co-operating with the local First National exchange, especially in the exploitation of the pictures.

All Seattle Turned Out to See Midnight Matinee

THE Coliseum and the Liberty, the two largest Jensen and Von Herberg houses in Seattle, offered a unique New Year's Eve midnight matinee. It consisted of pre-release showings of Charlie Chaplin's and Fatty Arbuckle's latest comedies, "A Day's Pleasure" and "The Garage," also the latest Mack Sennett, "The Speak Easy," as well as a rollicking vaudeville and cabaret act, "The Overseas Revue," in which thirty entertainers appeared on the stage. The admission price was $1.

Many of the tickets were sold for both houses as early as Tuesday, and when the performances began at 11.15 p. m., both houses were filled. It was a gay time for everybody. Seattle-ites have become used to looking for the next best thing on New Year's Eve, since they have had to be without "the warming fluid" for the past four years.

The first New Year's Eve midnight matinee ever held in Seattle was at the Coliseum three years ago. It was wild cabaret party, and people have been looking forward to them every year since. Other theatres are giving midnight matinees on their regular programs.

"Gamble in Souls" Press Book Ready.

All press matter, campaign books and posters on "A Gamble in Souls," the Thomas H. Ince production which Triangle will release on January 25, is ready for distribution to exhibitors. "A Gamble in Souls" promises to be one of the biggest and most profitable release issued by Triangle in its new series of recreated productions. The combination of Dorothy Dalton, William Desmond, Thomas H. Ince and Triangle is a rare one for any producing company to release in one feature. Each of these four names has box-office value and the combination should make a red-letter day for any wise exhibitor.

Showmen Demand Profits On Films Having Paid National Advertising

Minneapolis, Minn., Jan. 7.

MEANS for combating Sunday laws, burdensome censorship and usurpation or films by producers for advertising were devised by the Exhibitors' Protective League at a meeting in Minneapolis, Wednesday, January 7. Despite a severe storm, attendance was large from Minnesota, North and South Dakota, Iowa, Wisconsin and the upper peninsula of Michigan. Telegrams, telephone calls and letters from delegates all over the Northwest, unable to attend because of the heavy snow, were received, pledging support in league undertakings.

Data will be collected immediately by H. L. Mitchell, executive secretary, on the amount of advertising paid by national advertisers and sold to exhibitors by producers at regular rates. Charles W. Gates, of Aberdeen, S. D., president, announced:

"Contracts were drawn pledging members not to buy any films carrying national advertising for which payment is not shared by the league. Investigation will be made to determine what share should go to the league. The contracts are effective for two years and violation will result in expulsion from league protection. All films for the territory will be passed on by Secretary Mitchell and league representatives. Reports will be made to league members on all films. National advertisers will be notified immediately that films carrying advertisements will not be shown by exhibitors unless a part of the payment made by them to the producer is shared with the exhibitor. The league aims only to obtain justice for its members and to stop sniping of the screen. Legitimate producers need not fear."

It is reported that the Exhibitors' Association of the Northwest, which had close connection with Motion Picture Exhibitors of Americ a, has abandoned its organization and that all members have joined the league.

A Fine Time Was Had by All

Particularly here in Supreme Pictures' Reeve-Grey serial, "The Mystery Mind," starring J. Robert Pauline.

Plans were made for fighting the campaign begun by the South Dakota Ministerial Association by the introduction in the South Dakota legislature at its coming session of a bill for the censor committee as the first step in the fight against Sunday closing.

President Gates left immediately after the meeting for Eagle Grove, Iowa, to assist William Stewart, manager of the Empress Theatre, in his fight against a Sunday closing ordinance. Mr. Gates announced that the league has doubled in membership since its last meeting. The next meeting will be on February 3. Ruben and Finkelstine have joined the organization. A wire approving action taken at the meeting was received from Sidney Cohen, of the New York executive committee in charge of the campaign against sniping, consisting of President Gates, A. L. Robarg, Wausau, Wis; Vice-President F. E. Nemec, St. Cloud, Minn; Secretary S. G. Latta, Fergus Falls, Minn.; Treasurer A. L. Picker, Ironwood, Mich.; Fred Larkins, Anoka, Minn.; Phillip W. Myers, Minot, and J. C. Collins, Perry, Iowa, and Jay Gould, Glencoe, Minn.

Texas Exhibitors' Circuit, comprising eighty exhibitors in Texas, at a meeting of the board of governors, Sunday, January 4, tied up with Motion Picture Owners of America for the entire membership of the Southwest; also voted to include in its membership exhibitors of South Oklahoma and South Arkansas served by Dallas exchanges. It is thought this move will make the circuit self-sustaining.

Business for Lawyers Is Seen in "U-Boat" Films

THE ghost of Hun submarines broke the surface of the film-trade's otherwise troubled waters when the right to show "Log of the U-35" was questioned in New York January 6. The C. B. Price Company and the Fitzpatrick McElroy Company, the latter a Chicago firm, are heading for the courts to settle various matters at issue.

Counsel for the Price Company wrote the New York Strand and various film-distributing concerns, including Fitzpatrick McElroy Company, on January 6, advising those addressed that the Price Company owns the negative rights to "The Log of the U-35," promising that distribution of a print under any other title and covering the same matter would lead to business for lawyers. It is claimed that Price bought the negative and print from John Olsen & Co. of Copenhagen and that prints under the name of "The Lost Empire" are being distributed, alleged to be duped.

"The Log of the U-35 has been playing the New York Capitol, week starting January 5, and the New York Strand has been playing a film titled "The Lost Empire" covering the same dates.

"Thirteenth Commandment" Scheduled.

America's most common vice is said to be spending more than we earn. Rupert Hughes wrote a striking novel about it, called "The Thirteenth Commandment," and with the assistance of Alice Eyton, who wrote the scenario, and Robert G. Vignola, who directed, a more than ordinarily interesting motion picture is said to have been made of the story and it is to be released on the Paramount-Artcraft schedule January 11. Ethel Clayton is the star.

Miss Clayton has been surrounded with a strong cast. Charles Meredith is the leading man. Anna Q. Nilsson is the idle wife. Monte Blue is the harassed husband and Irving Cummings has a congenial villain role. Winter Hall, Arthur Maude, Veverly Travers, Lewis Morrison and Jane Wolff are also in the cast.

Melbourne MacDowell

Polished chap in "Eve in Exile," Charlotte Walker's American feature.

Zukor-Loew.

In the presence of 350 guests assembled in the Crystal Room of the Ritz-Carlton Hotel, Mildred Harriet Zukor, daughter of Adolph Zukor, president of the Famous Players-Lasky Corporation, and Arthur Marcus Loew, son of Marcus Loew, president of the Loew Circuit of theatres, were united in marriage on the afternoon of Tuesday, January 6, at 5:30. The ceremony was performed by Rev. Dr. Shephen S. Wise.

The room where the ceremony took place was artistically decorated under the supervision of artists from the Famous Players-Lasky studio on Fifty-sixth street and a motion picture camera recorded the nuptials from the moment when Miss Lucille Goldstein, flower girl, started strewing rose petals down the steps of the Crystal Room in the path of the bridal party. The marriage was solemnized under a canopy of pink and white lilies.

Robson-Ledoux.

Stuart Robson, son of the actor, Stuart Robson, was married January 7, at the City Hall, New York, to Yvette Ledoux, of Boston, daughter of the former United States Ambassador to Portugal.

Young Mr. Robson is playing the juvenile lead in the production of Augustus Thomas' drama, "The Harvest Moon," now being filmed with Doris Kenyon as star by Dietrich-Beck, Inc., at the Leah Baird Studios, Cliffside, N. J.

Jeanie Macpherson On Film Limits and the Joys of Unbounded Space

By Edward Weitzel

THIS may be telling tales outside the screen schoolroom, but it has its humorous side, so out the story pops. Jeanie Macpherson and I were chatting good-naturedly about the deep concern shown by one or two critics of the New York dailies over the changes made in the Barrie play when it was adapted to the screen. Said the scenarist of "Male and Female":

"One of the young men who reproached me for taking liberties with the work of the Scotch dramatist never saw the original piece."

"If he had," said I, "he might have realized that the plays of even the most gifted authors get out of date."

No Room for an Argument.

"Dreadfully so, at times," exclaimed Miss Macpherson. "This cry of mutilation of the novels and dramas of famous writers by their screen adaptors is often a sentimental pose which, if heeded, would doom many a costly picture to financial ruin. Take this one point in the Barrie Play: Twenty years ago, when 'The Admirable Crighton' was written, class distinction was spoken of in England in tones of worshipped admiration. A world war had not then tumbled social divisions about with a rude hand, and labor had not gone on strike to such an extent that noble lords and younger sons of famous old families were to be seen acting as engine-drivers on English railways or hustling some other chap's luggage along a station platform. Class distinction has been greatly discredited since the war, and if we had stuck to this theme in the way Barrie did we would have exhausted it for present day screen purposes before the end of the second reel."

"That is to say," I put in with the conviction of one who hears his own views backed up by competent authority, "Barrie let nothing interfere with what was then an important theme, and turned out a highly successful play. Cecil De Mille and you let nothing interfere with bringing this play up to date, and have turned out a moving picture that not only squares with screen technic but is commercially correct."

The Limitations of the Screen.

"Perhaps," said Miss Macpherson, "overlooking the fact that it is necessary to fit a novel or a stage play to screen form, not alter the screen form to fit the material, may be the cause of this outcry against the cutting and shaping and patching which always goes on when a photoplay is adapted from some drama or book. When I first took an interest in the theatre I remember there was the same criticism of dramatised novels. And when I went on the stage and heard the matter discussed from the other side and learned the reasons for making the changes, I realized that there are tricks in all trades—the kind of tricks that enable a master of stagecraft to write a play which will run for 100 nights or more. It is the same with the screen dramatist; he has to learn his trade from the inside; its limitations, first of all."

An Airwoman at Home.

Standing outside the door of the Macpherson suite at the Hotel Astor the mental picture I had drawn of the Famous Players-Lasky scenarist was that of a determined looking young woman whose ability to manage an airship and whose love of danger would be reflected in her dress and manner. When the door was opened by a rather slightly built young person gowned in a most becoming pink silk affair, and a pleasantly modulated voice bade me enter, I so far controlled my surprise as not to say:

"Thank you....is....is Miss Macpherson in?"

The Joys of Unbounded Space.

My first question was in reference to those spins of hers among the clouds:

"I beg pardon, Miss Macpherson, but is it true that you do a few hundred miles in your airplane when you want to rest your nerves?"

"Yes," was the smiling reply.

"And does it really rest them? I know I should have to leave mine ashore before venturing on such a trip."

"Not after you become used to flying. When my brain gets fagged and my nerves start to put in a protest I try the upper air treatment. There isn't any tonic on earth like it."

"That's its great drawback—you have to leave the earth in order to take it. Quite a number of screen folk on the Coast are addicted to the hazardous habit, I believe."

"Yes, indeed! Douglas Fairbanks and Charlie Chaplin and Mary Pickford are among the stars that go in for flying. And of course you know that Mr. DeMille was one of the first to take up aviation as a sport."

"So I've heard."

The leading airwoman of the Paramount forces put another question:

"Have you heard about Jesse Lasky's first trip in a flying machine?"

I was obliged to confess ignorance.

A Pilot's Thoughtful Politeness.

"To get the full benefit of the story you should hear Mr. Lasky himself tell it. Most people, if they told the truth about their feelings on the first trip would be forced to admit that they did not feel in a frame of mind to enjoy the sail with any extra supply of calm confidence. Mr. Lasky is positively frank in admitting he was no exception to the established rule, and it's a treat to listen to him describe how hard he tried to make himself believe what jolly fun he was having and what a dismal failure he made of the attempt. He had been up for several minutes when he noticed that the pilot was evidently trying to say something to him, but the roar of the engine completely drowned his voice. Presently the pilot tried it again and made still more frantic efforts to be heard. The apprehensive passenger could think of but one thing: something had gone wrong with the plane and the pilot was telling him to get ready to jump. Finding there was no other way to communicate with the head of the Lasky Company, the air man shut off his engine and asked politely of his now frightened passenger:

"'Are you enjoying the sail?'"

"'Yes, thank you,' replied Mr. Lasky, 'now that I know what it is you wanted to say to me.'"

There was a small gilt clock on the mantel and I glanced at it regretfully. Half of the time allotted to me had passed, and it is always so agreeable to have one's own opinions backed up by the aforementioned competent authority.

Jeanie Macpherson.

—In Her Sky Togs

The Day of the Director Has Come With the Advent of All-Star Casts

By CECIL B. DE MILLE

MUCH has been said recently regarding the future of the photo-drama. "Better pictures," "greater attention to artistic and mechanical details" and a score of similar phrases have been appearing in the conversation and the interviews of the leaders of the industry.

I believe firmly in the truth of these prophetic utterances. Pictures will be better, higher pinnacles of artistic achievement will be attained and greater mechanical perfection will be achieved. But so far, no one has cited the reason for this forthcoming improvement.

The reason or reasons, in my opinion, are based on this fact: The era of the director has arrived. In the old Biograph days the picture that moved was the thing. Those early efforts were successful because that was the era of the "moving picture." From this primary stage, by gradual degrees, we achieved the era of the star. The public learned to discriminate between the work of the many film actors and actresses. Those that the public favored achieved tremendous popularity.

Tired of Names.

But the public soon tired of names. Exhibitors learned that a star in a good photoplay drew the people; a star in a poor production was a losing venture. At this stage of the screen's progress, a few of us read the handwriting on the wall. What the public really wanted was not a lone star in a mediocre story backed by indifferent support, but a well-rounded cast portraying a story of real merit.

It was not a simple matter to convince the business men of the producing corporations of the saneness of this change in policy. The star idea has taken exceedingly firm root in their minds. But a few of us ultimately convinced our associates and small beginning was made. Today the non-star photoplay with a well-rounded cast, worth-while story and careful direction is achieving the success which no star's production could ever hope to attain.

The Director's Golden Era.

What has gone before along the line of this type of motion picture has been, to a certain extent, experimental. We have been feeling our way. Now we have found it and 1920 will, I believe, see the true beginning of the golden era of the director.

I do not claim that the day of the star is past. On the contrary, I believe that the star's popularity in almost every instance is founded on the merit of his or her work. True merit will continue to receive its tribute.

Triangle to Release Four Comedies During February

TRIANGLE will release four comedies during the month of February. These will be a continuation of the re-created comedy releases which are meeting with much favor among exhibitors, due to their advertising value, as many of the best known comedians, such as Mabel Normand, Mack Sennett, Syd Chaplin, Chester Conklin, Roscoe Arbuckle, Mack Swain, Ford Sterling and the original Mack Sennett-Keystone Bathing Beauties, are featured in each of these productions. On February 1, "His Baby Doll," a one reel comedy, will be released. "The Dancing Master," a two reel Triangle comedy, will be available February 8. Another one reel Triangle, entitled "His Day of Doom," will be released February 16. February 24 is the date set by Triangle for the release of the two reel comedy "The Love Riot."

The Mack Sennett-Keystone comedy featuring Mabel Normand, Roscoe Arbuckle and Ford Sterling, entitled, "A Lunch Room Romance," was released January 4. "Only a Farmer's Daughter," a two reel Mack Sennett-Keystone comedy, featuring Louise Fazenda and Chas. Murray, will be released on January 11. January 18, the one reel Mack Sennett-Keystone comedy, "Mabel's Speed Cop," with Mabel Normand, Roscoe Arbuckle and Ford Sterling, is scheduled for release. "She Loved a Nut," with Mary Thurman and Ray Griffith, a two reel Mack Sennett-Keystone comedy, will be available January 25.

Exhibitors Acclaim Triangle Film.

"The Clodhopper," the Thomas H. Ince production featuring Charles Ray, which Triangle released January 4, has been welcomed by exhibitors as an assured money-making release. The popularity of Charles Ray among movie fans is realized by wise theatre managers, and they are taking advantage of this fact by booking "The Clodhopper" for a run.

Molly Malone in "Molly's Millions."

The first picture in which Molly Malone will be featured as a star in Supreme Comedies, released through Robertson-Cole, will be Molly's Millions," directed by Scott Sidney. James Liddy is the other featured lead in this story, which was prepared by Frank R. Conklin.

May Allison in "The Walk-Offs" Walks Off with the Palm and the Bouquet.
Some charming glimpses of charming May in her newest Metro Screen Classic.

This Is "Live Sparks"; and When It Comes to Sparking, Warren Kerrigan Wins the Platinum Carburetor.
Showing "Handsome Harry" himself in these scenes from his Robert Brunton feature for Hodkinson.

"Juggernaut" Comes First.

"The Juggernaut" will be the first of a series of five Anita Stewart features which will be released by Vitagraph during the first half of this year. The others include "The More Excellent Way," "Clover's Rebellion," "The Message of the Mouse" and "The Daring of Diana." "The Juggernaut," which has been edited by Mr. and Mrs. George Randolph Chester, will be released next month.

Five-Reel Show Draws Crowds in Pittsburgh

USING a two-reel production as a feature without a longer subject to fill out the program is a precedent which was set recently among Pittsburgh first-run houses by the Columbia Theatre. The house did turnaway business with Charlie Chaplin in "A Day's Pleasure," a short western subject, a news reel and a travelogue, making five reels in all. The regular scale of prices was maintained, and the shortness of the program gave an opportunity for an extra showing each day, which enabled the theatre to establish a new house record for attendance.

No exploitation outside of increased newspaper space was attempted by the Columbia, but from the opening performance the seating capacity of the theatre was taxed to its uttermost. The Columbia had the keenest sort of competition also, for the Liberty during the same week was running Anita Stewart in "Mind the Paint Girl." The Million-Dollar Grand was also running the Anita Stewart picture and the Olympic had Constance Talmadge in "The Virtuous Vamp." The last two named theatres are on the same block and almost across the street from the Columbia. Despite the big attendance which these three theatres drew, however, the short program at the Columbia was one of the most popular which has ever been given in Pittsburgh.

Knoles Signs With Famous Players.

Harley Knoles, who recently began directing Dorothy Dalton in "Half an Hour," Sir James M. Barrie's play, has signed a long-term contract with Famous Players-Lasky Corporation to direct Paramount Artcraft pictures. "Half an Hour" is the second Paramount Artcraft picture to be made by Mr. Knoles, the first having been David Graham Phillips' novel, "The Cost," featuring Violet Heming.

"Tiger Girl," Starring Lillian Gish, To Be Triangle's February Release

TIGER GIRL" will be the only Triangle release during February and follows the Thomas H. Ince "A Gamble in Souls," with Dorothy Gish and William Desmond, which will be released on January 25. "Tiger Girl" is said to be one of the best productions made by the D. W. Griffith-Lillian Gish combination. Due to the popularity of both Mr. Griffith and Miss Gish at this time, this production has large money-making possibilities and will undoubtedly score a great success with the public. A large advertising campaign will be begun by Triangle to acquaint the public with this production, and exhibitors will have the same opportunity to cash in on this feature as they have on Mr. Griffith's more recent productions.

The play shows Miss Gish in the sympathetic and appealing role of the unsophisticated wife battling in her own way for the man she loves, a man whose ears are deaf to her appeal but who listens eagerly to the song of the siren. It is the ever present battle of vice and virtue, of good and evil, of the lily and the rose.

Those in the Cast.

Miss Gish gives a strong portrayal of the deserted wife, whose husband is won from her side by the wiles of a dancer of the music halls. The role of the dancer is finely essayed by Rosizka Dolly, one of the famous Dolly Sisters, whose fame among the theatre-going public is well known.

Wilfred Lucas, strong, powerful and Irish, is an excellent wayward husband. Elmer Clifton, Lyola O'Connor, Cora Drew, Mary Alden and William Hinckley are also in the cast. The production is admirably staged and elaborately produced.

The story is full of dramatic interest and suspense. It is a story which not only entertains but which will make the patrons of any house think and talk. It deals with a young country girl brought up in genteel surroundings, the idol of her two old aunts with whom she lives. A quarrel with her sweetheart results in sending her into the arms of a city bred, world-wise man of the "round-the-town" type. He sees the youth and sweetness which she possesses and for a time makes an ideal husband. But he cannot repress the urge for the gay life and finally falls for the wiles of the dancer. He leaves his wife, who returns back to her old home. Then comes the climax as D. W. Griffith conceived it.

Many Brave Weather to See "Beloved Cheater"

PLAYING against some of the biggest productions of the year, the Robertson-Cole special, "The Beloved Cheater," starring Lew Cody, broke all records at the Criterion Theatre, Atlantic City, N. J., two days the week of December 29. Although booked against three special first-run pictures within three blocks, "The Beloved Cheater" was received with auspicious greetings, and when the star, Lew Cody, made his personal appearance, another chapter in his history of success was written.

The Criterion Theatre is situated on the boardwalk facing the ocean. At the opening performance, more than 1,700 men and women braved a flurry of snow and weather registered ten above zero and fought to get into the theatre. The afternoon performances and the last evening also saw the "S. R. O." sign displayed before the up-to-date film playhouse.

Manager O'Keefe, after the four-day showing, asked for return dates on "The Beloved Cheater." He predicted great things for the first of the Robertson-Cole specials for the new year. The theatre was especially decorated for the showing of "The Beloved Cheater" and a special musical program added to the evening's program.

June Elvidge Not Featured.

Contrary to an erroneous report, June Elvidge is not to be featured in "The Law of the Yukon," which Charles Miller is directing. The Mayflower Photoplay Corporation, for whom this production is being made, does not feature players. The leading feminine role in "The Law of the Yukon," Goldie Meadows, is being portrayed by Nancy Deaver, who is a new ingenue type making her first screen appearance in this photoplay.

Edward Earle is playing the leading male role, John Kleath. This production is for Mayflower and will be released through Realart.

"Live Sparks," Starring Kerrigan, To Be Released Soon by Hodkinson

THE W. W. Hodkinson Corporation announces for mid-January release J. Warren Kerrigan's fourth Robert Brunton production, "Live Sparks," a delightful comedy-drama of the Texas oil fields, prints of which were shipped this week to all Hodkinson exchanges.

As a story "Live Sparks," leaves little room for improvement. It has rollicking humor, drama, cohesive action and a striking plot; as a production it is remarkable for technical finish, clear photography and clever casting, Mr. Kerrigan's company including Fritzie Brunette, Joseph J. Dowling, Arthur Millette, John Steppling, Roy Laidlaw and Mary Jane Irving, announces Hodkinson.

The leading role of "Neil Sparks" is admirably suited to the popular idol of romance, and he plays it with a new dash and virility that is exceptionally pleasing. He is seen as a lively young millionaire with a decided faculty for getting himself into one scrape after another.

Spectacular Effects.

Several spectacular effects have been introduced to heighten the effect of the smashing climax, notably the burning of an oil derrick and a thrilling fight scene in which several hundred people are employed.

The new Kerrigan pisture, directed by Ernest C. Warde, who supervised the production of all Kerrigan-Brunton vehicles, is from the pen of Caroline Sayre, who lists among her successes "Kentucky Lew," "Missouri Folk" and "Sold." A number of pre-release engagements have been contracted for by big exhibitors in the Chicago and San Francisco territories.

Murray Becomes a Benedict.

H. L. Murray, booker for Hallmark Pictures, in Washington, D. C., celebrated Christmas Eve by standing up before the altar and saying all kinds of "I wills" while the parson said "Whom God hath joined let no man put asunder," and Miss Madeline S. Wood, blushed, smiled and looked charming, and echoed those replies.

Mr. Murray is a brave man. He proved that once before when he was with the 77th Infantry, the organization that was associated with the "Lost Battalion."

And That's Quite Enough.
Kathlyn Williams in "Just a Wife," first production of National Picture Theatres, Louis J. Selznick, president.

Canadian Dramatic Critic Raps American Productions

S. MORGAN-POWELL, dramatic critic of the Montreal Star and acknowledged as one of the leading theatrical authorities of Canada, takes a rap at moving picture productions of the United States during the course of a discussion regarding film developments in Canada. His editorial offering, in part, is as follows:

"The American film is given preference over the British because the American interests are fully organized here whereas the British motion picture interests have only just begun to organize for the Dominion. An inevitable result of this has been the flooding of the Canadian motion picture market with all the flag propaganda, Wild West and other purely and exclusively American material.

"If, with additional facilities for the exhibition of motion pictures throughout the country, the selection of the class of pictures is to be left to American decision instead of Canadian, then the outlook will be worse than ever instead of better. There are exceptions, of course, where managers have carefully and assiduously studied the tastes of their particular clientele but such instances are few and far between.

"Canadians want the best American pictures, of course, but they also want the best British pictures and they do not want the sort of propaganda that goes down in Chicago and Milwaukee as 'great stuff.' In a word, Canadians want to control their own motion picture houses. The only way to insure such control is for Canadian capital to put its money into the motion picture houses. You cannot control if you are afraid of taking the steps that alone will entitle you to control."

New Title Artist for Selznick.

The Selznick eastern studio forces have been further augmented, it was announced this week, by the addition of a California title artist.

Irivn J. Martin, considered one of the best title artists in the business, has arrived in Fort Lee from the Sunset State to take charge of the Selznick art department at the New Jersey studios.

New Kaufman Weekly by Selznick Stars Bruznova

FOLLOWING the interest aroused by the national and trade paper campaign being conducted in behalf of Selznick pictures, included in which are the Herbert Kaufman Weekly subjects filmed from the widely known writer's editorials, it was announced this week by Lewis J. Selznick that Madame Halina Bruznova will have the leading role in the second Kaufman Weekly, "The Faded Butterfly." This subject is now in the process of production at the Fort Lee studios and upon release will be distributed by Select.

In the leading male role of "The Faded Butterfly" is Warren Chandler. Little Helen Reinecke, child actress who has appeared in several Selznick productions, is to appear in this picture as the daughter.

The first Kaufman Weekly, "Little Red Riding Hood," has gone through the cutting room, emerging from the process in what is announced as "first class condition" and pronounced excellent to show on the screen of every motion picture theatre. The third Kaufman Weekly is scheduled as "Puppy Love" and is expected to be well under way shortly at the Fort Lee studios.

In connection with the national advertising on the Kaufman Weekly, Lewis J. Selznick used four full pages in the Saturday Evening Post of December 27, thereby fulfilling his purpose to create audiences for the exhibitors even before the release of the first subject, "Little Red Riding Hood."

English Girl War Veteran Seeks Director's Address

A COMELY young Englishwoman, heroine of many battles in the late war, motor driver for French generals during four and a half years of fighting, nurse in French hospitals, and an airplane driver of real skill, is eager to go into screen work in America; but it must be motion picture work that requires skill and daring, not lovemaking.

An American director who fought with the American army is to blame. He met the brave little Englishwoman at Chateau-Thierry—the hell in which the American army got its real christening—and, in rests between fighting, he promised the young woman a job in pictures if she would come to America. She lost his name and address, but still remembers him and his promise, so she is making a public appeal to him to respond.

If the soldier-director wishes to keep his promise, he can find the young woman by addressing G. W., care of E. S. M. P., 19 Coleman Street, London, E. C.

Changes in Crandall Forces.

Two changes in the Crandall forces have been noted within the past few days, resulting in a change of management at the Ninth and E streets theatre and the Avenue Grand, Washington, D. C.

John Keenan, who was manager of the Avenue Grand before it was taken over by Harry Crandall and who has since continued in that capacity, has resigned and will probably return to his old home in Wilmington, Del.

Mr. Keenan will be succeeded by H. C. Lehmeyer, who has been manager of the Ninth and E streets theatre, and that house will be put under the management of L. E. Wilson, son of the manager of the local Vitagraph exchange, who has just joined the Crandall forces. Mr. Wilson was formerly assistant to his father.

Burlingham, First to Film "Suwanee Ribber," Finds It Beauty-Festooned

FREDERICK BURLINGHAM, whose adventures have led him into many strange parts of the world, has just returned to New York from his Florida jungles, where he filmed the famous Suwanee River. His pictures will be released on the Paramount-Burlingham schedule of adventure scenics.

His story of exploration makes one wonder why this widely known stream never before has been screened.

"In looking over the American field for something new to film," said Mr. Burlingham to a representative of Moving Picture World, "I was amazed to find that no one yet had been 'Way Down on the Suwanee Ribber.'

Suwanee Inspires Patriotism.

"Before leaving for Jacksonville, Fla., I made some inquiries, but no one in New York seemed to know just where the Suwanee River was. I went down quietly, not wishing to attract attention. There were no boats on the upper Suwanee, so I built one with an airdrive engine so as to get over the shoals and sunken logs without mishap, and after filming some scenes in the Okefenokee Swamp in Georgia, where the river rises, left White Springs for the Gulf of Mexico with an improvised crew.

"Every genuine American ought to go down the Suwanee. The sight of this river, to those who know the song, will inspire more patriotism, more love of country, than all the Lusk committees and defense societies born and unborn.

"I saw it for the first time at night. When I arrived at White Springs, a primitive, ante-bellum resort, my first thought was to go alone to the river bank, to make a pilgrimage as it were, and as I wandered there in the gloaming, with the live oak trees weeping with festoons of Spanish moss, with the mocking birds singing in the night and the crickets and katydids chirping the refrain came to me:

Hard to Keep Back Tears.

"'Dar's where my heart is turning ebber, dar's where de old folks stay.'

"As I gazed on the Suwanee River for the first time it was hard to hold back the tears. If an American believes it easy, just try it.

"'The Suwanee River' has been called the song of the homesick. In the old days when songs had small publicity 400,000 copies of the 'Old Folks at Home' were sold in a few weeks, and eventually translated into almost every language and many Asiatic and African dialects.

"Echo River."

"The Suwanee River, mysterious, wild, lonely and semi-tropical, however, is a reality. As we floated towards the Gulf we passed innumerable wild razor-back hogs, groups of turtles sunning on the logs, now and then an alligator, but frequently cranes and herons and many turkey buzzards silent in the great dead trees.

"The bank of the Suwanee is lined with hanging moss and palmettos, and as the water is dark amber from the cypress tree roots, it forms, when not rippled, a perfect mirror, so that in looking towards the shore one seems to see the trees underneath and inverted. This may be why the Indians called it Suwanee, which translated means 'Echo River.'

"Near the junction of the Suwanee and the Withlocoochee we passed a native 'cracker,' or backswoodsman, apparently doing nothing on the bank. I asked him how far to Beeson shoals, and he replied, 'Two miles.' But he had a very pretty daughter near him, and an Irishman in our party, to be gallant, bowed low and tipped his hat. The girl ducked behind a tree, like a startled doe. The old man said nothing, but simply reached for his gun and cocked it. The movement was eloquent, and, believe me, we 'beat it.'

Makes You Homesick.

"These pioneer settlers are of a sturdy race and nearly always go armed. If friends, there are none truer. If you get in bad with them then you had better leave the country while the going is good.

"We camped nearly two weeks on the Suwanee and came back to civilization with a growing feeling of homesickness, a longing which is still vivid for palmettos and cypress water and the indefinite perfume of many flowers which bloom there all winter."

Mr. Burlingham leaves the end of this week for Vancouver, where he sails January 21 for the Fiji Islands, New Zealand and the South Seas, to be gone until next July.

Other Up-to-Date Educative and Non-Theatrical News

By Margaret I. MacDonald

Goldwyn Presents Group of Interesting Subjects

ARTISTIC photography of high order is found in the Ford Weekly, "Eventide," a study of cloud and water effects at dusk on a picturesque lake. The film is finely toned and tinted to give the scenes the quality of a painting and will prove an excellent attraction on any program, especially if it is supported by an appropriate musical accompaniment. Some of the most charming scenes in the picture introduce remarkable moonlight effects.

Two other subjects introduced in this film are intimate studies of animal life. One shows the beaver at work building a dam, felling trees, gnawing them into sections and constructing his house. The other presents the Canadian porcupine, stripping the trees of leaves and defending himself against attack with his stinging quills. Both of these subjects will be of particular interest to students of nature.

A novel title for an unusual subject treated in No. 7022 of the Goldwyn-Bray Pictagraph is "Valuable Holes." By way of explanation, gold is taken from holes, the soldiers in France found the dugout a fortunate place of refuge, manholes are a necessary part of the passages running under city streets, the hole in the needle is indispensable to its usefulness, the hole in a life buoy has been instrumental in saving many lives, and so on through a long list of valuable holes.

"How Ice Is Harvested" is a particularly timely subject for January release, and appears also in this number.

Special Distribution for Urban Educational Films

THE growing importance of the educational market as a solid plane of investment is becoming more and more evident as men of brain and means continue to fall for the idea; while those who have long exhibited faith in spite of obstacles, still remain firm in their convictions, and attack the game with renewed energy and more progressive methods.

Long ago, for instance, Charles Urban, a man with the bump of thoroughness well developed, began to gather material of scientific, industrial, historic and other interest, films of happenings from all parts of the world—carefully detailed illustration of important events. These negatives in addition to new ones constantly arriving at the offices of the Kineto Company of America, Inc., are being utilized in separate series of educational interest known as "Movie Chats" and "Kineto Reviews."

One of the most important points in Mr. Urban's return to the spot light is the fact that he has embraced the system of special distribution, which does away with the limitations of the less adequate method of regular release through the regulation exchange. The latter method so long in vogue meant a meteoric career on the part of each film released.

Charles Urban is distributing through Cinema Classics, Inc. This method of distribution means that one year or even five years hence, any number of the splendid Urban series will be available for use in theatres, schools, churches or any place they may be desired.

In the "Kineto Reviews" appear such subjects as "Trip of the U. S. S. Idaho to Brazil," "New York, America's Gateway," "Beauty Spots in the United States and Canada," "Kentucky Thoroughbreds" and "While Canons Crashed"

the story of "no man's land." Included in the "Movie Chats" are subjects of varied interest all handled in a professional and entertaining way.

These films, each one reel in length, are being added to at the rate of four reels per week. In the near future they will be found in Urban film libraries located at convenient points throughout the country.

Some Things Worth Knowing

That Underwood & Underwood have purchased the rights to the touriscope, an invention by F. H. White. The touriscope practically revolutionizes the stereopticon slide in that it places on a reel of film two and one-fourth inches wide pictures required for a lecture, in the succession in which they should come, and as many as are required for one lecture. This reel is manipulated by a lever, and as one picture is dissolved another is released.

* * *

That moving picture advertising was carried to a fine point by B. D. Nice & Company, music publishers, when they converted to the screen brief glimpses of vaudeville acts by artists using their publications, with neatly worded advertisements in the inserts. The advertisement is made to work three ways—it advertises the publisher, the composer and the vaudeville artist. Into the first of the series are gathered a remarkable number of artists, including the Mosconi family, the Cameron sisters, Ted Lewis and George and Dick Rath. By a clever trick of business these films are expected to be shown in theatres throughout the country. They are known as Vaudegraphs.

* * *

That Camilla Donworth, of the Films of Business, in an address delivered recently at the New York University, declared for the moving picture as an advertising medium, and also made the interesting statement that five years can be lopped off the period of education from kindergarten through the university, by a discriminate use of motion pictures in conjunction with text books.

* * *

That the Fox News in its release No. 26 demonstrated the fact that in America the workman has an equal chance with the rich to attain high places in the Nation's councils, when they filmed Congressmen John G. Cooper, of Ohio; William L. Carrs, of Minnesota; Patrick McLane, of Pennsylvania, and William L. Burke, of Pennsylvania as they donned uniforms and overalls and set out from the Union Station, Washington, in charge of a train. These men were formerly employed on the railroad.

* * *

That every day Charles F. Campbell, of the Red Cross Institute for the Blind at Baltimore, Md., reads a summary of current events to the blind soldiers, followed by gems of humor from "Topics of the Day," selected by the Literary Digest, screened by Timely Films, Inc., and distributed by the Pathe Exchange, Inc.

* * *

That Attorney General Palmer has enlisted the assistance of the Pathe News in fighting the menace of wood alcohol, and that its closing issue of 1919 carried a warning as a feature of the news.

* * *

That the Community Motion Picture Bureau of New York is providing service for one of the largest factory motion picture theatres in the country—that of the Edison Lamp Works at Harrison, N. J. This theatre, which is used twice a week during the noon hour, is most elaborate. It boasts an orchestra, organized from the roll of employes, which is larger than those of many public theatres. It seats 1,300, and has the finest of mechanical equipment, including a large screen and a specially made portable projection booth. A modern ventilating apparatus has also been installed.

* * *

That Milton Ray Hartman, of the Swiss Eagle Film Enterprise, recently arrived from Berne, is at No. 40 Beverly road, Ridgewood, N. J., and has with him considerable footage of film showing Swiss Boy Scouts mountaineering, and views of the Swiss high Alps taken from an airplane.

* * *

That one of the latest of the Robert C. Bruce scenics, "Chilkat Cubs," presented at the Rialto Theatre during the week of December 28, is one of the most unique of animal pictures. It presents the story of a couple of bear cubs, Wow and Woof. Wow is the wayward brother of Woof, who tries to do the sisterly act of nagging to the best of her ability, and finally succeeds in driving her brother to the open road.

* * *

That the Children's Holiday Theatre run by Hugo Riesenfeld at the 63d street Music Hall during the Christmas and New Yeark season, was a success. The children enjoyed the carefully selected programs, and the Christmas pantomime in which Santa came in through the chimney place, lighted the Christmas tree, distributed toys to the two sleeping children, and demonstrated to them in their dreams two wonderful animated dolls, which stepped from boxes at either side of the stage. The features presented were "Rags," "The Man from Mexico," "Puddin' Head Wilson," "Seven Swans," "The Dummy," "Tom Sawyer" and "Rebecca of Sunnybrook Farm."

* * *

That C. L. Winston, Famous Players-Lasky's exploitation representative in Denver, in his campaign for "Every Woman" in that city, not only succeeded in creating a tremendous amount of interest and talk about the picture, but obtained the written indorsement of a number of the city's clergymen.

* * *

That Bertin E. Moisant, a Fox cameraman, recently accompanied Lieutenant Milton Elliott on a hair-raising flight above San Francisco and Oakland. The first of these pictures was taken in a wild nose dive toward San Francisco, in which the buildings of the city seem to rush directly at the spectator. Views of the famous Cliff House, the City Hall of Oakland, and other points of interest seen from the airplane appear in the Fox News No. 25.

Republic's Newest on News and Industry

Prizma's most recent release through Republic shows "The Big Guns of the Navy." It is a highly interesting portrayal of the launching of the dreadnaught, the manufacture of the guns, the training of their crews and target practice.

Being in natural colors, this picture has an entirely new interest, showing in realistic manner scenes impossible

Festoons of Spanish Moss, Crickets, Katydids—and "Alligator Bait" on the Suwanee River.
Two typical views given Moving Picture World by Frederick Burlingham on his "Suwanee Ribber" film, released on Paramount-Burlingham schedule.

of adequate portrayal without the colors.

The target practice aboard is perhaps the most interesting feature of a most interesting subject. To actually see the lurid flash of the guns as the black smoke-cloud rolls away over the ocean's blue, is a spectacle never before shown with such absolute perfection.

Kinograms contains such subjects as repairing the Northern Pacific which ran aground at Fire Island last year, a Swedish ship riding in the Hudson River, cavalry riding to music at Fort Bliss, Texas; Japan's J. P. Morgan; Shibusawa, the Orient's foremost ironmaster, and reclaiming farm lands from the marsh waters near Choupique, La.

Tyrad Pictures Distribute "Wonders of Nature" Series

TYRAD PICTURES, INC., have secured the state and world's rights for "Wonders of Nature," a series of single reel nature studies, compiled and produced by Prof. W. L. Brind, naturalist, author and cinematographer. There are fifty-two subjects in the series and under the arrangement with Matthias Radin, president of Tyrad, they will be released one each week.

"Wonders of Nature," as produced by Prof. Brind, are exploited as educative subjects, snappily titled and entertainingly present events in the little known lives of living creatures. This series was given pre-release showings at the Strand, Rialto and Rivoli theatres, New York.

They have the endorsement of personages like Thomas A. Edison and Jacob Schiff and such institutions as the American Museum of Natural History, the University of Illinois, the Department of Public Instruction and the New York Public Library. A partial list includes, "Small Tropical Fish," "Bees and Humans," "A Fish Story," "Bird Comedians," "Ant Antics," "Gold Fish Extroadinary" and "Butterflies That Flutter By."

Don Carlos Ellis Head of Universal Pedagogicals

IT was announced some time ago that the Universal Film Manufacturing Company had contracted to supply animated illustrations for the school and college text books of D. Appleton & Company. Material assurance of this fact is expected to be given within the next month, and work is to be begun on the task immediately.

For the facilitation of this work, Don Carlos Ellis, formerly in charge of the vizualization section of the Department of Agriculture at Washington, D. C., has been engaged to take charge of the production of pedagogical films. Mr. Ellis has been a member of the Department of Agriculture for twelve years, and in charge of its moving picture section for the past two years. Under his supervision, the Department of Agriculture became the leader among government departments in educational film production, and has for the past year released an average of five hundred feet of new subjects a week of a fine quality of instructional film.

The actual commencement of this work by the Universal marks an important step in the history of the pedagogical film—it means a start in the right direction. Practically every subject of the school curricula from the primary grades to the university are to be visualized, according to the conceived plan. Not only such subjects as history, geography, nature study, physics, geology, biology, chemistry and agriculture, which obviously lend themselves to graphic picturization, but such subjects as accounting and mathematics, which, contrary to general impressions, are admirably suited to screen presentation.

Samples of these films are expected to be shown at the convention of the National Education Association, which will be held in Cleveland, commencing February 23.

Don Carlos Ellis
Director pedagogical production for Universal.

Ten Film Men Resign from Omaha Commerce Chamber

THE Omaha Chamber of Commerce has accepted the resignations of ten picture men and firms who resigned because the chamber permitted its executive committee chairman to urge the closing of picture theatres even after the coal strike was settled. F. A. Brogan, who wired to Washington in the name of the Omaha Chambe asking that the theatres be kept closed, was presiding at the time the resignations were accepted.

Those who resigned are: H. M. Thomas, manager of the Rialto Theatre; C. L. Peavey, manager of the Famous Players-Lasky exchange; C. W. Taylor, manager of the Select exchange; C. E. Holah, manager of the A. H. Blank Enterprises; W. R. McFarland, S. H. Goldberg, W. H. Jones and Harry Rachman, of the World Realty Company, owners of the Sun, Moon and Muse theatres. Two of the firms had memberships which were withdrawn. At the time Mr. Brogan made his request, the chamber was waging a campaign among the amusement men of the city, trying to induce them to become members. All those who had been solicited wrote to the chamber that they would not join.

Just within the last week have th last few theatres that were closed throughout Iowa and Nebraska been permitted to open. H. E. Swan, of the Swan Theatre in Columbus, Neb., appealed to the Omaha Film Board of Trade, complaining that his house was being kept closed through the animosity of the local fuel administrator. The matter was taken up by the board's attorney and two of the influential exchange managers and the Swan Theatre was allowed to open within twenty-four hours after Mr. Swan had made his complaint.

Stories of almost heroic effort to furnish entertainment to the bored folks of several towns throughout Iowa have just come to light. Among them is the story of W. A. Matlack, of the Princess Theatre, Ames, Iowa, who rigged up a steam threshing tractor and a dynamo to furnish power for his house. He burned corncobs and wood in the tractor to get up steam, and he furnished entertainment to his patrons throughout the strike season. At the Twin-Star Theatre in Ames an automobile engine was attached to a dynamo and light was furnished to the theatre for regular shows. The exhibitors' efforts were greatly appreciated by their patrons.

De Mille Uses Art Objects For His Title Backgrounds

SPECIALLY selected art objects of porcelain and bronze have been utilized by Cecil B. DeMille's production manager, Howard Higgin, to augment the beauty and power of the title backgrounds in Cecil B. DeMille's latest Paramount-Artcraft creation, "Why Change Your Wife?," soon to be released by Famous Players-Lasky.

"Why Change Your Wife?," as the companion picture to "Don't Change Your Husband," centres around the lives of a man and two women. Thomas Meighan as the husband, Gloria Swanson as the wife who failed to understand in the beginning, but learns her lesson in time to achieve happiness, and Bebe Daniels in the role of the "other woman," head a cast of unusual ability.

To emphasize the change in the wife and to establish by suggestion the type of the other woman, Cecil B. DeMille chose the medium of art title backgrounds selected by himself and Howard Higgin.

Exquisite porcelains were chosen and photographically blended into the finished production. For the first stage of the wife's career, an owl was chosen. A perfect specimen of a fifteenth century Sevre peacock serves for the second period. A magnificent Dolton fox, much sought by art collectors, appears in the title backgrounds in connection with the "other woman."

Another specimen of unusual interest, which appears in the title backgrounds is a bronze figure which achieved fame in a recent Paris salon exhibition.

Radin Sells "The Red Viper."

Matthias Radin, president of Tyrad Pictures, Inc., has sold the foreign rights on "The Red Viper" to the Export & Import Film Company.

No two men advertise alike. If they did, there would be little pull in advertising. But the man who does the best work is usually he who makes the most radical departure from the average.

Michigan Health Commissioner Olin Takes Stand Against Hygienic Films

THROUGH our Detroit correspondent, Moving Picture World has received from Richard M. Olin, Commissioner of Health for the State of Michigan, the following letter, a copy of which has been mailed to every exhibitor of moving pictures in Michigan. Commissioner Olin has handled a subject "full of dynamite" in a nice manner and without "slamming," as will be noted by perusal of his letter:

"I have been notified by the Social Hygienic Film Company that the film, 'Some Wild Oats,' is to be shown in Michigan. They have asked the co-operation of the Michigan Department of Health in this showing, and I have most emphatically declined to give it.

"I should like to make clear to your readers our position in the matter, since it applies to all films based on the venereal control or sex motive handled by any commercial concern, and there are many such films on the market today.

Sensational Advertising.

"Our experience during the past two years with the showing of 'Fit to Win,' 'The End of the Road,' and others of this type, has proved that it is apparently impossible for a commercial concern, formed for the object of making money, to handle a film of this type and not advertise sensationally and raise prices. It pays in dollars and cents and the cause of public health suffers.

"A subject of this kind cannot be brought down to the level where it appeals to the morbidly curious without doing incalculable harm. To cater to the sensual cannot help the venereal control campaign.

"We have had too much of mystery and innuendo in the past, and the Michigan Department of Health, through its Bureau of Education, is making determined effort to put the whole subject on a sane and dignified basis.

Educational Value of Films.

"We believe that the commercial showing of films which may honestly have been intended to teach a lesson does more harm in the mass than it does good in individual cases, and consequently we oppose any commercial presentation of films of this type.

"We appreciate fully the value of the motion picture as an educational measure and the prominent part that the managers play in molding public opinion, and we wish to help you to prevent criticism. The recent movement toward film censorship in Michigan was largely due, I believe, to the commercial showing of venereal control films.

"Our interests in this matter seem to be identical. Your co-operation in keeping such films out of your theatres will not only aid the cause of public health, but will also tend to protect the general field of motion pictures. May we not count upon your support in this matter?"

Votes Not to Indorse Censor Bill.

The Film Club of Boston, at its January meeting, voted unanimously not to indorse the Massachusetts bill pending for censorship of motion pictures. The club was addressed by Secretary Cocks, of the National Board of Review, and Mrs. Marcellus Ayer, owner of the Exeter Theatre. The club founder, Marion H. Brazier, has been congratulated on her stand against state censorship as expressed in print and in her lectures all over New England. At the recent meeting of the City Federation of Greater Boston (representing more than 30,000 women) the matter of censorship was discussed and it was unanimously voted to table the matter indorsing the bill.

Bookings Continue Heavy on the "Blind Husbands"

"BLIND HUSBANDS," the Universal-Jewel production featuring Francelia Billington, written and directed by Eric Von Stroheim, continues to be booked heavily in all quarters.

The Fox theatres, New York City, booked "Blind Husbands" for forty-two days; the western Greater Theatre Company took it for twenty-eight days; the Meyer & Schneider Circuit for twenty-two days; Fitzgerald & McElroy's Michigan Circuit for seventeen days; the Consolidate Amusement Company for fifteen days.

The Imperial Theatre, San Francisco, ran the film for two weeks; Ziegfield's Chicago, for fourteen days; the Dundas Theatre, Hamilton, Canada, for twelve days. A host of other theatres ran it for two weeks.

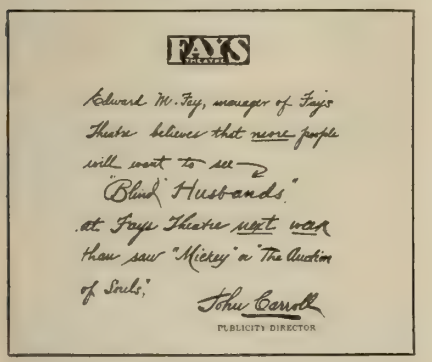
Among the houses booking "Blind Husbands" for seven days were: the Strand, Buffalo; Fay's, Rochester; Casino, Chicago; Majestic, Columbus; Strand, Cincinnati; Dayton, Dayton; Liberty, Youngstown; Strand, Akron; American, Denver; Superba, San Diego; Lyceum, Winnipeg; Rialto, Washington; Capitol, New York; Rex, Racine, and Alhambra, Milwaukee.

"—Send the Road Be Clear Before You When the Old Spri ng Fret Comes O'er You and the Red Gods Call for You"—
The "wide spaces" come with a smashing vengeance in this big William Russell feature for American, "The Valley of Tomorrow."

Look Here For Money-Making Schemes

Handwritten Tickler Ad Worked Well Just Once

FAY'S THEATRE, Providence, R. I., got out a particularly good tickler for "Blind Husbands" in the shape of an autographic three five and a halfs. It might have been a little more plainly written, but this is a detail. Now and then a written display in a mass of type will do more than 120 point letters. The text is very simple, merely reading:


FAYS
Edward M. Fay, manager of Fays Theatre believes that more people will want to see "Blind Husbands" at Fays Theatre next week than saw "Mickey" a "The Auction of Souls."
John Carroll
PUBLICITY DIRECTOR

An Effective Written Announcement from Providence.

"Edward M. Fay, manager of Fay's Theatre, believes that more people will want to see 'Blind Husbands' at Fay's Theatre next week than saw 'Mickey' or 'The Auction of Souls.' John Carroll, Publicity Director." The wording is very simple, yet effective, and the display is excellent, the two point border setting almost an inch from the cut off rules. With half a dozen of these displays in succession, the cost of four would be lost, but for a "just once" the scheme is excellent.

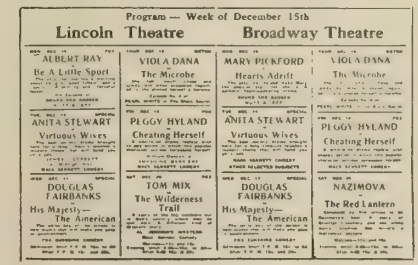
—*P. T. A.*—

Goldstein, the Program Specialist, Shows How

Lew Goldstein sends in a fresh batch of Philadelphia programs with their new dresses. Lew prints most of the theatre programs in his district and with his new outfit of stuff he gets even better results than before. One of his prettiest effects is a card for "The Miracle Man" for the Bright Spot, Laurel Springs, which evidently takes its name from the Haddonfield house of the same name. It is a card printed in pale purple, overprinted in a strong blue for the lettering and in a yellow, giving almost a bronze effect, for festoons. In wreath circles above are the word "Faith" on either side of the main festoon. Below is "Announcing a miracle film in 'The Miracle Man.'" The house name is set below. This is all there is to the front, the full advertisement running on the back. The front is in singular good taste and forms one of the best displays we have seen lately.

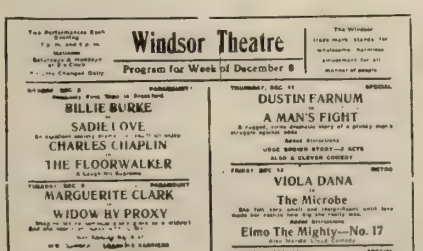
The Bright Spot, Haddonfield, N. J., still uses the historical spots idea for its front page. We have commented upon this before, but for the benefit of new readers it might be explained that this house runs on the front page of its program a cut about three by four inches, showing the various points of interest about the town, century old houses or anything the photographer can snap. The series has been running for more than a year but the photographer still seems to be able to bring in fresh cut copy. The series will have a real historic interest some day, and we know of no plan which will more surely result in the saving of the programs. And every time the collection is looked over it advertises the house afresh.

Goldstein has developed a certain style about his work, the result of his long specialization in program printing. It may interest those who are planning to issue a program, for these represent the discoveries he has made. The first is a double program for the Lincoln and Broadway theatres, with a page to each house and a split front page design with a cut going to the most prominent star of the work. The



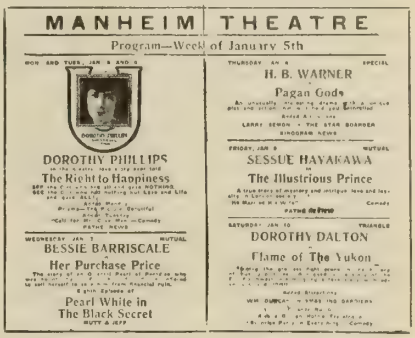
Inside Pages of a Two-House Program, with a Page to Each.

panels are small, but the type is legible, a heavy monotone, not quite a bold face, and yet more pronounced than straight Roman. It is a very handy face for a program printer in the smaller sizes. This sheet is a 5 x 9 folded once. The second style is a 6 x 8, one house, three days to the page. There is plenty of room for a small display, and the titles



An Evenly Spaced Weekly Program.

show up well. This is where Goldstein comes out ahead. Long years have taught him how to get small displays which still look large. In no other point do programs fail so often as in the handling of the display lines. General printers, not called upon often for this small work, will either use a line too high or too small. They cannot get a well proportioned display because they lack the experience. Now and then a small town man will come across with an example that is a gem, but for every good one there are a hundred or so poor ones. Goldstein hits it every time. The third example shows the use of a cut on the same style page. We do not believe that the crowding neces-



A Double Middle in Which the Cut Crowds the Display.

sary to let in the cut makes it worth while, particularly as the cut is duplicated on the front page. In these small spaces, there is little chance to lead out and the cut makes it impossible. Compare the two sides of the page and you will get the idea. Just to show that his heart is in the right place, Lew shoots along a leaflet with directions for distilling and brewing and receipts for seven kinds of beer, nineteen kinds of wine and two kinds of whiskey. Attaboy!

—*P. T. A.*—

T. & D. Sacramento House Took Big Christmas Spread

M. B. Hustler, advertising manager of the Turner and Dahnken house, Sacramento, does not get the idea at all

A Turner and Dahnken Display Which Is As Good As an Entire Page.

when he writes that he does not often "bother" us but he does want to show his Christmas display. If everyone thought the same way about the bother we would have been out looking for another job long ago. We like to be "bothered" with good advertising. This display is a four fulls and a four eight

Here You Have the Experts' Aid

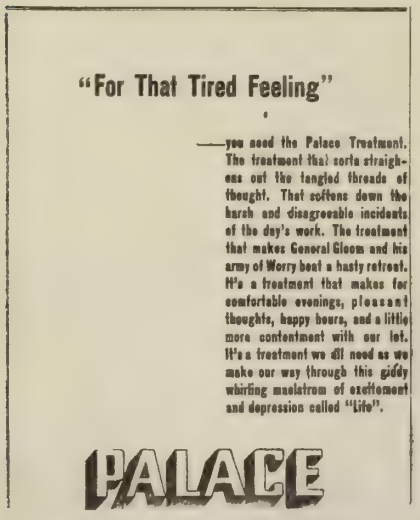
and a halfs, the latter showing merely a cut of the star, with the reddest kind of red hair, while she has an entirely different shade of hair in the big display.

The frame is green with red roses, in allusion to the "American Beauty" billing. To all intents and purposes it is a full page display, though not more than three quarters of the space is paid for. The other theatres are crowded out and they get the entire space to themselves so far as amusement is concerned and the clothing advertisement is not in the least in the way. The copy is well written and well laid out and Mr. Hustler seems to be aptly named.

—*P. T. A.*—

Wichita Showman Finds It Pays to Boom House

Stanley Chambers, of the Palace, Wichita, who recently contributed the "Trade Mark" advertisement, sends in another purely house display in the shape of a three eights pulling purely for the house. It runs in a lower left


"For That Tired Feeling"
—you need the Palace Treatment. The treatment that sorts straightness out the tangled threads of thought. That softens down the harsh and disagreeable incidents of the day's work. The treatment that makes General Gloom and his army of Worry beat a hasty retreat. It's a treatment that makes for comfortable evenings, pleasant thoughts, happy hours, and a little more contentment with our lot. It's a treatment we all need as we make our way through this giddy whirling maelstrom of excitement and depression called "Life".
PALACE

A Three Eights Which Runs Solely for the House.

hand corner, with no left hand rule, but we have drawn in the line that the exact arrangement may be seen, for this open effect is a part of the drag of the space. There is a clean margin of slightly more than an inch from the house signature and the same for the catchline. The body text runs more than three inches from the left and is set 17 picas wide.

Probably many managers will consider that this is a waste of space, but we cannot agree. The arrangement of the advertisement is such as to get for the space the utmost display, and the argument is worth all it costs. Mr. Chambers is seeking to build up a tradition for the house. He wants to sell the house as well as the show. He knows that now and then when he has some attraction which is not quite up to the standard, he can still sell the house and make them like the show. This may sound foolish, but nevertheless it is a great truth in showmanship that you can help a show with the house name. You can actually make them think it a better show than they would regard it if they saw it in another house. There is a mental tradition that it must be good if it is at the Palace, and this will help an attraction just a little below the standard. It will not make a bad play good, but it will help to get over a weak sister. Not one house manager in a thousand seems to make the slightest effort to sell the name. He simply uses his house as a bargain counter over which to sell film, and yet money spent on the house is a far more permanent investment and a more profitable one from every angle.

—*P. T. A.*—

Rain Did Not Bother McCormick's Feet

S. Barrett McCormick was all ready with the stencils for the pad tracks so extensively used to advertise "Back to God's Country." He had planned to spread them all over the town and

Beware!
The Tracks of "Wapi"!
Don't Cross Them If You Are An Enemy of Dolores the Fair Skinned Golden Haired Swimming Girl of the Wilds
The Picture That All Indianapolis Is Talking About!
"Back to God's Country"
By JAMES OLIVER CURWOOD
NELL SHIPMAN
This Week Only—Doors Open 11 A. M.—Come Early
The Circle
SHRINE OF THE SILENT ART

McCormick's Footprints.

just before he got ready the Jinx slipped up and turned on the rain and you could not have stenciled the sidewalks with rubber paint. It rained too hard even for that—so McCormick just took his pad tracks over to the newspapers and he got his lobby floor all tracked up by wet feet, but each set of footprints represented a little transaction at the box office and he broke a new record for rainy day cash and lost umbrellas simultaneously.

—*P. T. A.*—

Buffalo Theatre Used Benefits for Holidays

THE Elmwood Theatre, Buffalo, a wide awake neighborhood house, tried a novel scheme for the interval between Christmas and New Years. The kiddies were out of school. The Elmwood wanted them. It did not merely advertise for the kiddies. It took the afternoons for a series of benefits for local organizations. Special films were booked for these matinees; pictures suited to a juvenile audience, and the house was turned over to the beneficiaries, presumably upon a sharing basis. The stunt accomplished several results.

It pleased a number of influential local organizations.

It made every child in the section a press agent for the house.

It pleased mothers by assuring them that their children were seeing worthwhile pictures.

It brought to the house many who had not regarded the pictures with especial favor.

It made business, not alone for the matinees, but for the night shows, for the kiddies took home their programs.

And probably it brought in returns well in advance of the usual receipts and it paved the way for a whale of a New Year's matinee on their own account, with the regular program.

—*P. T. A.*—

Hand Lettering Wins Here

Seldom does hand lettering win above type, but here is one example where it does. This is a five eights from Grauman's Rialto, Los Angeles, where they usually combine type with drawn de-

One Instance Where Hand Lettering Is Better Than Type.

sign to get the fullest effect, but in this particular instance the selling is all in the proclamation, done in a very legible imitation of block letter.

It is unusual and because it is, it will be read and the effect desired will be gained. The rest of the space merely gives the details and is little more than a frame for the script. But some one stumbled on the last line, below the proclamation, which reads "By Public Command—Third and last week." The "last week" should have been taken away from the "public command."

Any One Idea in Picture Theatre Advertising Will Bring You Two Dollars

And Two Dollars Is All

P. T. A.

Costs by Mail, Postpaid

Proven Profitable Publicity Pointers

Universal Offers Large Cash Prizes to Encourage Better Lobby Displays

BELIEVING that most exhibitors are neglecting a valuable asset in giving scant attention to their lobbies, the Universal Film Company has announced a series of contests for prizes to be awarded the best lobby displays for the Universal "Big Money Twelve" pictures. The first contest period will cover three months and a prize of $100 will be awarded at the end of that time to the exhibitor who shall have made the best individual showing for any one of these pictures he may have offered.

Entrance will be by means of photographs accompanied by a letter of explanation, and the letter will be considered in conjunction with the photograph in making the award.

Need for Better Displays.

The contest suggested itself to Carl Laemmle during his recent tour of the country, and it came to a head when he had occasion to look over the books of a certain house which had expended $496 on newsapepr and billboard advertising within a given period, during which but $9.30 had been laid out for the lobby.

This house was located on a business thoroughfare and a suitable lobby display could be brought to the attention of thousands of passers-by, yet the management depended entirely upon its billboard and newspaper campaigns and made no effort to clinch argument with proper lobby showings.

In certain types of neighborhood houses, there is perhaps little opportunity to attract business with lobby displays which are seen by few persons until they actually arrive at the theatre intent upon seeing the current attraction, but in many more instances it is felt that a proper lobby display, particularly one offering some unique attractor, would not only clinch the business half formed through a reading of the newspaper notices, but would also make business not to be reached through the newspaper columns.

To Reach All.

Mr. Laemmle feels that no exhibitor can expect to do the largest possible business unless he uses every advertising means at his command, and while the contest is primarily intended to get the best results for the showing of these specially designated pictures, it is felt that the campaign will open the eyes of the showmen in many sections to the undoubted value of special lobby displays. Better advertising means better business, and business means more houses booked. Mr. Laemmle aims to do something more than boost a certain brand of Universal pictures.

It is not contended that the lobby can supplant newspaper advertising, but rather that it can be used to supplement this printed announcement and clinch the sale.

The duration of the contest has not been announced beyond the first three months period, but it may be continued if the results seem to warrant a continuance, as undoubtedly they will.

Sivitz Uses Lightline to Cut Space Bills

Samuel Sivitz, of the Rowland and Clark theatres, Pittsburgh, has been experimenting and writes that he finds this is about the best layout with which to get prominence with a minimum of space. Mr. Franklin set the pace long ago for lightline and benday effects, but Mr. Sivitz has taken the idea and worked it out for a circuit scheme where Mr. Franklin has but a single house to handle. This space is a five sevens, covering three houses, with an average of twelve inches each. It stands on the page against all comers and the blacker the other fellows make their displays, the better this stands up for contrast.

It is referred to the Crandall management in Washington. They have been trying to get distinction with drawn designs and black mass. They will have greater success with this lighter drawing. An even better effect will be gained by mortising the cut to let in straight type for the smaller lines. It will pay. Advertising is a matter of prominence, not dependent upon the size of the type or the blackness of the cut. Ink is not advertising. It is what you do with the ink. If you can use less ink and gain more prominence, you are that much ahead. Mr. Sivitz has been experimenting for some time. You can profit from the result of his work without the cost of the experiments. Why not try it, if you use a house artist. If you have no artist, perhaps you can at least get outline and inline type from the printer.

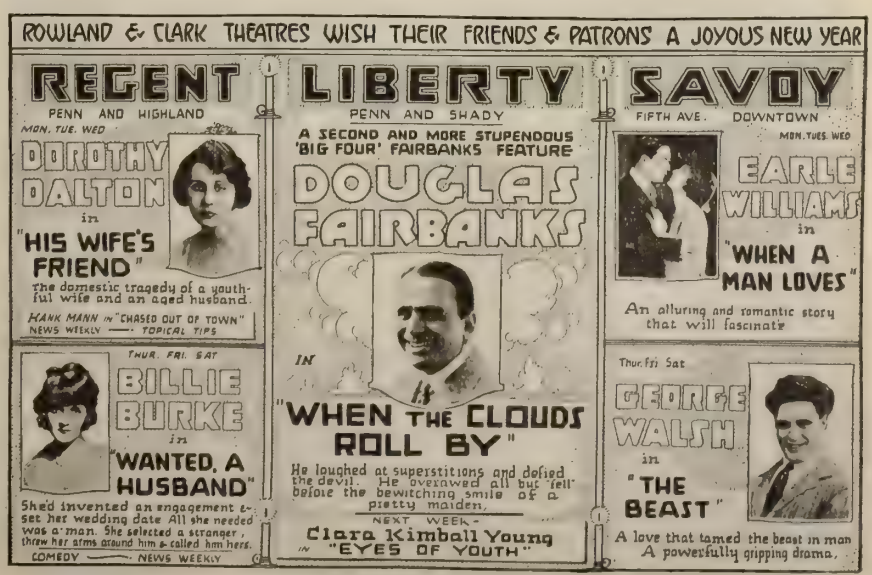
Cincinnati Revives "Bluebird"

EXHIBITORS in the Cincinnati territory of Famous Players-Lasky Corporation are planning an active tie-up with the National Blue Bird Campaign for Happiness, which is being conducted in connection with the visit to this country of Maurice Maeterlinck, Belgian poet, and Madame Maeterlinck. Manager Harris P. Wolfberg of Paramount-Artcraft Cincinnati exchange, has in readiness prints of "The Blue Bird," and many exhibitors have booked the picture to coincide with the personal visit of the Maeterlinck party to Cincinnati, February 9; Indianapolis, February 8; Dayton, February 4 and Evansville, Ind., February 10. Nearby towns also are tying-up with the campaign. The alertness of Famous Players Cincinnati exchange to give its exhibitors "tips" on profitable special engagements is causing many pleased comments. When the King and Queen of Belgium passed through the Cincinnati territory, the revival of "Till I Come Back to You," in which the Belgian ruler appears, brought some big business to the theatres playing the picture.

Another Exhibitor-Editor

Paul J. Schlossman, who owns the Regent, Majestic, Rialto and Elite theatres, Muskegon, Mich., is also the editor of the photoplay page of the Sunday issue of the Chronicle by virtue of the fact that he takes the full page for his four houses, gives them a reasonable amount of straight advertising space and then fills in with news.

In this he is one jump behind George A. Bleich, of Owensboro, Ky., who conducts the photoplay departments of two Sunday papers and does not have to pay for the space he uses, and some years behind R. B. Wilby, who was the first, we believe, to buy a full page and get out a department.


ROWLAND & CLARK THEATRES WISH THEIR FRIENDS & PATRONS A JOYOUS NEW YEAR
REGENT
PENN AND HIGHLAND
MON. TUE. WED
DOROTHY DALTON
in
"HIS WIFE'S FRIEND"
The domestic tragedy of a youthful wife and an aged husband.
HANK MANN in "CHASED OUT OF TOWN"
NEWS WEEKLY — TOPICAL TIPS
THUR. FRI. SAT
BILLIE BURKE
in
"WANTED, A HUSBAND"
She'd invented an engagement & set her wedding date All she needed was a man. She selected a stranger, threw her arms around him & called him hers.
COMEDY — NEWS WEEKLY
LIBERTY
PENN AND SHADY
A SECOND AND MORE STUPENDOUS 'BIG FOUR' FAIRBANKS FEATURE
DOUGLAS FAIRBANKS
IN
"WHEN THE CLOUDS ROLL BY"
He laughed at superstitions and defied the devil. He overawed all but 'fell' before the bewitching smile of a pretty maiden.
NEXT WEEK—
Clara Kimball Young
in "EYES OF YOUTH"
SAVOY
FIFTH AVE. DOWNTOWN
MON. TUES. WED
EARLE WILLIAMS
in
"WHEN A MAN LOVES"
An alluring and romantic story that will fascinate
Thur. Fri Sat
GEORGE WALSH
in
"THE BEAST"
A love that tamed the beast in man A powerfully gripping drama.

How to Cut Space and Not Display.

A three-house display taking only thirty-five inches designed by Samuel Sivitz to cut down space bills without reducing the prominence.

To Do Away With Dull Seasons—Hustle

Chose Christmas Dull Season for Breaking All His House Records

ALTHOUGH most managers are content to break even on the dead pre-Christmas week, Kenneth E. Finley, manager of the Broadway, Richmond, Va., selected the Monday before the holiday for his first showing of a feature at fifty cents, selecting for his attraction "Soldiers of Fortune," and employing the Boy Scout tie-up, earlier worked in New York at the Capitol Theatre.

Mr. Finley was quick to perceive the value of the Boy Scout appeal and he made arrangements for a special showing of the picture to the Scouts, with speeches by the scout master and members of the National Security League.

This special performance attracted so much attention that it was found necessary to limit the attendance to those who were actually accredited members of the organization at the time the announcement was made, and in recognition of the value of the performance, the city donated the use of the auditorium of the John Marshall High School, adding the municipal endorsement to that of the Boy Scouts, the National Security League and many prominent citizens interested in one or the other of these organizations.

Made Them Take Notice.

Such an indorsement naturally attracted widespread attention. It raised the picture to the plane of an event, and it did this with the best sort of publicity—public opinion. The approval of a single well-known citizen, properly played up, is of far greater value than pages of purely house publicity, and Mr. Finley obtained the indorsement of a long list of people who stood for civic advancement and better boyhood. It was a truly representative list.

The boys paraded through the streets to the High School, and before the picture was screened there were five minute talks by Scout Executive Weaver, Albert Winton Perkins, editor of the Richmond Virginian, and a ten minute address by Wyndham R. Meredith. The feature address was made by H. Manning Carpenter, of New York, representing the National Security League. Henry Wise Wood was also announced by the league, but found himself unable to keep his engagement.

Worked a Second Angle.

For a second appeal Mr. Finley offered to give a special showing for all children in institutions and for the children of the poor, if the Social Service Federation would undertake to get the children to the house and return them to their homes.

This federation is composed of all of the active charitable organizations of the city. It includes on its lists practically all of the best people in the city, and their practical endorsement of the scheme was in the nature of a social triumph.

Among the institutions represented were the St. Paul's Church Home, the Masonic Home, the Male Orphan Asylum and the Methodist Home, as well as the children of the poor. The showing was made at a time not to interfere with the regular performance, and attracted widespread attention, not alone in the newspapers, but through the actual presence of the children on the streets in autos supplied by the federation.

As a side light, one of the papers recalled that some twenty years ago, Richard Harding Davis had been the guest of Charles Dana Gibson in Richmond, and much was made of this fact.

Cleaned Up.

As a result of this activity, the business in the three days before Christmas was to capacity and at the highest admission ever charged. It broke all records.

The jubilant Mr. Finley wired John S. Woody, of the Realart Pictures Corporation:

Opened here today with "Soldiers of Fortune." Turned them away every show. Cannot understand this on the Monday before Christmas with everyone else in the city starving to death.

Raised admission to fifty cents for first time in history of theatre, and despite fact this is worst week in amusement season this does not keep them away. Managers of other houses standing in front of my theatre wondering what it's all about. Smashing records is one thing, but smashing them Monday before Christmas is another. Keep up the great work and we are yours for life.

All over the country, beginning with the first showing at Tom Moore's theatre in Washington, "Soldiers of Fortune" has been made the foundation of big exploitation schemes, usually in connection with the Boy Scouts, and this is a plan which can be followed even in the smallest towns, for there is not a hamlet in the country which does not boast of one or more troops of Boy Scouts. Mr. Finley worked it on a big scale and got big results, but it will work in proportion in any house, no matter where.

Looking for the House Number.

Five of the girls appearing with the principals of Monopol's picture-song revue, "Alma, Where Do You Live?" now en tour.

Used Song to Exploit Canadian Theatres

DISTRIBUTION of 100,000 copies of a popular song to exploit a theatre is the latest stunt of Herbert Jennings, of Allen's Danforth Theatre, in Toronto. The song, "My Shadowland," was written by William Handorf, the orchestra leader, and it appealed so strongly to Jule and J. J. Allen that they ran off an edition of 100,000 copies—said to be the largest edition of a Canadian song ever put out—for distribution to the patrons of all of the Allen chain of theatres.

There was no direct advertising on the music other than a dedication to Jule and J. J. Allen, but the song had reference to the pictures, and, with the dedication and the fact that it was given out by the Allens, was considered sufficient of a hook-up.

Mr. Jennings gives as a reason for selecting sheet music, the fact that he has noticed that popular music is almost never thrown away, but remains stacked upon the piano, where it serves as a constant advertisement.

Evidently, it is not alone motion picture features which profit through song publicity.

Theatres for sale; theatres for rent, and theatres wanted by live managers are listed very frequently in The World's Classified Advertising Department.

How to Handle "Everywoman" for a Run

Dayton Exhibitor Used "Everywoman" To Counteract Hurtful Sensational Film

COLORFUL" is the word to describe the way Charles Gross of the Columbia theatre, Dayton, Ohio, put over his exploitation campaign on "Everywoman." Mr. Gross had the distinction of having the second showing in his part of Ohio of this Paramount-Artcraft super-special and for this reason—and another—he decided it must be a memorable event. And it was; Dayton is not acustomed to engagements of more than a week so when "Everywoman" dashed through eleven days of big business, Mr. Gross felt his campaign was a success.

His other reason for making a special effort of his "Everywoman" engagement was that Dayton, he believed, needed a tonic for its moving picture ills. Some unclean pictures had been shown in a downtown house recently, accompanied by suggestive advertising that brought the church folk to the mayor's office and there were in the air such things as municipal censorship and Sunday closing. So Gross thought that a picture like "Everywoman" would be just the thing to counteract the off-color stuff. He also started in with the expressed conviction that "Everywoman" is the finest picture, artistically, he has ever seen in his years of showmanship. That gave him the necessary moral enthusiasm that should back up a man trying to do something big in exploitation.

The Lithograph List.

First, Mr. Gross used 500 one sheets for papering the town, not to mention 24's, etc. He also had a set of the especially made three-sheets for cut-out displays. With the assistance of the exploitation man from the Cincinnati exchange of Famous Players-Lasky Corporation, Mr. Gross and the house press agent, W. K. Mathews, began the most vigorous newspaper publicity and advertising campaign ever seen in Dayton. The campaign came to a rousing climax on the Saturday and Sunday before the opening. The town was dazzled when the Columbia Theatre "burst forth" with a full-page advertisement in three colors. But this wasn't all.

The Journal, the leading Sunday paper of Dayton, issued a special section for Everywoman, in colors, comprising fourteen pages of feature mater and special advertising. The cover of the special section was designed by the F. P.-L. exploitation man and followed the style of the Saturday Evening Post ads on "Everywoman" and also the lettering-style of the lithographs, so that while it appeared as a regular magazine section in colors, the reader couldn't help but think of the picture—the tie-up was as tight as it could possibly be made.

Got a New Year's Angle.

The special section was illustrated with photographs. The quest for love of "Everywoman" was traced in a full page feature; there was a half-page feature on "Everywoman's search for beauty; stories of the cast, story and production. Because "Everywoman" played on New Year's a story was used saying that the only "wet" spot in Dayton would be the New Year revel of wealth on the screen of the Columbia Theatre.

A full page advertisement was shared in by four druggists of Dayton—an unusual thing, for druggists do not usually advertise. The advertising manager of the Journal conceived the idea of making a page cut from a one sheet lithograph sent out by Famous Players to be used in window display tie-ups. All drug stores that sell "Hinds' Honey and Almond Face Cream," which is used by "Everywoman," made window displays—a half dozen of them in Dayton. The special one-sheet exploited "Everywoman in connection with the Face Cream. The druggists were pleased with the chance of getting a page ad of so attractive design and—they supplied another page of free publicity for the Columbia Theatre.

Other Hook-Ups.

An auto dealer advertised he had the electric car for "Everywoman;" household dealers; women's apparel dealers, etc., also advertised along those lines, each ad being a tie-up with "Everywoman."

The Dayton Herald ran an essay contest on "For Whom Does Everywoman Dress?" the exploitation man taking his cue from a discussion along those lines being run in the French magazine, "Femina."

Leaving nothing undone, Mr. Gross was ready for the opening. It was a bad day but the crowds began pouring in at 11 a. m.—pretty early for Dayton. The Monday following was slushy and sleety—but the business exceeded that of either "The Miracle Man" or "Male and Female," which had held the records up to then.

The DAYTON SUNDAY JOURNAL
SPECIAL SECTION
for Everywoman
Her
"EVERYWOMAN"
By A. R. S
Does Everywoman Dream that Her King Love will enthrone her midst silken Splendor
Everywoman Starts her quest of Love for fitted by her hand—maidens Youth Beauty, Modesty & Conscience
OR does She only hope that her King will lead her into a Simple Bower of Love
Poor Mockery of True Love
SCENES BY COURTESY OF JESSY L. LASKY PRODUCER OF EVERYWOMAN A Paramount Artcraft Picture

The Front Page of an "Everywoman" Special Section.

Get In Line To Save Photoplay Pages

Paramount Manager Has Campaign to Keep Picture Pages in Newspapers

HERE is a movement launched in Cincinnati by Manager Harris P. Wolfberg, of Famous Players-Lasky Corporation, that should be emulated at once in every part of the country and should have the immediate attention and support of every exchange and exhibitor.

It is a propaganda movement—a constructive effort to protect moving picture publicity in the newspapers.

At this time the newspapers of America are laboring under the severe handicap of a shortage of paper; legislation to reduce the size of newspapers; to eliminate certain feature pages; to cut down in every way on the use of print paper may prove a real menace to the moving picture interests if the editors are not thoroughly convinced that they should not sacrifice their moving picture departments to the cry for white paper.

Fighting for Publicity.

Manager Wolfberg, realizing this condition and knowing that he is working in a territory where moving picture publicity has not developed to the high point it has in some localities, has launched a psychological propaganda campaign to remind editors of the importance of maintaining their moving picture departments at all hazards. Exhibitors in the Cincinnati territory are urged to do their utmost, both by personal appeal to editors and by raising the standard of their publicity matter to prevent any thought entering the editor's mind that he may dispense with or even cut down the space he is giving to moving pictures.

One of the interesting steps in Mr. Wolfberg's campaign is the gathering of data on the comparative circulations of moving picture magazines. He is endeavoring to show editors that there is such an enormous interest in moving pictures that the circulation of the film publications almost equal that of the Saturday Evening Post in leading cities. It is logical to believe, then, that if the film fans are willing to pay 20 cents to read screen features in magazines, they will want to see the same kind of stuff in their newspapers and will pay 2 or 5 cents to get it. Motion picture news is a circulation builder and valuable adjunct to the paper.

Here Are Some Figures.

For instance, in Cincinnati the Saturday Evening Post has a circulation of 16,000, according to best available figures. The motion picture magazines have a combined circulation of more than 12,000! In Louisville, Ky., the Post has 6,500 circulation; the motion picture magazines 4,115. Here are other figures:

	Saturday Evening Post	Moving Picture Magazines
Indianapolis, Ind...	11,000	7,000
Columbus, Ohio....	9,000	5,675
Dayton, Ohio.....	5,000	3,000
Springfield, Ohio...	2,500	1,700
Charleston, W. Va.	1,500	1,000

Those figures are impressive. When considering them, remember that they include only the leading seven film fan magazines and not any of the smaller publications, which would bring the figures much higher. Also that they are all 20 to 35 cents magazines, while the Saturday Evening Post is only 5 cents.

Play to the Reader.

Another bit of advice from Mr. Wolfberg, is that exhibitors try to launch publicity stunts that will result in a display of "reader interest." For instance, in Cincinnati recently a one column cut was run in the Post, showing a masked picture star. A very small prize was offered to those who identified the star. Hundreds of replies poured into the manager's office. He took them to the Post's editor to show how his readers watched the moving picture column. If a one column cut aroused so much interest among readers —causing them to sit down and write a letter—the screen column must be a mighty fine bit of circulation builder.

Another instance was a "Vivian Martin contest" in the Kentucky Post. The editor sought girls who resembled the Paramount-Artcraft star. He expected to hear from ten or twelve girls. Several score entered the contest and it ran a month with unabated interest! That editor is "sold" on the question of circulation value of motion picture news.

Features Mme. Nazimova to Indicate Class Shows

BELIEVING that "Nazimova" upon a picture has the same value as the "sterling" mark upon silver, E. C. Bostick, of the Merrill, Milwaukee, Wis., has been advertising the latest Nazimova picture, "Stronger Than Death," for more than a month in advance of the showing.

Across the inner lobby he draped a black velvet hanging upon which was the word "Nazimova" in translucent glass letters which are illuminated at night by small electric bulbs; the letters showing white in the daytime. Below and at either side were the legends "Watch for the date" and "Stronger Than Death." Between these was an oil painting, four feet by nine, showing the star in the still, made familiar in the trade advertisements, showing the player reclining upon the grass feeding a peacock. The painting was done from one of the advance stills and is an excellent bit of color work. It is illuminated by a spot light thrown from a distance and the effect is so striking that in the rush hours the lobby man has instructions to keep the matrons moving toward the entrance, as many paused to study the display.

Mr. Bostick has done so well with the previous Nazimova pictures that he feels that this advance work is well worth the trouble and cost entailed to get its patrons interested well in advance. "I believe," he writes the Metro office," that this display has been of value to us not alone in exploiting Nazimova but in making the patrons realize in a simple and indirect way that this house offers the best in photoplays. It gives a standing to the house."

Played Up Mystery Angle in "Yellow Room" Stunts

MAKING mystery the chief appeal of his campaign for "The Mystery of the Yellow Room" brought good business to C. Floyd Hopkins, of the Victoria, Harrisburg, Pa.

He built into the lobby a yellow room similar to that in the play with the color scheme to match the title. On the floor he painted the foot prints which are a part of the detective problem, starting these from the edge of the lobby entrance to the box office and so to the room. In the room a card offered free admission to any person whose shoe prints matched the painted tracks. Not many qualified, but hundreds followed the tracks and made the attempt.

Another stunt was the offer of a fifty dollar prize to any detective who could solve the mystery at the end of the fourth reel, a special showing being given for detectives and high police officials. None claimed the reward and the newspapers all ran heavy press stories on the stunt.

Ralph Ruffner Resigns from the Rialto Theatre

RALPH R. RUFFNER has resigned his position as manager of the Rialto Theatre, San Francisco, and has gone to his home in Portland, Oregon, to await offers. Mr. Ruffner went to the Rialto some months ago from the Butte, Mont., and has been making a game fight to put the house on the theatrical map, but internal friction developed and his resignation followed. He was for a long time manager for the Jensen and Von Ferberg interests in Portland, Seattle and Butte, and is one of the best known advertising men in the country, adding to his skill as copy writer a positive genius for developing little stunts to hold the interest of patrons.

The small advertisement is not to be despised—especially when it is an announcement in The World's Classified Advertising Department.

AT LIBERTY
RALPH R. RUFFNER
Invites offers for Business Management or Publicity.
Single house or circuit.
Address RALPH R. RUFFNER
853 East Harrison St., Portland, Ore.
Try some "Ruff Stuff"

You May Need These Sometime—Save Them

Thomas D. Sorierio Used Mayor to Get Personal Appearance of Alice Brady

THOMAS D. SORIERO, recently moved from Boston to the Strand, Lowell, Mass. He has been plugging hard to bring business up to meet his idea of what business should be, but he ran into the pre-Christmas slump and he felt the need of a picture revival-meeting. He felt that the personal appearance of some star would help to renew the interest of his patrons in the silent personages of the screen, and in looking around for someone to make this appearance, he discovered that Miss Alice Brady was then playing in Boston.

He had signed on the dotted line for Realart pictures and felt that this would help him persuade Miss Brady to come and see and conquer. It looked easy, but it was not as simple as it seemed. Miss Brady does not care for personal appearances, and she was busy putting on a new play when not appearing in her current offering. A side trip to Lowell did not appeal to her in the least. She said so.

Soriero Gets an Idea.

But Mr. Sorerio figured that there was more than one way to get what he wanted, and if the easiest way would not work he still had other avenues of approach. Lowell has a Christmas Basket fund for poor people. He figured that perhaps he could hook Miss Brady up with the fund and get some real action. The Mayor was in charge of the fund, so the manager went to the Mayor with a proposition for popularizing the fund. He would get Miss Brady to come and talk for the fund. He would give the use of his house for the meeting. He would see to it that the details were looked after. He did not try to conceal the fact that he would profit by the appearance, but he laid stress upon the value of the idea to the fund.

The Mayor saw the point of the argument and presently this leter went to Miss Brady, typed on the official stationery of the city:

My dear Miss Brady,

May I invite you, on behalf of the people of Lowell, to visit the Strand theatre, this city, on Friday, December 12, 1919. I can assure you of an enthusiastic reception if the reply is favorable. Kindly wire that arangements may be made to receive you.

Respectfully yours,
Perry D. Thompson,
Mayor.

No actress could resist such an appeal as that; particularly an actress with a live wire press agent. Miss Brady accepted and Mr. Soriero got word to go ahead. He did.

The front and interior of the house were lavishly decorated. The personal appearance was widely advertised, not forgetting the municipal invitation, and though the day was wet and gloomy, large crowds turned out. Miss Brady was given an enthusiastic reception by an 1,800 house, the basket fund was given a tremendous boost, and incidentally there was some good slide advertising for "The Fear Market," Miss Brady's next picture to be shown at the Strand.

This Manager Encourages Competition in Advertising

FRANK DOWLER, JR., general manager of the Signal Amusement Company, has found a new way to keep his local managers on tiptoe. Instead of routing a feature over the circuit and letting the same layout of advertising go with it, he books two or more copies simultaneously, sets the advertising appropriation and then tells the local men to go ahead and see who can do the best. Attraction and advertising space being identical, it is up to the resident managers to show something, and instead of a cut and dried campaign, the idea brings results in excess of the slight additional cost for accessories saved where the same cuts are used in turn.

Here's the Summons Again

EVERY portion of the country has tested the value of the fake "summons" as a publicity getter. More or less close imitations of the usual legal paper have been employed to gain interest for stories of murder mysteries, divorce problems, detective stories and various other forms, and in no instance has faith been misplaced. Even a crude copy has its effect, and this effect grows with increasing fidelity to the model, though too close an imitation is apt to be dangerous.

Allen's Theatre, Toronto, recently took up the old idea from a new angle and issued 6,000 summonses, almost identical in appearance with the summons served automobile speeders in the Canadian city. These summonses were printed on a blue stock closely approximating that used by the police department and were placed on the seats or on the steering gear of parked cars and sent by mail to the owners of automobiles whose names appeared on the license lists.

The summonses bore marked resemblance to the official forms used by the police department for speeding cases and the words "summoned," "speed," "court," "costs," "judge" and appropriate terms in heavy type were sprinkled throughout the text so that the first glance of the paper would be startling. The circulars were folded in legal style and the word "Summons," in large type, appeared on the back of the folded document.

The best advertiser is he who knows most about other men's advertising methods. Study up.

Used Novel Question Contest to Get Interest for Big Goldwyn Specials

SEARCHING for something to concentrate public interest on its Goldwyn week, C. C. Cady, of the Colonial, Lansing, Mich., hit upon a novel question contest in the shape of twelve questions, the correct replies to six of these entitling the well posted contestant to free tickets for the showings. Some of the questions were so easily answered that everyone could locate the four stars. The others were made more difficult to eliminate the danger of too great a volume of successful replies.

The contest was announced as a "What do You Know About Movie Stars?" competition, and Manager Cady had the assistance of Harry R. Guest, the local Goldwyn service man in preparing the questionaire.

Some of the questions asked were: "Who is the bashful, gum-chewing, rope-swinging actor now a motion picture star?" "What film star do the words 'irrepressible Mabel' refer to?" "Who was leading man for Mae Marsh, Madge Kennedy and Mabel Normand and is now a star himself?" "Who has been called 'the screen's most emotional star?'"

Five Thousand Sets.

The contest was exploited by means of a special dodger which contained a general announcement, the questions, and the rules all neatly framed around a paneled announcement of the Goldwyn Week Program. Five thousand of these circulars were distributed and in addition, liberal space in all the Lansing dailies was used to herald the contest.

Based on a sound bit of psychology, the success of the stunt was assured. Picture fans are keenly interested in the personal history of the stars and take great pride in displaying their knowledge in this direction. The popularity of the various fan publications and the eagerness with which the "Questions and Answers" columns are scanned bear testimony to this.

Idea Proved Popular.

The Colonial's contest, affording fans an opportunity for converting their knowledge of film history into free tickets to the theatre, "caught on" with the public instantaneously and aroused more interest and discussion than any similar stunt put over by Manager Cady, and he has worked them all.

The success of the contest exceeded even the most optimistic expectations of both Mr. Cady and Mr. Guest. From the day the contest was announced to the day it closed, the Colonial was deluged with answers and although a considerable number of free tickets were issued, Mr. Cady believes that the stunt merits the "Croix de Efficiency," for it not only sent receipts sky-rocketing during Goldwyn Week, but has done much to permanently establish the Goldwyn stars in the favor of the Lansing public.

A Sales Campaign and a Sign Suggestion

Colorado's Largest Auditorium Is Employed for Film Revival

A MOTION picture "revival" is the latest promotion stunt from the exhibitor's end of the game. One staged in Denver recently has attained results far past anything which was expected. An interest in motion picture productions was created to the extent that all houses are reporting increased attendance.

While most of the regular houses in the city were doing business the managers felt that there were not enough new patrons coming in and all were on the lookout for some attraction to widely exploit. "Auction of Souls," the First National, featuring Aurora Mardiganian, looked like the picture that was needed. At first it appeared that this picture probably would occupy three first run houses during the same week. The difficulty then arose that only one of the houses, or at the most two, could procure personal appearances of Miss Mardiganian in connection with the showing of the picture.

This difficulty gave rise to the idea, which was this: "Put the picture on at the Auditorium for a run, the exhibitors combining to push it. Exploit it to the limit of its worth. Book extra attractions at each individual house at the same time and make the course of the run of 'Auction of Souls' a period during which a special effort was to be made to get every person in Denver to attend at least one motion picture show during the period."

Biggest House in Colorado.

The Auditorium is the state's largest place of entertainment. Previous engagements for the big house made available only five days for the "revival."

The first was a news story to the effect that the Auditorium had been engaged for a five days showing of "Auction of Souls." The picture itself was spoken of in a big way, but the fact that the Auditorium had been engaged for it, was, in itself, convincing proof of its bigness.

Two weeks prior to the beginning of the run, practically every billboard in the city was covered with lithographs of the event. The billboard advertising was done in circus fashion. Fences, sides of buildings, stone walls, and every place which offered a space for pasts was adorned with a lithograph as large as it would hold and cut-outs were put in other places.

Used Every Publicity Device.

The newspaper advertising was started ten days prior to the opening day and daily space was used. Cuts were used freely in the make-up of the advertising and the type was large display.

A week before the opening window displays appeared in stores all over the city. The managers of the affair had taken particular care to make the displays tasty. Cut-outs from lithographs furnished the main figures.

Tapestry, oriental in design, was supplied for the back grounds where needed, but in the main the stores had something of the kind in stock. The reading of the window display was all on small hand lettered cards and the groupings of the cut-outs themselves indicated the story.

With the billboards, newspapers and window displays making their appeal the run opened. Then one of the most talked about advertising novelties which has ever been used in Denver was sprung. The traffic police out there use a red card with a printed warning for the owners of automobiles or wagons which are left standing in violation of traffic rules.

Faked a Police "Warning."

On the day "Auction of Souls" began its five day run there was not a driver of a horse or automobile who left his vehicle standing for a moment but what he found such a card attached. Instead of the usual police warning, however, the printed matter on the card read:

"Warning: Your car should be parked at the Municipal Auditorium Wednesday, Thursday, Friday, Saturday or Sunday and you and yours should see and hear Aurora Mardiganian, the 18 years old Armenian beauty who will appear at each performance of the only picture ever shown at $10 a seat."

More than ten thousand people saw the picture the first day. On the morning of the second day of the run a special showing was given for women only at which Miss Mardiganian gave a talk. Nearly four thousand women attended this one performance.

Before Sunday people were being turned away. More than 70,000 persons paid admissions during the run.

"The surprising part of it to the exhibitors," said Lieut. James Anderson, who staged the run, "was that every picture house in town also did a business above the average at the same time. Any big exploitation of any real big picture aids every worth while picture. The exploitation brings out people who are not regular attendants."

The term "revival" was not used until after the run was ended. It originated with the exhibitors, the owners of Denver theatres who have found that the Auditorium showing has actually benefitted them in their own houses, and there is already talk of another revival some time in the spring.

A Good Idea in Electric Signs

ALTHOUGH the accompanying illustration shows a special electric sign erected by the Universal on the front of the Mecca Building, the New York headquarters, to advertise their film attractions, there is a hint for theatre owners in the designing.

The top line "Universal—Pictures—Universal" is in blinking incandescent globes. Just below is a figure of a projectionist at his machine, a ray of light leading across the space to a framed transparency of the star or director to be advertised, this panel being changaable to suit the current attraction boomed. Below this is a panel of electricically lighted letters and from this depends three more changeable signs illuminated from the rear.

The whole forms a layout which could be used to advantage to exploit the house attractions, providing the means of offering four titles or repeating one title four times as may be deemed most advantageous. Along Broadway they are putting up two motion picture signs for every whiskey advertisement taken down.

Universal's New Electric Sign.
A huge electrical display which should give a hint to theatre owners who want a practical sign.

Translated to the screen this rare and beautiful story becomes even more charming and entertaining than it's popular stage production. The story is of special interest to women, telling in a highly dramatic & original way of a girl's sacrifice for the man she loves.

VIOLA DANA

in J.H. BENRIMO'S *and* HARRISON RHODES' *great* COHAN & HARRIS *Broadway Success*

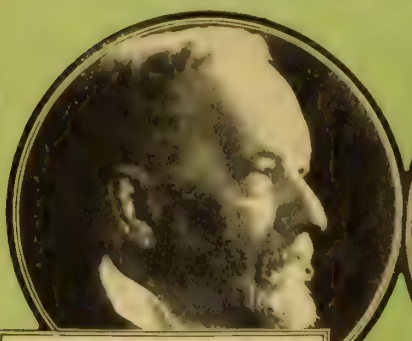
THE WILLOW TREE

Scenario by
JUNE MATHIS
Directed by
HENRY OTTO

METRO

Maxwell Karger, Director Gen'l.

SPEAKING OF CELEBRATE



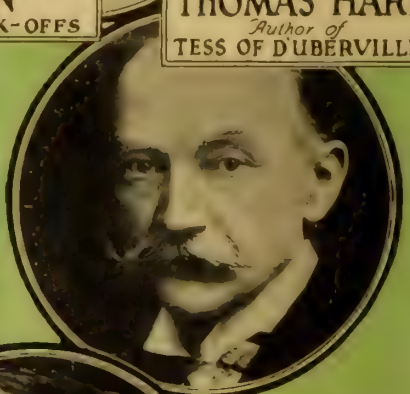
HENRY ARTHUR JONES
Author of JUDAH

FREDERIC & FANNY HATTON
Authors of THE WALK-OFFS

THOMAS HARDY
Author of
TESS OF D'UBERVILLES $

JAMES A. HERNE
Author of SHORE ACRES

SIR GILBERT PARKER
Author of THE RIGHT OF WAY



HARRISON RHODES
Author of THE WILLOW TREE

VINCENTE BLASCO IBAÑEZ
Author of THE FOUR HORSE-MEN OF THE APOCALYPSE

AVERY HOPWOOD
Author of FAIR & WARMER

GEORGE GIBBS
THE YELLOW DOVE

FRANK DANBY
Author of
THE HEART OF A CHILD

D AUTHORS

JULIE HEARNE
Author of THE OUTSIDER

HOLMAN DAY
Author of ALONG CAME RUTH

JACK LONDON
Author of SMOKE BELLEW

MARK SWANN
PARLOR-BEDROOM & BATH

EUGENE WALTERS
Author of FINE FEATHERS

I·A·R·WYLIE *Author of*
STRONGER THAN DEATH

METRO AUTHORS

~ARE INTERNATIONALLY FAMOUS. THEIR NAMES ARE HOUSEHOLD WORDS.
~THEY NUMBER THEIR FOLLOWERS BY THE MILLIONS IN EVERY CIVILIZED COUNTRY IN THE WORLD.
~ON THE SCREEN THEIR HEROES AND HEROINES RE~LIVE AND BECOME MORE FASCINATING AND APPEALING THAN EVER.
~ THEIR STORIES INSURE FAT BOX OFFICES !

GEORGE MIDDLETON
and GUY BOLTON
Author of POLLY WITH A PAST

CLEANING UP!

OLIVER MOROSCO'S

LOMBARDI, LTD.

By Frederic and Fannie Hatton

Starring

BERT LYTELL

Scenario by June Mathis. Directed by Jack Conway

OLIVER MOROSCO'S

PLEASE GET MARRIED

by James Cullen and Lewis Allen Browne

Starring

VIOLA DANA

Scenario by Finis Fox. Directed by John E. Ince

SELWYN'S

FAIR & WARMER

By Avery Hapwood. Starring

MAY ALLISON

Scenario by June Mathis and A.P. Younger

Directed by Henry Otto.

BOOK 'EM!! & SHARE THE PROFITS THEY'RE ROLLING UP FOR EXHIBITORS EVERYWHERE.

METRO PICTURES CORPORATION

MAXWELL KARGER, *Director Gen'l.*

Want A Line Like This? Read How

"Auction of Souls" Still Drawing Huge Crowds in Western Theatres

THE finest box office record in the theatrical history of Dayton, Ohio, was recently accomplished when the Columbia Theatre of that city took advantage of the exploitation possibilities of a special feature attraction and played them to the limit.

Whether the personal appearance of Aurora Mardiganian, star of "Auction of Souls" for which First National Exhibitors' Circuit is the official distributor, was responsible for the unparalleled success is problematical. It is a matter of record, however, that her personal visit to the National Cash Register Company where she spoke to 900 women and girls employed there created such a volume of word-to-mouth advertising that subscribers were asking favorite dailies for facts about Miss Mardiganian.

The ice once broken, the management of the Columbia specialized on display advertisements in the Dayton newspapers as a means of bringing home to the republic the fact that the horrors seen in "Auction of Souls" such as selling Christian women for eighty-five cents each, tying Armenian girls to horses and throwing Christian girls into Turkish harems, were really the fate of women of the near East.

Morning Matinees Drew.

The idea of morning matinee as a method not only to arouse a general interest that always attends an exclusive event, but also to enable many women of Dayton who had evening engagements to see the attraction was hit upon shortly after the picture began its run. At these morning performances Miss Mardiganian went more into detail about the experience of the women during the turbulent times in Armenia.

Publicity in the news' space of all local newspapers came quite easy for the Columbia. Various business men's noon day luncheon clubs invited her to be the guest of honor, the Kiwanis and Rotary Clubs heard her story and a number of women's clubs entertained her. Each of these events turned out to be a gratifying source of publicity.

The news that "Auction of Souls" with the bold exploitation given it by the Columbia had so shattered all previous box office records of that house caused every large house in Ohio, that has played the attraction thus far to call for a return engagement.

First Ladies Special.

Previous to the showing of "Auction of Souls" a performance for "ladies only" had never been given in connection with the exploitation of a motion picture. A general curiosity as to how many women would attend this performance and hear the personal story of Aurora Mardiganian's experiences lead the Dayton Journal to send a photographer to get a picture of the ladies in line waiting for the performance to begin. The following day a picture of the long standing line appeared in the newspaper.

Clever Book Hook-Ups for Mary Miles Minter Feature

OHIO exhibitors have been making big business for "Anne of Green Gables," Mary Miles Minter's Realart production, through the use of various hook-ups with book lovers. Taken from the book by L. M. Montgomery, this form of tie-up was especially indicated, and it was worked in several forms.

In Cleveland I. Kuhn, of the Loew houses, hooked up with booksellers, including Burrows Brothers, the largest book concern in the city. A neat book marker was prepared, bearing a thumbnail cut of the star and appropriate text. This was given out on request and one was slipped in each volume sold, either to be taken or sent. In addition the circulating library department slipped one into each of the volumes issued by it during the campaign. As a result thousands of these attractive markers were put before book lovers and were taken into the homes.

Burrows Brothers gave a large window display of the book filmed, with pictures of the star and scenes from the play, which was made in Dedham, the actual locale of the story.

Used Pasters.

In Dayton the public library permitted the affixing of a small but conspicuous sticker to all books issued for a cople of weeks preceding the showing. Some 5,000 books were issued to readers in that period, each carrying the advertisement of the play.

These books were all paper covered, the covers being renewed frequently, so that no injury was done that bound the volume and the advertisement was returned within a reasonable period.

Dayton further played up the film by giving a special showing to some 500 veterans from the Soldiers' Home. These guests were taken to the theatre in decorated street cars and several patriotic features were added to the program as a special event. The newspapers were represented and the human interest stories which were run by all of the daily sheets carried a generous proportion of advertisement for the house.

All through the state the favorite forms of advertising has been the slate idea suggested by one of the trade paper advertisements, and this seems to have worked excellently.

Wedding Made New Year Film Exploitation Stunt

STARTING the New Year all wrong, a couple got married on the stage of the Whitman theatre, Philadelphia on New Year's Day for a reward of $20 offered by the management to anyone who would stand up in public and take the fatal vows.

Stage marriages are no novelty, but they are sufficiently infrequent to draw a crowd and the management felt that a real wedding would make a fine chaser for Viola Dana in "Please Get Married," so they offered a purse of twenty dollars—which is no great sum in these days of the high cost of living, and threw in a minister and the marriage license. The offer stood open for any number of couples, but only one blushing bride was led to the improvised altar. One bride proved sufficient to draw a big crowd and clinch a record breaking box office cleanup.

A Good Line to Play Up.
One of the waiting lines for a night showing at the Columbia Theatre, Dayton, Ohio.

Here's A Winner—and It's Cheap, Too

Similarity Contest a Big Winner For the Majestic, in Grand Rapids

SEEKING to popularize Katherine MacDonald, the new First National star, the Majestic Gardens, Grand Rapids, Mich., staged a "Similarity Contest" with excellent results.

Enlisting the interest of Carl M. Saunders, editor of the photoplay department of the Herald, the management induced him to conduct a contest for the girl who most nearly resembled Miss MacDonald. It was inaugurated five weeks before the playing date of Miss MacDonald's first picture, "The Thunderbolt," and carried no allusion to the possible appearance of the star in town. Ostensibly it was a circulation feature conducted by the newspaper with which the theatres had nothing whatever to do. Prizes of $25, $15 and $10 were offered the three young women whose photographs most nearly resembled that

Lucille Lumm.
Winner of the Similarity Contest.

of the star, the judges being Mr. Saunders, the manager of the Majestic Gardens and Harold Hefferman, of the First National Exchange, Detroit.

Free Photographs.

One of the local photographers was shown how he might make a profit from orders for extra prints; and offered to make the photographs without charge, getting several hundred sitters, most of whom ordered half a dozen or a dozen pictures for themselves. This provided the paper with an ample supply of prints without charge and a page of portraits was run each Sunday in connection with the contest.

At the commencement of the last week the advertising started for the house showing of "The Thunderbolt," the attraction running the week following the contest. The contest had attracted a remarkable amount of interest and the Majestic Gardens played to standing room business both afternoon and evening. So great was the business, in fact, that the opposition house, the Isis, was moved to book the feature for the following week and this house also cleaned up. Something new in the history of local theatricals.

Worked Four Ways.

The net results of the contest were that four different interests made a clean-up.

The Herald had enjoyed an unusual circulation feature at no cost.

Entries were received from all over the state and the interest was very general. It was not only a good circulation stunt, but the paper had a special feature for five Sundays.

The local photographer developed several hundred customers and made a substantial profit in addition to getting valuable advertising.

The theatre had an immense week.

The Isis also enjoyed a big week.

In passing, the exchange also profited, for the contest advertised Miss MacDonald not alone in Grand Rapids, but in scores of smaller towns, creating a demand for the picture.

The scheme is simple and can be worked for any star, but it is particularly valuable where it is desired to make known a new face. It has been worked many times before, but it seems never to lose its pulling powers.

Woolworth to Handle the "Cheater" Song Exclusive

BOOKING up with the Robertson-Cole Company, the Woolworth chain of five and ten cent stores, covering practically the entire country, will make a special feature of "The Beloved Cheater of Mine," a song written by L. Wolfe Gilbert and Edna Williams to exploit Lew Cody in "The Beloved Cheater." Arrangements have been made with the chain stores to cooperate with the various Robertson-Cole agencies throughout the country in window displays and from other angles, and special singers will be employed for three days in advance of the showing of the film for the first time in each town where there is a Woolworth store.

The music hook-up inaugurated in conjunction with "Mickey" has grown in importance until its value is recognized to the extent that the chain stores are willing to make special concessions in order to obtain the exclusive sales, and the entire edition of this song will be disposed to to the Woolworth people, who will make a lightning campaign simultaneously with the release of the film. This includes special window displays, the showing of stills and posters, special singers and cooperation with the local exhibitor. E. Z. Nutting, in a statement, said:

"We shall do everything possible to put the song over in keeping with the elaborate way in which Robertson-Cole has booked 'The Beloved Cheater,'" said Mr. Nutting. "Of course, Woolworth will not tackle anything but a distinct hit and when we do accept a melody there is only one way out and and that is an avalanche of sales. I have notified every store manager to co-operate to the fullest extent with the various Robertson-Cole branch managers in displaying advertising and publicity aids which will have a two fold purpose. No time will be lost in getting the songs to our stores."

"The Beloved Cheater" is heralded as the best advertised picture of the times. In connection with the exploitation, prizes aggregating $500 are being offered for the best love letters sent to Lew Cody. To date more than 3,500 missives have been received.

Used a "Mystery Girl" for Goldwyn Feature

USING the old "Countess" stunt brought two front page stories and a lot of other publicity for the Marion Theatre, Marion, O. A masked woman made her appearance in town, putting up at the leading hotel and making herself much in evidence on the streets.

Excitement ran high, but she volunteered no information as to her visit until the day before the showing of Mabel Normand in "Upstairs" when she broke her silence to explain to the reporters that she was from the Goldwyn Culver City studios and was there to exploit the Normand production. By that time she had become a real news feature and the papers played her up for front page stories. This works best in the smaller towns, but it should be remembered that this stunt was first worked in New York City. And be it remembered that it worked for several weeks.

Edward L. Hyman East Again

Edward L. Hyman has moved back east and is resident manager of the Strand, Brooklyn, N. Y. The Strand is one of the handsomest houses in Brooklyn as well as among the newest, and while Mr. Hyman may not have the same space chances as in towns where the advertising rates are more moderate and the papers fewer in number, we think he will do as well with an intensified campaign. One recent stunt was to pull a Christmas treat for 2,800 poor children under the auspices of the leading Brooklyn paper. It all helps with the reading notices and it helps with the public, as well.

Don't advertise your ordinary films so extravagantly that you have nothing left for the occasional big film. Gain the confidence of your patrons and your "good" will sell as well as "greatest ever." Then you have something left in reserve.

Projection Department

By F. H. RICHARDSON

Dam

THE above refers to the kind used at a mill of course. It is brought into use by reason of a letter from Charles S. Stuckey, formerly projectionist at Edmonton, Alberta, whose name is familiar to our readers through his very excellent contributions to this department.

Brother Stuckey writes, saying that for reasons of health he has had to give up projection, temporarily at least, and is now switchboard operator in one of the big power houses at Niagara Falls.

He winds up with: "Should you ever be in this section, look me up and I'll do the honors, including a trip through one of the big power houses of Niagara." Dam (mill)! And I was in Niagara two weeks ago and would have given a small portion of my right ear to have had a real (not the tourist sort) trip through one of those big power plants.

What Stucky Says.

Friend Stuckey speaks highly of Brother W. B. Allen, of Edmonton, and his knowledge of the optical system of the projector.

Well, Brother Allen, why don't you get busy with your writing apparatus. Why keep your light so carefully hidden under a bushel.

Stuckey says that a mere few thousands additional K W means nothing to the power house where he now is. Says a couple of thousand added K W looks like a couple of added amperes on a projection room ammeter.

Says he has visited quite a few theatres in and around Niagara Falls, and that the Queens Theatre (Canadian side) has a fair screen result, but that it might be much improved.

Machines are up at rear of balcony, and from lobby seats level with lobby entrance there is a bad glare or dazzle from screen.

Change over is very poorly made, though he does not know the reason. May not be projectionist's fault.

Much Advertising Shown.

He comments on the display of a long string of advertising slides between shows.

Says at times there are so many that it gets very monotonous.

The Lumberg Theatre, Niagara Falls, N. Y., Brother Stuckey praises highly as to its screen results. Says he don't know what the equipment is, but that he would like to shake the mitt of the projectionist in charge, because it takes a real projectionist to put on a real picture, no matter what equipment is provided, in which view the editor heartily concurs.

We are sorry Stuckey had to quit the projection field, even temporarily, because he was a live one. His health is now better and we hope we shall find him shooting a screen again before long. The profession needs all of its good men —and less of the other sort.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Are You Getting Maximum Screen Illumination for Wattage Used?

The 11x17 (two on one) LENS CHARTS printed on heavy paper are suitable for framing. Both A. C. and D. C. amperage 25 to 60 is covered with Plano-convex or meniscus bi-convex; correct projection lens diameter to avoid waste also correct distance of revolving shutter from aperture.

Your projection room is not complete without the LENS CHARTS.

Send 50 cents in stamps today!!! Moving Picture World, 516 Fifth avenue, N. Y. City; Schiller Bldg., Chicago, Ill.; Wright & Callender Bldg., Los Angeles, Cal.

Information Wanted

A California L. A. man desires information as follows:

I have the lens chart, but am not certain as to meaning of some things on chart No. 2.

Taking the four-inch projection lens, for example, as I understand it the 8.8 inches is distance between shutter blade and aperture, but how and where do you get the measurements .55 and .7?

Means that at 8.8 inches from aperture (shutter position) if you hold a piece of black paper in the light ray you will find thereon an image of the aperture which will measure .7 of an inch wide by .55 of an inch high, BUT (*every one with lens charts take note*) there is a minor error in chart No. 2. Instead of 8.8 inches in the instance quoted, the reading should be 7.7 and this holds true for all readings of distance from aperture to shutter in lens chart No. 2. All shutter to aperture distances should be made one inch less than the figures given. This error is not important, but we nevertheless would suggest that owners of lens charts make note thereof.

We say it is not important, because these distances are not, in the very nature of things, precisely accurate, and some leeway may be allowed. An inch is, however, too much.

What are the seven columns at right side of chart No. 2 for?

Rectangles, Not Columns.

You mean the rectangles, not columns. They show relative size of aerial image under different conditions. Taking the largest, for example, you will find its height and width given under 7 inch E F projection lens, where distance aperture to condenser is 14 inches.

If the same lens were used with 21 inches from condenser to aperture the size would, as you will see by looking under that condenser to aperture distance, be .92 by 1.16.

I understand from the handbook that the 4.5 inch diameter condenser is best. If I used a 4-inch diameter condenser would the focal length of required condenser, as given in chart No. 1 be altered?

I think not, but the required diameter of objective (projection lens) would be considerably reduced.

As a matter of fact many projectionists who work unintelligently as to the adjustment of their optical system and the diameter of their objective, might with advantage use a smaller diameter condenser.

The superior collecting power of the larger diameter condenser is of no avail because all the light so collected falls outside the object and merely serves to brilliantly illuminate the interior of the projector mechanism itself.

The smaller, thinner lenses would break less readily and would absorb less light energy.

Apart from the added distance from condenser to aperture the M Bi-C gives, what determines whether or not there is advantage in its use?

The Determining Point.

That is THE determining point. Where there is a long objective working distance (distance aperture to first lens of objective) and a heavy amperage, which means short distance from aperture to condenser, the added distance from condenser to aperture which the M Bi-C gives is valuable in narrowing the ray beyond the aperture.

This you can readily see by studying chart on pages 116 and 117 of the handbook. Plate 9, page 120 of handbook shows you what is taking place, and a consideration of that plate and the diagram will convince you of the benefit of added distance supplied by M Bi-C, even though it be but two inches.

If a dynamo or motor armature is revolving in a certain direction, should the contact end of the brushes face, or be against the direction of rotation?

Generators having the "reactance" type of brush holder have the brushes set against direction of rotation. I doubt

if this type of holder is any longer used. Send copy of everything on name plate and I will find out for you if your brushes should be that way.

Should the frame of a motor or generator be permanently grounded?

It is not necessary that a generator or motor frame be grounded, but it is proferable if the system itself is grounded, as is the case with three-wire and where a transformer is used.

Please do not publish my name. I am one of the many who feel indebted to you for what I have learned from the "Bible of Projection" and the department. I find it mighty nice to be able to draw at will upon your knowledge and experience. There is so very much to know that I suppose I will never know it all.

Let's Hope So.

Let us hope so anyhow, brother Los Angeles, because the man who gets to the point where he knows it all (or THINKS he does) begins, right then and there, do die of dry rot.

He becomes a nuisance. I infer from your language that you think I have much knowledge.

Why, man, I have but just begun to learn! I really haven't half as high an opinion of my own knowledge as I had ten years ago, though I really do know a great deal more than I did then.

But the added knowledge simply serves to open up to my view wider and better fields of knowledge and I hope it will be thus until I am no more.

The Department

S. R. Juleson, Cronkton, Illinois, says:

That I have succeeded in projecting a picture satisfactory to my people is due entirely to the projection department and your handbooks. The lens charts have improved my picture wonderfully.

I get a better picture with thirty amperes than I got with fifty before I had the charts. Can you tell me when the Projection Department first began?

The "Operators' Column" began in the February 19, 1910 issue.

By September of the same year it had, by sheer practical worth, became so popular that Mr. J. P. Chalmers, then owner and Editor in Chief, suggested a change to "Trouble Department," which was adopted and became effective in the September 10 issue. July 15, 1911 the permanency of the department having been determined, and its practical value thoroughly established, the name was finally, after considerable discussion, again changed to the "Projection Department," and as such it has continued through eight and one half years.

Its total length of life, under the three names, is almost ten years. And there you are, friend Juleson.

Toronto Disagrees

John Stringer, Toronto, Ontario, squares off and lands on the editorial slats as per the following:

With reference to answer to "Shutter Problem," December 13, I find brother Jardin's trigonometrical solution all wrong. (Let us hope that outside of that trifle it's all right.—Ed.)

In considering the problem it is seen that the area of the light beam at plane of intersection of beam with shutter blade is greater than a pin point, hence the number of degrees to be added to the angle established by the intermittent angle is governed by the extreme edges of the light cone.

These are the first light the shutter intercepts and the last it uncovers when leaving the ray.

Jardin has assumed that these points are situate at the points of intersection of the circumference of the circle with the diameter when same is drawn at right angles to the line joining the center of the shutter shaft with the center of the light cone.

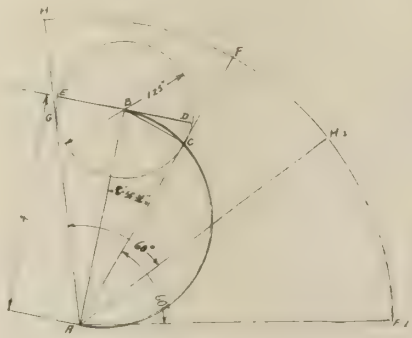
May Be Readily Understood.

This may readily be understood by carefully examining Jardin's diagram. That this assumption is wrong can be seen by examining diagram here shown.

If line A B be rotated about point A it will come into contact with circle C D E (the light ray) at point C, instead of at D, as assumed by Jardin.

Thus the line A F forms a tangent with circle C D E G. Now looking at circle B C A we find it continued within semi-circle A C B where it contacts with the center of circle C D E G.

Since this is so then the angle B C A is a right angle. (Authority for this statement, Ontario High School Geometry, Book III, Theorem 9.)



Note— The light cone is twice the size By doing this the extreme pin points can be distinguished more clearly

Therefore the triangle A B C is a right angled triangle. The correct trigonometrical function (Help! Help!! Hellup!!!—Ed.) for the angle B A C then is the sine of the angle B A C, therefore sine A $\frac{BC}{AB}$ — $\frac{.625}{4}$ = .15625, or 8 degrees, 59 minutes and 36 seconds.

Hence the correct number of degrees to add to the basic number of degrees would, in this case, be two times 8° 59′ and 36″, which is 17° 59′ and 12″. The total number of degrees in the shutter blade for the conditions set forth by Jardin's diagram then would be 77° 59′ and 36″.

Would Suggest.

In order to obtain the greatest degree of accuracy when making a shutter I would suggest the following: (1) Draw a circle the exact size of light cone at point of intersection by shutter blade, remembering that it may (or may not, according to conditions) be a rectangle instead of a circle, in which event it must be measured across its greatest diameter.

(2) Draw line A H tangent to the circle, as seen in diagram.

(3) From line A H to point A measure off the intermittent angle in question, which, as seen in diagram, is the angle HA-H_1 in the case of a five to one intermittent. This fixes size of blade for extreme point G on that side of ray.

(4) Draw line A F tangent to other side of light ray.

(5) Measure off the intermittent angle from line A F, establishing angle Fa-F_1.

Then the angle HA-F_1 will be the necessary angle for shutter blade, since the two extreme sides bear proper relation to extreme outer diameter of light ray.

Brother Richardson I think it would help everybody if you would publish in the Department a table of the correct ratios of the various intermittent movements, making it an official list.

It would eliminate all the guess work now in vogue. Will you be good enough to submit this letter to Brother Griffith. If I am wrong I want to know it.

Good Night.

Whew! Good night pajamas. Whaddythinklamanyhow??? I'm wiping the sweat from my noble brow and just publishing the whole thing. But if you ask me I think friend Stringer is right.

I can see his point all right, or at least I think I can. What do the rest of you, including brother Griffiths, think. Neighbor Auerbach will, I think, be able to decide the matter definitely.

As to publishing the ratios, why man I would be hung, drawn, quartered, chewed up and spit out if I did. But, without naming names, here are three, one of them a special movement sent out on order only. They will vary somewhat, but are approximately correct— 84 degrees, 70 degrees and 94 degrees. But it must be remembered that other items, such as distance of center of shutter shaft from center of light ray have a distinct bearing on efficiency.

Much Trouble

A southern exhibitor has trouble which she describes as follows:

Recently my projectionist ran a two-reel comedy which went through the projector without trouble. It was followed by the main feature, and after about twenty-five feet of the first reel had been projected, the film began slipping over the aperture without any control as to framing, and doubling up in folds under the shield above.

In fact all control of the film was lost. After repeated efforts to put the film through, I announced that we could not give the main feature, bu would run a news weekly and refund the money as the audience passed out.

Have Had Some Trouble Before.

The comedy and news reel were in good condition, but the feature was not, though I have used others no worse. Forwarded the one in question to another exhibitor who ran it without trouble. Twice before we had the same difficulty.

My projectionist is a young boy. I sent for experienced projectionists to come and examine the machine, but could find nothing wrong and never before heard of such a trouble.

Can you explain it and suggest the remedy? Machine is a Powers Six B, motor driven, purchased last year. Motor gets warm and makes a "chucking" sound. Supply is 110-volt sixty cycle. Use a Ft. Wayne Compensarc.

In the school where I taught last year I assisted the projectionist in order to learn as much as possible, so that I could assist my own projectionist. I have been told by union men that the union objects to women projectionists. This I do not like to believe true.

Must Be in Error.

As to the trouble, I think you must be in error in describing it.

If the film "doubles up folds under the upper fire shield" it can hardly "slip over the aperture."

Apparently what has happened is this. The film went through all right until the intermittent sprocket struck a place where the sprocket holes were ripped out or the divisions between them cut or ripped through on both sides.

This need not necessarily be for more than one inch of the film. Under that condition the intermittent sprocket having nothing to grip, the film stops dead still from the upper end of the tension shoes, but being still fed down by the

upper sprocket it folds up under the upper fire shield.

That the next exhibitor had no trouble is simply proof that his projectionist inspected the film, as yours should have done, the film being on "circuit," and removed the damaged place.

Another Solution.

Another possible solution is that your intermittent sprocket idler bracket spring is weak. Under this condition a film might run O K with lower loop of normal length, whereas if this loop be made too short the roller would be raised off the sprocket, thus releasing the film with results similar to those described. This has happened. Remedy is a stronger spring and loop of normal length.

You are at fault in employing a "young boy" as projectionist. Unless the business will justify the employment of a man of sufficient age to have at least a little knowledge and judgment, it should not be conducted at all.

To place a mere boy in charge of the reproduction of the work of artists in costly productions is unfair to the entire moving picture industry. I take it that you are in a very small village, hence could not employ a really competent projectionist. But there is a decided difference between a man and a "young boy."

Better do your own projecting, if you cannot employ a man. As to the motor trouble, every motor gets warm, but not hot. The chucking sound is due to lack of proper adjustment.

Will have the Powers Company advise you direct. As to women projectionists, while individual union men may object, and an individual union may refuse them admission, the organization as a whole could not consistently do so. In fact, it does not.

The international leaves the matter of accepting women projectionists into membership to the local union, and already several unions have accepted them into membership, and old Ohio is one.

The Watt Hour

James S. Hilton, Chatham, Iowa, says:

Will you explain for me the exact meaning of the "watt hour"? I don't seem able to get the idea.

Suppose you attach wires to a battery generating just one volt pressure, and to these wires attach a device of some sort which will use exactly an ampere of current. Since one ampere at one volt equals or is one watt, you would be using one watt of electric energy.

You may use this energy for five seconds, five minutes or any other length of time but if you use it for just one hour you will have used one watt of energy for one hour, hence one watt hour.

Were the voltage 110 and the amperage ten you would use 110X10=1100 watts or 1.1 K.W. and if you used if for one hour you would use 1100 watt hours or 1.1 K. W. hours.

Watt hours equal voltage times amperes multiplied by number of hours the current is used.

Connecting the Compensarcs

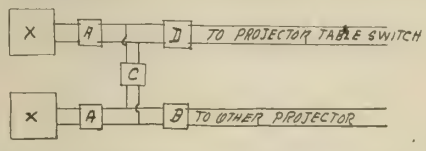
Frank E. Lee, Three Oaks, Michigan, asks:

Please advise how to connect two Ft. Wayne Compensarcs. Have one now and want to use two. Is there any danger of burning film before starting projector?

Not if you keep your dowser down until time to start.

For rough centering of light drill a ⅛ inch hole in center of dowser. Keep your automatic fire shutter in good operating condition.

Referring to the diagram, A A are



fuses, which may be sixty, but can as well be seventy ampere capacity.

The over capacity won't injure anything, since everything the current can reach is amply able to stand much more than seventy amperes for a short time.

C is a double pole, single throw switch. B and D are the same, but are not really necessary. They serve only to kill the wires between them and the machine table switch.

You can dispense with them if you wish.

The operation is self evident. When switch C is open the compensarcs are disconnected entirely from each other. When switch C is closed you would get combined the capacity of each compensarc at one arc. If each compensarc be set at minimum that would be about 80 amperes.

At maximum it would be 120. I am assuming that you mean the A C to D C Compensarc. Switch C must be open which both arcs are burning. In fact you could not get both to burn with it closed.

More Helps for Van Allen

John Auerbach, New York City, amateur projectionist and member American Projection Society writes of friend Van Allen's trouble, as follows:

With regard to inquiries of Edward Van Allen as to how to improve his projection, may I offer the following:

The meniscus bi-convex I think would be preferable to the plano convex in his case, where the working distance is so great (5.25 in.) unless, of course, his objective is of considerable diameter. Incidently, he does not mention the diameter of the lens at all.

If he should adopt this combination, he should place a 6½ meniscus lens next to the arc, and an 8½ bi-convex in front, spaced not more than 1/16 of an inch apart. The distance from center of condenser combination to aperture should be slightly less than 19 inches.

His objective should certainly not be less than 2 inches in diameter. The shutter should be placed, if possible, about 16½ inches from aperture, and should then be trimmed as much as possible.

If He Prefers a Plano Convex—.

If, however, he prefers a plano convex combination, he may continue to use his 6½ and 7½ lenses, with the 6½ lens next to the arc, and with not more than 1/16 of an inch between them. The distance from center of condenser combination to aperture, should then be slightly less than 17 inches, and the objective should be about 2¼ inches in diameter.

The shutter in this case should be, if possible, about 17 inches from the aperture.

Last But Not Least.

Last but not least, with 50 amperes, he should discard his present carbons, and use ⅝-inch cored uppers, and 5/16-inch silvertip lowers.

Using the same amperage as he does, I made this change in my carbons recently with remarkable results, both in quality of light and in stability and ease of control of arc.

In this connection let me remind him that there will be an increase of 1,500 to 2,500 candle power at the arc, in using the carbon combination I suggest, over his present set.

My authority for this statement is the extremely interesting article by Mr. Benkelman, in the projection department of March 15, 1919. From the results I secured in experimenting, I do not believe there is any question, but that it is true.

I should advise Mr. Van Allen to take apart his 6½-inch objective, and see if the combinations are properly spaced and set, as the 7-inch lens would seem to be the one to fill the bill in his case.

With all of which we agree. Our compliments to Mr. Auerbach. He has comprehensive understanding of the various points involved.

Screen Paint

O. H. Wise, Diboll, Texas, orders lens chart and handbook and says:

Can you advise what we can get to paint our screen which would give a close imitation of a gold fiber screen surface?

Just at this time we do not care to invest in an expensive screen. Business will not justify the expense.

We are of the opinion that there is something which will give the desired effect.

Depends on your ideas, friend Wise. Screen surface making is a scientific proposition, and one not to be lightly undertaken.

I cannot recommend any paint as likely to give the results you desire.

If you try the proposition out I am afraid that you will find the making of satisfactory metallic screen surfaces is not so easy as it looks.

If you are unable to buy a screen such as the one named, you can nevertheless get splendid results by following the directions under "Coatings," pages 185-6 of the handbook.

Perhaps after you have studied the whole subject matter of screens contained on pages 166 to 192, inclusive, of your new handbook you will understand several matters much better.

Projection Experience

MOTION PICTURE

HANDBOOK

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Rothacker Strengthens Organization In Preparation for Big 1920 Drive

ENTERING upon its tenth year, the Rothacker Film Manufacturing Company of Chicago has big plans for 1920 in the way of educational, industrial and advertising pictures. The first thing on the program will be to continue producing always better industrial and advertising films—that branch of motion pictures in which Watterson R. Rothacker, president of the concern, became a pioneer nine years ago.

President Rothacker's first move toward strengthening his organization was to rob the Travelers' Insurance Company of Hartford of the services of Douglas D. Rothacker, his brother. He was assistant sales manager for the western division of the American Banknote Company when he went to the

Watterson R. Rothacker

Travelers' Company two years ago. At Travelers he was assistant Illinois state manager.

Prepare Copy Ammunition.

From now on he will direct his selling energy toward prospective film clients. Rothacker salesmen are now systematically covering all parts of the country. Sales offices will be maintained in Buffalo, New York, Boston, Los Angeles and St. Louis in addition to Chicago. Copy ammunition is now being prepared for a national advertising campaign during the year.

The next addition to the Rothacker organization was S. J. Stoughton, who will specialize on film circulation. Stoughton spent nine years in the advertising and sales department of the H. J. Heinz concern. From Heinz he went to the Famous Players Film Company, as general sales manager for the Middle West. When the Paramount Pictures Corporation was formed, he was transferred to be sales manager in New York City. Later he became Paramount district sales manager for the Middle West, in charge of exchanges at Chicago, Pittsburgh, Detroit, Minneapolis and Cincinnati. Just before joining the Rothacker organization he was identified with the operation of a large string of picture theatres.

President Plans Trip.

Watterson R. Rothacker's third lieutenant is Edward O. Blackburn, who is now studio manager. Mr. Blackburn came to the Billboard as Chicago critic shortly before Watterson R. Rothacker resigned as Chicago Billboard manager. Mr. Blackburn joined the Rothacker organization as salesman in 1916. Later he became a Rothacker director. He will co-ordinate the work of directors and supervise writing, cutting of films, editing of films and laboratory work.

President Rothacker is planning to be absent from the Chicago home office for six months early this year. This will be to get construction started on the new laboratory-studio in Los Angeles, for which a site was purchased several months ago. When the workmen get down to business on this job, he will jump to New York to start another laboratory-studio there. London will be the next place where he will put up a plant, he says.

Tomlinson to Represent Fox Interests in France

CAPT. DANIEL G. TOMLINSON, Yale athlete, who took part in the war, sailed for France on Tuesday, January 6. He goes abroad on an important mission for the Fox Film Corporation.

Three Men Who Will Figure in Strong Rothacker Drive.
S. J. Stoughton, to specialize on film circulation; Douglas D. Rothacker, Watterson's brother, who will "drive" on prospective clients; Edward O. Blackburn, studio manager.

Shortly after leaving the United States Army, in which he served as an officer in the Seventy-seventh Division, Capt. Tomlinson allied himself with Fox Film Corporation. He first visited the Los Angeles studios, where he spent some time studying the organization and then returned to the home office in New York.

Capt. Tomlinson has given up a promising legal career in the financial district to enter the field of motion pictures. Born in New York City on May 1, 1889, he is a son of John C. Tomlinson, one of the foremost members of the bar. He attended Hotchkiss in 1907, and was graduated from Yale in 1912, with the degree of A. B. In 1910 and 1911 he played on the Yale football team and also was on the wrestling team. He edited the Yale Record in 1911, was a member of the Yale Glee Club in the same year, and in 1910-11, belonged to the Yale Dramatic Association. He is a member of the Alpha Delta Phi Fraternity and the Elizabethan Club.

In 1915 he was graduated from Columbia Law School with the degree of LL.B. and was admitted to the State Bar in the same year. He then became associated with Douglas, Armitage & McCann and in 1916-17 was with Tomlinson, Coxe & Tomlinson. He attended the first Plattsburg camp in 1917, and was commisioned a lieutenant and asigned to the 304th Field Artillery, Seventy-seventh Division. With this regiment he went to France, and on June 20, 1918, was detailed with the 32d French Division as liaison officer.

Jack Holt Signs to Play Leads for Famous Players

JACK HOLT, one of the best known leading men in the motion picture fraternity, has signed a long term contract with Famous Players-Lasky Corporation, to appear in leading roles in Paramount-Artcraft pictures. His first work under the new contract will be in a leading characterization in the Paramount-Artcraft Special, "Held by the Enemy," which is to be directed by Donald Crisp.

Mr. Holt has appeared in many notable productions and will be recalled for his work in "The Woman Thou Gavest Me" and "The Life Line." He is considered a genuine acquisition to the regular forces of the Lasky studio.

Not so many years ago, Jack Holt was engaged in driving a dog team from Fairbanks to Valdez and back again, as mail carrier in the frozen regions of Alaska. Later, he punched cattle and ran a cattle ranch; was a surveyor of ability and finally entered the screen life.

Holt admits that there has been nothing in pictures harder than he has encountered in real life. Versatility is his long suit. He can play villains or respectable heroes with equal facility. He looks fine in a dress suit or in chaps. His knowledge is as largely gained from real experience and so his portrayals gain in verisimilitude.

Wyatt and Morris Play for Washburn.

With "The Six Best Cellars" completed and in the cutting room, Bryant Washburn has started the production, under direction of James Cruze, of "Mrs. Temple's Telegram," at the Lasky studio. The picture rights to this farce-comedy were recently purchased by Famous Players-Lasky for Mr. Washburn.

Dealings in the Open Market

Conducted by C. S. Sewell

Alperstein, of Allgood, Says 1920 Will Be a Big Year for Serials

IF the field of feature productions looks forward to a prosperous year in 1920 serial pictures can expect as big a season, perhaps bigger, for at no time since the inception of the industry have good serials been in such demand as now," says A. Alperstein. "Since the insertion of our two-page display ads in trade papers we have experienced a flood of inquiries, not alone from the United States and Canada, but from foreign countries as well.

"No doubt the reputation of Joseph A. Golden's brilliant serial success, 'The Great Gamble,' released through Pathe, has had much to do with the present flood of inquiries for 'The Whirlwind.'"

Written and produced by Mr. Golden, this serial shows his versatility in providing thrills that keep the interest in the story at high pitch.

One of the earliest serial directors, Mr. Golden is reputed to be responsible for the "hang-over" suspense at the end of every episode to tie up the entire series of instalments into a continuous chain. In "The Whirlwind" particular attention has been paid to the ending of every episode and it is claimed no serial surpasses the punch tie up ending of the different instalments, and at a private showing it brought forth great praise from exhibitors who reviewed the first episodes.

Just when "The Whirlwind" will be released was not stated by Mr. Alperstein. In the meantime an elaborate advertising and publicity campaign book is being prepared for the trade.

It is promised that it will contain more new and novel stunts, and publicity and display advertising ideas than any serial campaign book yet published, and is designed to help bring big returns to exhibitors.

C. B. Price Co. to Move to More Spacious Quarters

HAVING grown to such an extent as to necessitate more spacious quarters C. B. Price, Inc., have decided to move from their present quarters in the Times building, and are making arrangements to occupy greatly enlarged offices elsewhere at an early date.

The growth of this company since its inception only a few months ago, as chronicled in this publication, has been rapid. Mr. Price has gathered around him a corps of competent assistants, and is forging forward as a prominent handler both of domestic and foreign films.

C. B. Price, president of the company, is a man of wide experience in the film field. He has been successively representative and manager of the New York Triangle exchange, Pacific Coast manager of V. L. S. E., and Western representative of Mutual, and McClures. He resigned as one of the eastern representatives of Fox Film Corporation during 1919 to begin business for himself.

The new offices will be modeled on new and improved ideas, and will have every convenience for buyers, including private offices and reception rooms.

New Company Will Make Six Specials in a Year

A NEW motion picture company, the Character Pictures Corporation, announces ambitious plans. The company, which has taken temporary offices at 17 West Forty-second street, is to be an independent producer and is to make six special productions the first year.

This does not mean that the company will not also feature stars, as negotiations already have been entered into with several screen favorites with the intention of signing them on the Character program.

Among the incorporators of the company are Albert W. Plummer, a New England exhibitor, who has been connected in various branches of the film business for several years; Charles W. Buck, importer and manufacturer, 15 West Thirty-eighth street, and David Shapiro, lawyer and real estate owner.

The Double-Cross.
In a moment from L. L. Hiller's feature, "Who's Your Servant?"

The rights to several successful novels have been purchased. The director and cast for the first picture will be engaged in a few days and production begins immediately.

"It was only after quite some thought that it was decided to give the name of Character Pictures to our productions," said Mr. Plummer in speaking of the plans of the company. "We hope and intend to have them live up to this title."

Six Hundred Percent Was Pioneer's 1919 Increase

WITH fourteen exchanges in the United States and Canada, four of which are under direct control and the remainder on co-operative basis, handling its pictures, with four companies producing exclusively for it, the Pioneer Film Corporation starts out the New Year as one of the biggest independent film organizations in America.

The year 1919 saw the Pioneer business increase six fold.

In all the larger independent theatres Pioneer pictures are regular offerings.

In all parts of the country Pioneer attractions are said to be more than holding their own on the best screens, with every week setting new records.

The annual meeting of the Pioneer official board will soon take place and the plans for further expansion which have been mapped out will be considered in detail, and a definite policy for the coming year will be decided upon.

Sol Lesser's Plans Progressing Rapidly

ABOUT a month ago Sol Lesser announced that he would enter the producing field, and would begin work within sixty days. Mr. Lesser has consummated many deals in much quicker time than anticipated and announces that his first unit, the George Beban Producing Corporation, is now well under way on the first picture, "One Man in a Million." Mr. Lesser plans to produce a series of six pictures with this famous star, all directorial and story details to be left to the exclusive selection of Mr. Beban. In his first picture Mr. Beban appears in his popular characterization of the sympathetic Italian. Mr. Lesser plans to conduct a personal tour with Mr. Beban, in which the famous star will appear in a spoken prologue to the picture.

Mr. Lesser's second producing unit is with Annette Kellerman, the famous mermaid. She will head her own company, with full charge of production, and it is planned to have this picture exceed her former ones in splendor and expense. The locale is to be laid in Hawaii and Australia. He also plans to have Miss Kellerman go out on a personal tour with her picture.

James Morrison Is Signed by Jans to Appear in Support of Olive Tell

JAMES MORRISON, who has been associated with some of the most noted film successes of the past, has been signed by Jans Pictures, Inc., to support Olive Tell in the picturization of C. Wadsworth Camp's "The Abandoned Room," which will be known to exhibitors as "Love Without Question," the initial release of this producing company.

Mr. Morrison's experience as a film star has covered a wide field. After a number of years on the legitimate stage, in vaudeville and stock, Mr. Morrison made his debut before the motion picture camera with the Vitagraph Company, with whom he spent six years. During this time he was starred in such well-known successes as "The Redemption of Dave Darcey," "The Alibi" and "The Enemy." After this he appeared in a number of independent productions, including "Enlighten Thy Daughter."

Herman F. Jans, president of the Jans Pictures, Inc., feels that in the acquisition of "Jimmie" Morrison for an important role in "Love Without Question" he has supplied the new feature with a strong asset, and he is in accordance with his plan to place the very best at the disposal of his associates in making this premier production a strong box office attraction for the exhibitor.

It is understood that Mr. Morrison has been given a role particularly adaptable to his own style of acting and one that will add strength to the cast.

Foreign Sales Reported on "House Without Children"

E. WERTHEIMER, of London, has bought Robert McLaughlin's big special, "The House Without Children," for the British Isles. Mr. Wertheimer purposes giving special presentations of the picture in the principal cities of the United Kingdom and in order to obtain the spectacular American theatrical effect he has ordered a large supply of oil paintings.

London will see both stage and screen productions of Robert McLaughlin this Spring as Mr. Alfred Butts and Mr. J. H. Sacks are making stage productions there from original manuscripts and Mr. E. Wertheimer will present his latest big cinera creation, "The House Without Children."

Max Glucksman, of Buenos Ayres, has purchased the South American rights to "The House Without Children," and other big exploiters of special productions are negotiating for rights to the McLaughlin feature.

Excellent Cast Portrays "The Whirlwind" Serial

JOSEPH A. GOLDEN, author and producer of "The Whirlwind" serial, announces he has one of the strongest casts ever assembled for a serial. "I picked my players," says Mr. Golden, "for their ability to portray the story, for their daring in the performance of stunts, and for their knowledge of what the public wants.

"In Charles Hutchinson we have not only a popular star, but one whose recklessness and daring have never been equalled on a screen. He performs every hazardous stunt himself, and scorns a double; and has injected thrills that make this serial a superthriller. Likewise pretty Edith Thornton, playing opposite him, runs through the thrill scenes as though dangerous feats were child's play.

"We boast of new ideas and risks in hazardous exploits in 'The Whirlwind,' and the fact that every member of the cast has done his or her work in such a manner as to make any director feel that he had an all-star cast, and we believe we have accomplished something bigger in serials than has ever gone before."

State rights are being allotted through Allgood Pictures Corporation, 815 Longacre Building, while foreign rights are handled by E. S. Manheimer, 126 West Forty-sixth street.

Old Age and Youth Compare Their Schemes of Life.
Scene from "The Blindness of Youth," a state right release by Murray W. Garsson for Foundation Film Corporation.

Types Fit Characters in "The Kentucky Colonel"

DIRECTOR WILLIAM SEITER, in charge of the productions of "The Kentucky Colonel," for the National Film Corporation of America, is watching with interest the manner in which the picture is received by the public. The scene of the picture is in old Kentucky—the Kentucky of Civil War days. Many of the characters were so finely drawn it was necessary to locate the actors whose physical qualifications kept pace with their histrionic. Mr. Setier scouted high and low for those who are now in the cast, insisting that together with their personal appearance, they must, in talent as well, be fitted for the roles to which they were assigned.

"The Kentucky Colonel" features the work of Elinor Field, Francis MacDonald, Joseph J. Dowling and Lloyd Bacon. The film play will be given its first Eastern showing within a short time, according to Joe Brandt, general representative of National, in charge of the New York office.

"It Happened in Paris" Presented by Bernhardt

"It Happened in Paris," released by the Tyrad Pictures, Inc., according to a statement by officials of that company, bids fair to become one of the most successful pictures of the period. Of additional interest is the fact that the picture is presented by Sarah Bernhardt who wrote the story and sent her protege, Madame Yorska, to America to produce it.

W. Lawson Butt, who played one of the roles in "The Miracle Mann," is co-starred. The picture was filmed at the Brunton studios under the direction of David Hartford.

The story is unique, dealing with both society and the underworld of Paris. To Madame Yorska, playing a dual role, is given an opportunity of displaying her versatility, the parts being entirely dissimilar. One is that of a fiery, untamable girl of the slums and the other a girl born of wealth. The supporting cast includes Hayward Mack, Charles Gunn and Mme. Dione, late of the Comedie Francise.

Arrow Ready With Art-O-Grafs.

Art-O-Graf Film Corporation, of Denver, have just delivered the first of a series of productions which are being made by Director Otis B. Thayer for release through Arrow. The first subject is a western starring Edmund Cobb, a rising young actor who will also be featured in the other pictures of the series.

"The Desert Scorpion" is the name of the initial release which is scheduled for January 15. Production has also been started by Director Thayer on "Wolves of the Street," scheduled for release early in February.

New Players for Hank Mann.

Madge Kirby, Vernon Dent, Jack Richardson and Jess Weldon have all signed contracts with Morris R. Schlank, whereby they agree to appear exclusively in the new series of twenty-six two-reel comedies starring Hank Mann.

Wild Animals Vie With the Human Actor in "Lost City"

THE dangers of picture-making with wild animals among the principal "actors," is exploited by Warner Brothers in publicity concerning "The Lost City," a serial in which Juanita Hansen and George Chesebro are the leading humans. Without specifying the exact location of the "jungles" into which the actors went to stir up the animals, we are told of the dangers encountered in making scenes with wild beasts to contend with.

It is promised that "The Lost City" will rival the circus in its display of jungle inhabitants, and there will be enough real danger indicated by the photographed scenes to satisfy the lovers of thrills and excitement. Warner Brothers are exploiting the serial to the fullest degree, preparing the state rights market for its reception with skill and cleverness that denotes the best showmanship.

"The Lost City" will be complete in fifteen episodes. Juanita Hansen, in the role of the Lost Princess, will display beauty and talent in many exciting episodes, while a strong supporting company will keep the fast-moving scenes at the height of entertainment value continually.

Spiritualism Is Theme of New Ebony Feature

THE Ebony Film Corporation, Chicago, announces a special feature, "Do the Dead Talk?" produced by Jack McCullough from a story by himself and Dr. H. A. Cross. While it treats with spiritualism, it is said to be by no means a dry treatise, nor is it a sensational expose, the writers and producers having handled it in such a way as to provide food for thought, as well as unusual entertainment.

The materialization of a departed spirit has important bearing on the plot and suspense of the story. Speaking on this subject, Mr. Pollard, of Ebony, says:

"I am aware that there are millions of people who will declare that such a thing is utterly impossible, but at the same time there are as many who will not.

"Dr. Cross, who handled the psyhic detail of the feature, a man who has made a deep study of spiritualism in all its phases, says that spirit materialization is a function by which the spirit has the power to gather about itself material substance in the form of a mortal body which it occupied while upon the mortal plane. The source from which it draws this substance is the materializing medium and those who are gathered to witness the phenomena."

Aside from the timeliness of the subject, "Do the Dead Talk?" marks the first appearance on the screen of Hermina France, a European dancer and actress, who is said to show unusual ability.

Frohman's "Invisible Ray" Serial Now Rapidly Nearing Completion

THE fifteen episode serial, "The Invisible Ray," being produced by the Frohman Amusement Corporation, is rapidly nearing completion. The first five episodes are being titled and cut, after sixteen weeks of work. While this length of time on five episodes is unusual, it is explained by the fact that the subject required the building of forty-seven massive sets and the employment of numerous mechanical devices, as well as unusual forms of trick photography.

Guy McConnell, the author, is of the opinion that the popularity of serials will have an added impetus when this chapter story is shown, and will demonstrate that there is a broader scope to serial photoplays.

Jesse J. Goldberg, general manager, states: "In 'The Invisible Ray' we first acquired the screen rights to a manuscript written for publication in a magazine. Then we secured the services of a physician of note to collaborate in reducing to the level of the lay mind scientific matters that form a part of the plot.

"Every device used in the production is practical. Nothing is faked and no attempt to deceive the eye employed. We leased two structures and a private street. It took the entire electrical staff thirty-six hours to wire one set, a secret chamber with nine passageways. In addition to secret passages, tunnels, towers, laboratories, parlors, etc., there were used in the first five episodes two yachts, three launches, two aeroplanes, racing autos, rowboats, vans, hearses and coaling cranes.

"To have a real story that retains the elements of sensationalism but carries a tale that will interest aside from the death-defying stunts, and expect to give a trade showing in about four weeks at a large New York theatre.

"The same care and attention was observed in securing the cast. Jack Sherrill and Ruth Clifford are starred, while Sydney Bracey, Edward Davis and Corinne Uzzell complete the leads."

Osborne's "Gray Brother" a Timely Underworld Film

THE timeliness of Edward A. MacManus' production of "The Gray Brother," a human story of underworld romance written by Thomas Mott Osborne, and directed by Sidney Olcott, is apparent by the publicity given the action of the management of an Illinois prison in compelling two hundred prisoners to witness a hanging in the jail corridor.

While Mr. MacManus reveals some of the brutalities that inmates endured in confinement under the "old system" of prison management, his picture is one that presents the romantic side of criminal life, the outcome of that code of "honor" which the criminal classes have made to govern themselves and protect them from the law.

It is said to be a new revelation of "that life of which the other half knows little about," and a picturization of romance that follows the urchin of the gutter and the tenement lot through manifold vicissitudes of reformatory and prison life, and that in spite of all his criminality there follows him to even the end a loyalty and animal love that is tigerish in the intensity of its devotion. The story of "The Gray Brother" brings Mr. Osborne into the light as a writer of strong dramatic force.

Vincent MacDermott Joins Hank Mann.

Vincent MacDermott has been appointed technical director for the Hank Mann comedies by Morris R. Schlank, producer.

You've Guessed It: It's the Allgood Serial, "The Whirlwind."
Charles Hutchison and his strong supporting cast are shown in this shot from the serial, soon to be released.

Active Preparation for Revival of "Tillie's Punctured Romance"

FROM W. H. Productions comes information that "Tillie's Punctured Romance" is being revived by Tower Film Corporation. This Mack Sennett favorite, featuring Charlie Chaplin, Marie Dressler, Mabel Normand, Mack Swain and Chester Conklin, has a great reputation to be revived with the showings.

It early accomplished what the "glooms" argued couldn't be done—that the screen could make people laugh. Yet thousands laughed at "Tillie's Punctured Romance." This production made history for screen comedy and records for exhibitors and exchangemen.

A special exploitation campaign, unique in character and destined to put the picture over in an even bigger way than heretofore, is being planned. This will include new advertising material of every description, new posters, lobby photos and displays.

"Tillie's Punctured Romance" is one of the pictures which serves as a sort of "high water mark" in box office receipts by which others are measured. "As big a winner as 'Tillie,'" or "As good as 'Tillie,'" are expressions of motion picture exchangemen and exhibitors. Seldom does the independent market get unusual money-makers, and when they do they are not soon forgotten.

A special exploitation and press sheet is now being prepared for "Tillie," containing copies of newspaper cuts, special advertisements, press stories, catch phrases, exploitation ideas, suggestions and special "stunts." Every aid that can be given the exhibitor to help him put this picture over will be provided.

Jans Signs Peggy Parr.

Herman J. Jans, president of Jans Pictures, Inc., announces another strong addition to the cast engaged to support Olive Tell in a picturization of C. Wadsworth Camp's "The Abandoned Room," under the title of "Love Without Question," directed under the personal supervision of B. A. Wolfe. This is Peggy Parr, who played leads in the George Ade Fables.

Miss Parr has had wide experience in the realm of the silent drama for the last five or six years. She played for the Metro Company, appearing in "Sowers and Reapers" and "The Duchess of Doubt." She also played a prominent part in "Stolen Triumph."

Swedish Actor-Director Adopts "Proxy Playing"

VICTOR SEASTROM, the actor-director of the Swedish Biograph Company, employs a double in his own role during rehearsals of film plays, only portraying the part himself when the actual photographing of the scenes is going on.

"By viewing his own role from behind the camera Seastrom derives a better understanding of the character," declared Ernest Mattsson, American manager of the Swedish Biograph.

"Of course, he originates his characterization with understanding gained by experience on the stage. But he believes that by the 'proxy playing' method he secures an accurate impression of his character's relation to the rest of the dramatis personae. Thus avoiding any tendency to give a stereotyped portrayal."

Advertising Tie-up for "A Burlesque on Carmen"

ARRANGEMENTS have been completed for publication of "Carmen," the special comedy song number, written by Wm. J. McKenna. A comprehensive tie-up will feature the publication.

The Victor Kremer organization has prepared a moving picture trailer incorporating the chorus to be used as an introduction to the presentation of the film, and thousands of small cards, carrying on one side a scene from "Carmen," and on the reverse side the chorus, will be distributed by the state right buyers and exhibitors.

Special slides have also been prepared, carrying verse and chorus of the McKenna number. The music publishers will pursue an intensive campaign, including the use of singers in the various houses, window displays and the use of the "Carmen" number by several vaudeville headliners.

Yes, They're All Karla Schramm.
Karla is featured in a fine role with Gene Pollar in Numa's production, "The Return of Tarzan."

Pauline's "Mystery Mind" Uses Craze for the Occult

THE new Reeve and Grey serial, "The Mystery Mind," now being produced at their Supreme Pictures, Inc., studio in Flushing, Long Island, deals with hypnotism as a science Arthur B. Reeve first made science popular on the screen and he and John W. Grey are the first to treat hypnotism from the scientific angle.

To do so, they secured the services of Dr. J. Robert Pauline, long known as a hypnotist in American theatres, Pauline, called the "Mystifier of Multitudes," discussed science and the screen in a recent interview.

"Hypnotism is not a black art," he stated, "nor is it any longer regarded as a mystery or a superhuman gift, for its action can be explained. Will power is the first requisite of concentration, though concentration of itself increases and develops will power."

"At least eighty per cent. of human beings can be influenced by hypnosis," says Pauline, "though it is utterly impossible to influence a subject who is actively combating the hypnotist. Every business man practices hypnotism more or less when he sways a man's mind to his own way of thinking by a convincing argument.

Hypnotism Serves Surgery.

"As an aid to modern surgery hypnosis is invaluable. I have often demonstrated the "blood test," now so closely associated with my name. Incidentally, we show it in Episode 1 of "Mystery Mind." For many minor operations, hypnosis is really the only thing that should be used to alleviate pain.

"Physicians decry hypnotism, yet all use it, unconsciously perhaps, when they give a hypochondriac a sugar- coated bread pill and convince him it is a powerful medicine. It is the suggestion that cures, and suggestion and hypnosis are convertible terms.

"My title of doctor is a legitimate one. I held the chair as 'doctor of psychology' in one of our recognized colleges.

"Unfortunately, college professors receive less in a year than I can earn in a week as an entertainer—and I have a family to support."

W. E. Shallenberger on the Coast.

W. E. Shallenberger, of the Arrow Film Corporation, has arrived in Los Angeles, where he will remain for the next two weeks, negotiating new releasing contracts with independent producers.

Upon his arrival at the Morris Schlank studios, Mr. Shallenberger screened the first three of the 1920 series of the Hank Mann Comedies. These three have been titled and the first subject, "Broken Bubbles," has been received at Arrow's New York office.

There Is No Reduction in Dramatic Prices in "Other Men's Shoes."
Edgar Lewis is seen above in three interesting shots from his newest production under the Pathe flag.

New Stars Begin Work.

Joe Ryan and Jean Paige, recently raised to stardom by Albert E. Smith, president of Vitagraph, have begun active work on the new serial by Mr. Smith and Cyrus Townsend Brady, in which they will appear as co-stars. Miss Paige left the Brooklyn studio two weeks ago, after completing "The Fortune Hunter," in which she played opposite Earle Williams, has stopped over at Paris, Ill., for a few days' visit with her father before going on to California.

Complete Plans for Mayors' Parley on Film Regulation

WILLIAM P. CAPES, secretary of the (New York) State Conference of Mayors, spent one day in New York, the week of January 5, completing arrangements for the opening sessions on January 15 and 16 of the special committee of the Mayors Conference on the regulation of motion pictures, and which will be held at the Waldorf-Astoria. On his trip to New York, Mr. Capes made arrangements with one of the large producing companies to the end that the committee will visit the studios on the afternoon of January 15. Mr. Capes also saw members of the National Board of Review, so that that organization will be in operation on January 16, permitting members of the committee to see how pictures are censored.

The committee will be present in its entirety, according to Mr. Capes. Some efforts have been made during the last two or three days by certain interests to obtain a place on the committee, but this Mr. Capes has absolutely refused on the grounds that the committee has been announced by Mayor Walter Stone, and that there will be absolutely no changes in its personnel. Some of the producers thought that certain ends of the business, such as the industrial, should be represented, but Mr. Capes informed the gentlemen that once the producers were subdivided, the divisions would appear far too numerous and that the committee and its work during the next few months, would be encumbered to an extent not desired.

June Mathis Confers With Ibanez On "Four Horsemen of Apocalypse"

JUNE MATHIS has returned to Hollywood, Cal., and taken possession of her new suite of offices at the Metro studios, ending her visit in the East. The first work of the young scenario chief will be the adaptation of the sensational novel, "The Four Horsemen of the Apocalypse," to which she brings the inspiration of personal suggestions from Vicente Blasco Ibanez, the author, whom she met in Chicago while en route from New York to the Pacific Coast.

Her first day at the studios since she left a month ago was spent by Miss Mathis in consultation with Maxwell Karger, Screen Classics, Inc., director general. She told him how Metro officials in New York had arranged for her meeting with the internationally famous Spanish novelist before she left New York. Senor Ibanez at the time was on a speaking tour of the United States and part of Canada and was meeting with great popular acclaim.

A Pleasant Conversation.

"When I telephoned Senor Ibanez at the Auditorium Annex in Chicago," related Miss Mathis, "he seemed disappointed that I knew neither French nor Spanish, as he does not speak English. Possibly he was also doubtful as to the propriety of seeing me. Anyway I took my mother with me and he seemed relieved to see that I had a duenna.

"Vicente Blasco Ibanez is about 45 years old and wonderfully brilliant. We spoke, of course, through an interpreter. Talking that way is usually beastly slow, but strangely enough I found the novelist's face so expressive, his gestures so eloquent, that often I knew his meaning before the interpreter spoke. Sometimes it seemed that Blasco Ibanez was just as quick to understand me.

Had Knowledge of Production.

"Senor Ibanez evidently expected that I had a completed scenario for him to look over. I had, of course, discussed the production with Richard A. Rowland, president of Metro, in New York, and I told Senor Ibanez that I had read the book carefully and had outlined my plans mentally, but that I wanted to talk them over with Mr. Karger before proceeding further with a working synopsis of the scenario.

"Senor Ibanez made several wonderfully inspirational suggestions, very clear and very valuable, for effects in the motion picture production. In fact he showed a remarkable knowledge of the making of motion pictures, at least from the European angle. He readily understood our technical terms, too.

"At the end of our talk, which lasted an hour and a half, he expressed his pleasure at our meeting and promised to see me again when he reaches Los Angeles the middle of January."

Goldwyn Officials View Print of "Cup of Fury"

SINCE a special showing of "The Cup of Fury" to the executives of the Goldwyn Pictures Corporation and Rupert Hughes, telegrams of congratulations and appreciation have been speeding across the wires from New York to the Culver City studios where this first production for Eminent Authors Pictures was made under the direction of T. Hayes Hunter. Rupert Hughes, who wrote the novel and spent five weeks at the West Coast on the cast and continuity, has sent a shower of telegrams to the members of the company responsible for the production.

Helene Chadwick, who plays the part of Mamise, is singled out for special praise. She had a wonderful acting opportunity and made the most of every scene in a series of picturesque situations. Rockliffe Fellowes plays opposite Miss Chadwick. Others in the cast are Herbert Standing, Sidney Ainsworth, Kate Lester, Frank Morgan, Florence Deshon, Clarissa Selwynne, Frank Leigh and Dwight Crittenden.

Goldwyn Names Pictures in Which His Stars Will Appear This Year

AS a result of carefully laid plans which have matured during the past six months, Goldwyn Pictures Corporation is able to announce definitely what exhibitors will get during 1920. The element of chance is removed from the Goldwyn forecast, as most of the productions for the first half of the year have been completed and many of those to fill out the remaining weeks are underway.

With the Eminent Authors pictures, the Rex Beach productions, the contributions of Goldwyn's unexcelled list of stars, the Booth Tarkington "Edgar" comedies and the high class short subjects distributed by Goldwyn, including the Goldwyn-Bray Pictograph, the Ford Educational Weekly and the Capitol Comedies, the coming months will offer great opportunities to exhibitors.

Rupert Hughes' first contribution is "The Cup of Fury," an intensely vivid and dramatic story directed by T. Hayes Hunter. "The Street Called Straight" and "Earthbound" will be Basil King's initial offerings or the coming season. Two briliant and penetrating studies of life are contributed by Mary Roberts Rinehart in "Dangerous Days" and "The Amazing Interlude." Equally significant are the two great novels by Gertrude Atherton, "The Tower of Ivory" and "Perch of the Devil." "Partners of the Night," recently completed in the East by Paul Scardon, is Leroy Scott's initial photoplay. Another story that proved a tremendous success is Gouverneur Morris' "The Penalty."

New Rex Beach Comedy.

Every exhibitor has come to know the box office value of Rex Beach productions. "The Girl From Outside," although it was released last fall, is still holding up as one of the strongest attractions on the market. Mr. Beach has followed this with another powerful drama of the great out-of-doors, called "The Silver Horde." His bright comedy, "Going Some," has been selected to follow "The Silver Horde."

Goldwyn stars never have had such an attractive list of pictures as that compiled for 1920. Geraldine Farrar in "Flame of the Desert" surpasses anything she has heretofore done on the screen, and her next release, "The Woman and the Puppet," promises to be a worthy successor to the spectacular story of Egypt. Pauline Frederick starts the year with "The Loves of Letty." Next comes "The Paliser Case," "The Woman in Room 13" and "Roads of Destiny." Mabel Normand's "Pinto" is now ready for distribution and subsequent months will bring more comedies of an equally high caliber.

"The Blooming Angel" is the first of the Madge Kennedy starring vehicles made for 1920. It was recently finished at Culver City and the Goldwyn comedienne is now working on "Two Cents Worth of Humaneness." Tom Moore has an exceptional mystery story in "Duds." The coming season bids fair to find Will Rogers firmly established as one of the greatest of all screen comedians. His next release is "Water, Water, Everywhere."

Jack Pickford's first Goldwyn picture, "The Little Shepherd of Kingdom Come," is ready for distribution, and as soon as the youthful star returns to the Coast he will start on "A Double-Dyed Deceiver," an O. Henry story. Other material has been selected for Pickford and will be utilized for subsequent 1920 productions.

"Mr. Smith's" Identity To Be Made Known Soon

THE identity of "The Mysterious Mr. Smith" who has given $7,000,000 to the Massachusetts Institute of Technology and who pledged $4,000,000 more under certain conditions will be made known on January 10. It is confidently expected by those in a position to know that when the unknown is stripped of his mask he will be revealed as George Eastman.

During past years the unknown donor —that is unknown to all except a few men at the head of the institute—has from time to time contributed generous sums for various purposes, the total of these being more than $7,000,000. A few months ago it was announced that the unknown had come forward with an offer to chip in another $4,000,000 if the other friends of the institute would match this gift. The time stipulated for the raising of the money was to end on June 1, 1919.

It had not been planned to reveal the identity of the unknown, but so great was the curiosity of friends, graduates and undergraduates of the institute that Dr. Robert Cockburn Maclaurin, president of the institute, after consultation with him, said that "The Mysterious Mr. Smith" had consented to be identified when the $4,000,000 that would match his was raised. Recent developments in the campaign have shown that this amount will soon be all in, so the denouement is officially slated for January 10.

Robert Ellis Will Direct Next Eugene O'Brien Film

MYRON SELZNICK announces that "A Fool and His Money," by George Barr McCutcheon, will be Eugene O'Brien's next picture and that Robert Ellis will be his director. Mr. Ellis has had a varied experience in the motion picture world, and also has gained popularity as an actor. He played opposite Olive Thomas in two of her Selznick pictures, "Upstairs and Down" and "The Spite Bride.

"A Fool and His Money" is the story of a ne'er-do-well, told with brilliancy and incident characteristic of McCutcheon at his best. The leading role will give Eugene O'Brien opportunity for varied and unusual work.

Mr. O'Brien is taking a rest while Director Ellis is going over the script, making preparations for the production. Work is scheduled to begin soon.

"Natural" Exterior Built Indoors.

An unusual set has been built in the Selznick Bronx studio that is attracting considerable attention for its naturalness and unusually fine detail of outdoor life. Exteriors built in interiors are one of the hardest things the directors have to contend with.

In this set with its river in perspective and low lying marshes in which one can almost hear the frogs croak, with the dark and mystic hillside glimmering in the moonlight, Director Wesley Ruggles has accomplished something worth while. The set was built for Owen Moore's latest which will soon be released by Select Pictures.

"I'm Not So Bad As I'm Painted," Says Dolores Cassinelli, Model in "The Web of Deceit."
Three attractive poses of the Pathe beauty, seen here in her newest production.

Prints of Wilson Serial Arrive.

Prints of the first three episodes of the second Ben Wilson serial, "The Screaming Shadow," have arrived from the Coast. The three episodes are titled, "The Scream in the Dark;" "The Virgin of Death;" and "The Fang of the Beast." Ben Wilson and Neva Gerber are co-starred with a supporting cast including William Carroll, William Deyer, Fred Gamble, Howard Crampton, Joseph Girard, Frances Terry, Pancy Porter, Clara Miller and Joseph Manning.

Rawlinson to Play Lead in New Blackton Picture

J. STUART BLACKTON, whose productions are distributed by Pathe, has just purchased through Edgar Selden "The Passers-By." Herbert Rawlinson has been engaged to play the leading male role. When "The Passers-By" was first produced in London, Gerald DuMaurier, son of the author of Trilby," created the character of Waverton. Richard Bennet enacted the part when the play was staged in New York.

"The Passers-By" will not be released by Pathe until after "My Husband's Other Wife," "Respectable by Proxy" and "The Blood Barrier," all of which have been completed.

Mr. Blackton has tried for years to obtain film rights to "The Passers-By," but something always hindered the sale of the film. It is a play which will permit of a big production, as well as an artistic offering. Elaborate preparations have been made for the filming in the Blackton studio in Brooklyn.

Mr. Blackton is thoroughly familiar with the locale of the story, which is laid largely in London, having lived there for years. He will be obliged to reproduce the dense fog which engulfs the English metropolis every fall.

O'Brien Begins New Picture.

Eugene O'Brien, Selznick star, who has been taking advantage of a short rest in New York following the completion of his latest Selznick picture, has began work in the Selznick Fort Lee studios on a production called "A Fool and His Money." George Barr McCutcheon is the author.

Augustus Thomas Is Pleased With Picturization of "The Copperhead"

AMONG those present at the first private showing of "The Copperhead," the Paramount-Artcraft Super-Special in which Lionel Barrymore is starred and which is to be released January 25, was Augustus Thomas, author of the play of the same name in which Mr. Barrymore scored his great stage success. At the conclusion of the showing, Mr. Thomas's opinion of the screen production was eagerly sought. Indeed, it was evident that he had thoroughly enjoyed the picture and it was not difficult for him to talk about it.

"In the first place," said Mr. Thomas, "Frederick Lendis's story, 'The Glory of His Country,' on which I based my drama, was an excellent one. Add to the fact that I always have been what might be called a Lincoln fanatic and you will see that my task of writing 'The Copperhead' was not exactly drudgery."

Schroell Impressed Him.

Mr. Thomas was much impressed with the work of Nicholas Schroell, who plays the role of Lincoln. Schroell was selected from among 300 applicants who answered an advertisement placed in the New York newspapers.

"He was very good," said the playwright, "considering that it was his first motion picture, he was remarkable. His resemblance, both in face and physique, to the Great Emancipator is striking and he acts like a veteran.

"As for Lionel Barrymore, I have always been one of his keenest admirers. He is an artist as well as an actor, a combination necessary in the portrayal of Milt Shanks. We realized this when we first started laying our plans for 'The Copperhead' and held up the production quite a while until arrangements could be made to procure him. He can play the part of a very young man and then a very old man, both convincingly, and has the facial formation which permits him to make up splendidly for both. Another point is that he never does anything 'out of key.' All these things together make his interpretation, both on the stage and in the motion picture, excellent."

Speaking of the work of Charles Maigne in adapting and directing the screen version he said: "I enjoyed the picture, judging it merely from the usual photoplay standards, more than any other I have ever seen. Moreover, the big thing about 'The Copperhead' is the sympathy one holds for this man who is making a sacrifice for his country—a sacrifice as great as anyone could be called upon to make. In the picture it is excellently done. By avoiding the showing of big, spectacular battle scenes Mr. Maigne displayed excellent judgment."

Novel Experiment Suggested.

Showing the stage version of a play at the same time as the motion picture has never been done and would make a novel experiment. When this was suggested to Mr. Thomas he said, "I think the two versions would be about equal in interest and could be seen and enjoyed one immediately following the other. The motion picture has of course greater scenic scope and a wider range. It begins at the very beginning, whereas on the stage the effect of the voice and the living presence would make up for this lack of range. I think it could be done, and successfully."

Mary Helps Raise Mortgage.

Proving that mortgages happen in real life, and that occasionally the heroine helps to raise them, Mary Miles Minter, the Realart star, spoke at the big benefit held in Clunc's Auditorium, Los Angeles, for the Lark Ellen Home for Boys. Through the good work of the performers and speakers more than half of the $800 mortgage was realized in the form of contributions.

Neilan Engages West.

Charles West, one of the most expert portrayers of dope fiend parts in the country, has been selected by Marshall Neilan for the role of Peter Kirkstone, the opium smoking son of Judge Kirkstone, in "The River's End," Mr. Neilan's first independent production, released through First National.

Showing That "The Gray Brother" Is Not Gray and Drab, But Full of Color and Power.

Thomas Mott Osborne, who supervised this Edward A. MacManus prison production, is seen at the left, while the center and right shots show a close-up of a close cut and the dark cell.

American Films Gain in Popularity in Scandinavian Theatres, Says Oes

IN few countries in the world have American pictures gained greater prestige than in the Scandinavian nations, according to Ingvald C. Oes, manager of the Famous Players-Lasky Corporation's Scandinavian offices at Copenhagen, who arrived in New York on December 23 for a stay of several weeks. This is Mr. Oes' first visit to America since his departure for Copenhagen three years ago to take charge of the interests of the Famous Players-Lasky Corporation.

Fully 75 per cent. of the pictures shown in Scandinavian theatres today are American made, Mr. Oes declared. The return of peace and the elimination of the hazards of war-time shipping have brought about an even greater interest in American pictures, with the result that photoplays from this side of the Atlantic are so solidly entrenched in Scandinavia today that they can never be dislodged from the high position they hold in the estimation of the general public.

Exhibitors Are Prosperous.

"The motion picture business in Scandinavia has been very prosperous," said Mr. Oes, "and the exhibitors are reaping a harvest with high-grade American pictures. Paramount-Artcraft productions are immensely popular and there is scarcely a theatre of any size in Denmark, Sweden and Norway in which they are not shown all or part of the time. Interest in the latest Paramount-Artcraft pictures is at a high pitch and the release of each new production is followed by record-breaking crowds at all of the theatres. The removal of war-time restrictions upon shipping has helped greatly to stimulate the motion picture business.

"The return of peace has brought about a revival of interest in theatre building throughout all Scandinavia and most especially in Sweden. This country has about 700 motion picture theatres, many of which compare favorably with the finest theatres in this country. The Roda Kyarn, in Stockholm, owned by the Swedish Biograph Company, Inc., one of our principal exhibitors, is declared by many to be one of the finest motion picture houses in Europe. It has every modern device and convenience for the proper presentation of high grade motion pictures and for the comfort of its patrons. The Palladium Theatres in Stockholm, owned by Scandinavish Film Central, is also one of the finest houses in Europe.

Revival in Norway and Denmark.

"Swedish Biograph, which is also a producing organization, now owns and controls about 100 motion picture houses and is building a number of new ones. Skandia Film Industry, now merged with Swedish Biograph, has many high grade theatres, and there are other companies which own and control strings of theatres. It is much easier to build theatres in Sweden because licenses are more easily obtained. Locations are more difficult to obtain in Norway and Denmark, but they, too, are enjoying a revival of interest in theatre building. The three countries have about 1,300 theatres, and this number will be increased considerably within the next few years, as the exhibitors are enjoying great prosperity.

"We are making ready to open the Central European trerritory, a contract having been signed with the Danish-American Film Company of Copenhagen for the distribution of Paramount Artcraft productions in Germany, Austria, Hungary, Poland, the Ukraine, Czecho-Slovakia, Jugo-Slovakia, Rumania and Bulgaria. This company is composed of Danish and American capitalists and expects to put the contract in operation in March, 1920."

"The Valley of Tomorrow" Shows Wonders of Sierras

THERE was unprecedented activity in the Lake Tahoe country for many weeks when the "Flying A" company invaded its solitude for the filming of "The Valley of Tomorrow." It has been said that there in the High Sierra is "more geography to the square mile than can be found in equal area anywhere else on the round earth." The infinite variety of scene was an endless source of inspiration to the whole cast, as well as to Emmett J. Flynn who wielded the megaphone.

Practically all the action in the drama called for exteriors and a constant change of scene. The beautiful Lake Tahoe, surrounded by majestic mountains and pine-fringed and indented shores, and the everchanging banks of the Truckee River with all sorts of photographic possibilities, gladdened the hearts of director and cameraman.

A sunlit vista on the shore of the lake provided an ideal setting for the love scenes between Pauline Curley and Fred M. Malatesta—appealing little "Sissy May" and the seductive Italian singer, respectively, of the story. The dense pine woods which followed the shore of the Truckee River afforded a fine panoramic background for the exciting midnight search, when the whole Morgan clan turned out in pursuit of the culprit.

The story was written for William Russell by Stephen Fox, a well known novelist, and the cast includes William Russell, Mary Thurman, Harvey Clark, Fred M. Malatesta, Frank Brownlee, Pauline Curley, Frank Clark, Jeffrey Sloan and Lewis King.

Saying Nothing and Sawing Wood.
Is Harry Schwalbe, watchdog of First National's treasury, watched by King Vidor, who is making a special production for the circuit.

Suggested Name for His Academy Pleased Eastman

PERHAPS the most significant announcement in connection with the great endowed motion picture theatre and music school which George Eastman is building at Rochester is the fact that it will be known as the "National Academy of Motion Pictures." Hitherto the only official name attached to the enterprise was "Eastman School of Music."

Mr. Eastman says that the name was suggested to him and seemed appropriate. The aim of the institution is to promote art in motion pictures by presenting them under most ideal conditions, yet the National Academy is in a most nebulous state. He says that present plans do not go any further than to have motion pictures of supreme quality in sympathetic surroundings, the showing of which will be for the advancement of art, as well as the choice entertainment of lovers of music.

To the concert hall, which will be in the same building, but separate from the great motion picture auditorium, will be brought the leading vocal and instrumental artists of the country. It is planned that the music school proper, the concert hall and the motion picture theatre with its 100-piece symphony orchestra, shall be a perfect kneading place for the moulding of genius of the first quality.

The selection of the name, "National Academy of Motion Pictures," and its approval by Mr. Eastman, may recall the fact that a name almost synonymous was first mentioned in Moving Picture World. The World man used at first what seemed to be the most appropriate name, "National Academy of Motion Picture Art." The name which has now been finally selected corresponds very closely to the name he originated.

Washington Association Expands.

Activities of the Washington, D. C., Exchange Managers Association are to be greatly expanded, and an office is shortly to be opened in Baltimore for the conduct of its affairs in that city. The local quarters at Room 901, Mather Building, will be under the management of Miss Woolley, formerly of the American Red Cross.

The organization is now negotiating for quarters on Calvert street near Lexington, in Baltimore, which will probably be under the management of Edward Fowler, brother of W. H. Fowler, of the National Theatre in Washington. The Baltimore office will handle the films of all companies for censoring and will also act as a shipping and receiving station and for the inspection of intershipments in that city. A complete service station will be provided.

Leah Baird Appears at the Strand.

Leah Baird recently appeared in person before the curtain of Tom Moore's Strand Theatre, Washington, D. C., the occasion being the opening at that house of her new W. W. Hodkinson release, "The Capitol," photodramatized from Augustus Thomas' play. The star was greeted by a crowded house, the attendance being so large that hundreds failed to gain admittance. "The Capitol" was received with unstinted approval.

Many Events Are Shown In Universal News Reels

IN the three news reels released the week of January 5 by Universal, series 53, the cameraman takes spectators to many places of interest. In Hearst News, General Pershing's visit to his home town of Laclede, Mo., is pictured.

The film presentation of "The Wayfarer," the religious spectacle staged at Madison Square Garden, N. Y., gives everybody a chance to witness this unusual performance. The Hearst reel also contains scenes of activities along the Mexican border, airplane views of San Francisco, the homecoming of the last American soldiers from Siberia and several other subjects.

International News Reel contains the first filmed review of aviation for 1919, showing the Trans-Atlantic flight, with Commander Read landing at Lisbon, Portugal; the giant R-34 landing at Mineola; London's reception to Sir Alcock and Lieutenant Brown; Lieutenant Maynard's finish of the trans-continental race, etc. In this reel tests are also shown for detecting wood alcohol in whiskey. Coasting on the ice, pulled by a taxi-ing airplane as a new sport at Red Bank, N. J.; the annual cat show in New York, and laugh-provoking bits of the new Daffy News go to complete this reel.

In Universal Current Events, Aviator Locklear, who has just starred in the aerial production, "The Great Air Robbery," is seen doing some of his nerve-trying stunts. The Mummies March in Philadelphia presents the sorrowful scenes of the demise of John Barleycorn. Scenes in the Philadelphia Zoo when Jack Frost pays a visit; giant snow-plows clearing the white blanket from the roads; a life-saving crew in action on the Atlantic Coast, and some aesthetic dancing by a sylvan queen at San Diego, fill this reel with topics of picturesqueness and interest.

"Hearts and Diamonds."

"Hearts and Diamonds," the current Supreme Comedy released by Robertson-Cole, is hailed as one of the best turned out by the Southern California Producing Company. The story is from the pen of W. Scott Darling and was directed by William Beauding. Katherine Lewis and James Liddy are featured.

In speaking of "Hearts and Diamonds," Mr. Beauding commented: "We are doing our very best to give clean, wholesome comedy and I believe our policy has been vindicated by the manner in which Supreme Comedies have gone over during the past three months. We have the stars and the best comedy scenario writers that money could assemble are with us."

Hall Announces "The Evil Eye" as Title of Benny Leonard's Serial

THE EVIL EYE" is announced by Frank G. Hall, and Ascher Enterprises, Inc., as the title for the fifteen episode serial production in which Benny Leonard, lightweight champion of the world, is to star. The title, suggested by the author of the serial, Roy L. McCardell, was selected from more than one hundred submitted and was chosen for its briefness, its adaptability to advertising and its melodramatic possibilities.

In charge of the production of the serial, Mr. Hall announces that Wally Van will supervise, with J. Gordon Cooper, director. Mr. Van recently completed the supervision of Hallmark's first Ben Wilson serial "The Trail of the Octopus."

Mr. Cooper, who will direct Benny Leonard, has for a number of years acted in the capacity of assistant director to Raoul Walsh, who directed some of the biggest successes on the screen.

To Take Scenes in Many Cities.

Mr. Hall announces that the actual production of the Benny Leonard serial will commence immediately following Benny Leonard's fight with Johnny Dundee in New Haven, January 16. Hallmark's Thirty-eighth Street studio will be used for the interiors, after which the company, accompanied by Supervisor Van and Director Cooper and a publicity man, will leave for the Coast, stopping off in every big city between New York and there to take exteriors. The company expects to be en route most of the winter.

In following this method of production, Mr. Hall is following a scheme probably never before attempted by the producers of a serial, and in doing so he believes that he is popularizing the serial to the advantage of all exhibitors.

Supervising Director Van is now completing arrangements for the casting of Leonard's support and expects to be able to announce the names of the supporting members within the next week. He expects to have the first episode of the serial started by the third week in January.

A Chair in Serialology

Endowed by Ruth Roland in her latest Pathe chapter-play, "The Adventures of Ruth."

Miss Hallor Becomes Star of Lawrence Weber Series

DURING this year the Select exchanges will release six productions starring the well known stage actress, Edith Hallor. This announcement was made this week by Myron Selznick, head of the Selznick Pictures Corporation.

The six productions will be made by the Lawrence Weber Photoplays Company under the supervision of Bobby North, as Select releases. This is among the first announcements of the enlarged plans of Selznick enterprises made this year, and although it will be followed by additional interesting ones, it should prove of much interest to exhibitors in that it will give them a new star for the screen.

Edith Hallor has left New York to start work at the Selznick West Coast studios where the productions will be made. Miss Hallor, although practically new to the screen, has long been known as a stage star. She was at one time in the "Follies," had a prominent part in the stage production, "Experience," and later played the title role in George Ade's comedy, "Leave It to Jane." One of her recent stage successes was as co-star with William Collier in "Nothing But Lies."

The first production in which she will star is "Children of Destiny," a former stage success. The screen version of the story was adapted by Cyrus Townsend Brady and will be directed by George Irving. Work on this production has been started at the West Coast studios of Selznick and the announcement of the second of the six productions will be made within the near future.

General Wood Sees Miss Binney.

General and Mrs. Leonard Wood were recent visitors at the Essanay studios in Chicago where Constance Binney, the Realart star, is making her second picture for the producing company. In the evening the guests attended the Princess Theatre where Miss Binney is continuing an indefinite Chicago run in her stage success, "39 East."

In the party that visited the studios with General Wood and Mrs. Wood were Brig. Gen. Frank R. McCoy and Col. Halstead Dorey.

"The Garage" Is Arbuckle's Latest.

Fatty Arbuckle's newest Paramount-Arbuckle comedy, "The Garage," is scheduled for release January 11 and the Famous Players-Lasky Corporation vouches for the statement that it is just about a city block ahead of any previous Arbuckle picture.

Fatty plays the role of a helper in a garage, which, by the way, is also the town jail and firehouse.

Grace Davison, Camoufleur
Starring in "The Hidden Code," a Pioneer feature.

Universal Announces Its Releases for January 12

UNIVERSAL releases for the week of January 12 include one special attraction, "The Triflers," a photoplay showing the fictional contrast in the lives of the middle class and the butterfly existence of others, with Edith Roberts and David Butler featured.

A Lyons-Moran one reel comedy, "Some Shimmiers"; a one-reel Okeh Komedy, "Bill's Wife," featuring Ben Wilson; Jewel, "A Baby Doll Bandit," in which Mrs. Joe Martin cavorts with Jimmy Adams while the Hon. Joe is not looking, and which has been booked by the Loew Theatres; another Century Animal Comedy, "Naughty Lions & Wild Men," and one Western, "West is Best," with Hoot Gibson and Josephine Hill present an array of laugh-provokers.

The serial is twice represented in "Hemmed In," the fourteenth episode of "The Great Radium Mystery," featuring Eileen Sedgwick, Cleo Madison and Bob Reeves, and in "The Kidnappers," the third episode of "The Lion Man," in which Kathleen O'Connor and Jack Perrin have stellar roles. International, Hearst, New Screen Magazine and Universal Current Events news reels complete the program.

"12:10" Ties Up Broadway in Bookings.

One form of new year celebration in the Republic Distributing Corporation, in Forty-sixth street, New York, was unusual elation over the fact that Marie Doro's production, "12:10," which was directed by Herbert Brenon, has been booked by every theatre on Broadway from Fiftieth street as far north as 110th street with the exception of two.

Republic believes this to be a significant New Year's message to exhibitors.

Luck Gets New Post.

Norbert Lusk, formerly West Coast publicity director for Goldwyn, has been appointed Eastern press representative of the Thomas H. Ince Studios by Hunt Stromberg, director of publicity and advertising. He will make his headquarters in New York.

Goldwyn Obtains Screen Rights for "Milestones," a Stage Success

"MILESTONES," by Arnold Bennett and Edward Knoblock, one of the successes that lives in the annals of the theatre as a classic contribution to the English-speaking stage, has been purchased by Goldwyn Picture Corporation. It will be given an elaborate production in keeping with its importance. For a long while producers have recognized the great picture possibilities offered in "Milestones." Bids for the screen rights have been insistent and high and Goldwyn is to be congratulated on securing it.

The play created an artistic and popular sensation when it was presented by Klaw & Erlanger at the Liberty Theatre, New York, September 17, 1912. Its boldness and novelty were widely commented upon and the run at the Liberty, lasting until March 22, 1913, was one of the successes of that season. The play later visited the leading cities throughout the country and was welcomed, with equal acclaim on one and two night stands. The broad publicity which "Milestones" has received over a long period both in this country and in England, assures the interest of the public in the screen production.

Great Artistic Possibilities.

Unusual acting opportunities are afforded by the nature of the story, which contrasts three generations and offers a significant study of the clash ever in progress between the audacities of youth and the cautious of old age. It passes in rapid survey the conquering ideals of the last half-century which have resulted in many changes and greater freedom.

Some have called "Milestones" a satire, others have termed it a comedy; but as a matter of fact it is neither exclusively, for it clings too closely to life to be placed in a definite category. The urgency of love to possess what it has claimed, the ferment and struggle for liberation, the inevitable tendency for the emancipators of today to become the tyrants of tomorrow—these are the thoughts that give the play vitality.

Neilan Starts on Second Independent Production

IMMEDIATELY after completing "The River's End," which marked his initial effort as an independent producer, Marshall Neilan started work on his second personally directed feature at the Douglas Fairbanks studio in Hollywood.

While Mr. Neilan is putting in most of his evenings cutting "The River's End," he is hard at work through the day directing the second feature, which is an adaptation from a popular novel, and for which he paid a large sum of money for the screen rights. The title of the picture has not been announced. The story is a clever comedy. Marion Fairfax wrote the scenario.

Marjorie Daw, who is under a long term contract with Mr. Neilan, will have the leading feminine role, and Matt Moore, brother of Owen and Tom, will play the male lead opposite Miss Daw. A special part has been created for Wesley Barry, the 12-year-old boy star, who gained wide recognition by his performances in "Dady Long Legs," "The Unpardonable Sin" and other Marshall Neilan pictures. Others in the all-star cast are Betty Bouton, Tom Guise, Adele Farrington and Thomas Jefferson. Victor Heerman is co-directing with Mr. Neilan, and Tom Held is assisting.

Robertson-Cole Pictures Suit Sunday Showings

JEROME SAFRON, manager of the Albany, N. Y., branch office of the Robertson-Cole Distributing Corporation, has informed A. S. Kirkpatrick, vice-president and general manager, that Robertson-Cole productions played an important part in the Schenectady Sunday opening. Recently the common council granted permission for Sunday openings of film houses, and on the first Sunday two of the Robertson-Cole productions occupied places of prominence on the list of entertainments.

"Dangerous Waters," with William Desmond as star, was the attraction at the Happy Hour Theatre The picture went over with a bang and so successful was the attraction that return dates are being arranged

At the Albany Theatre, Sessue Hayakawa entertained capacity audiences with his work in "The Illustrious Prince." This picture, which was popular in first-run houses, has been rebooked and reports show that with the announcement that Hayakawa is to be there, the theatre displays the well-known "Standing Room Only"

Two Vitagraph Serials Under Way.

Both of Vitagraph's new serials are now well under way at the West Coast studio, the one with William Duncan as the star and the other with Joe Ryan and Jean Paige sharing the stellar honors. No name has yet been selected for the new Duncan serial, which is his first picture since his successful "Smashing Barriers," but "The Black Circle" has been chosen as the title of the Ryan-Paige serial.

Albert E. Smith, president of Vitagraph, has not yet decided which of the two new serials will follow "The Invisible Hand," the current serial with Antonio Moreno, which is breaking records. The decision will rest on the progress made by the separate companies.

Character Reading in Screen Magazine.

Alon Bement, professor at Columbia University, New York City, and an artist who reads character from the hands, has been engaged by the New Screen Magazine, distributed by Universal, to make a series of moving pictures in which he will reveal how character and personality are exposed by the hands. Professor Bement has a large collection of painted hands of noted men and women. Some of the most interesting of these are of Ada Sassoli, the Italian harpist, Lady Forbes-Robertson, Helen Smith Woodruff and Sarah Bernhardt.

Guy Empey Is Chauffeur, Sport and Bell Boy in "Oil," His Next Film

"OIL," Guy Empey's next picture, will come as a great surprise both to the exhibitors and photoplay patrons, according to those who have been privileged to see results of the three weeks' filming at the Paragon studio in Fort Lee. The next Empey photoplay will be presented as a big special production in not less than six reels and its nature will be totally different from either of Mr. Empey's previous screen offerings, "Over the Top" and "The Undercurrent."

With the addition of "Oil" to his repertoire, Mr. Empey will be shown to be an actor with a wide scope of versatility, since this picture is a straight American drama dealing with business life, but so punctuated with humorous action that at times it partakes of high-class comedy. Empey's role is that of a taxicab driver who blunders on to $15,000 and acts as if he were a millionaire. Subsequently the young man finds himself dead broke and is forced to secure a position as a bellboy in a large hotel.

Florence Martin Co-Star.

Florence Evelyn Martin is another one of the pleasant things of life which "Oil" has to offer. Miss Martin, who co-stars opposite Mr. Empey, is also provided with a part which at times is light and airy and gives scope to her talent for comedy. The end of the picture, however, will show her as a central figure in a bit of real drama. It is a fighting finish.

There have been added to the company Denton Vane, who is cast in the role of a slick oil stock promoter; Maggie Weston, Evelyn Sherman, Chester Bishop and Emily Fitzroy, all seasoned screen players. Kathleen McIvor, a well-known film cutter, has been added to Mr. Empey's permanent producing organization and is at present engaged in the rough cutting and assembling of the picture under the personal supervision of Director Wilfred North and Mr. Empey himself.

"The Copperhead" Helps to Commemorate Lincoln

THE unusual interest being shown in Abraham Lincoln and his life and works this year is being watched closely by officials of the Famous Players-Lasky Corporation for the assistance which it is expected to contribute toward the success of "The Copperhead," starring Lionel Barrymore, which has just been finished and is to be released this month as a Paramount-Artcraft super-special. Since the war, and the subsequent increase in social unrest, leaders of affairs have been trying to turn the people's attention to Lincoln and the things he stood for, and this Lincoln's birthday is expected to see the memory of the Great Emancipator honored as never before.

In this connection, Secretary of the Interior Franklin K. Lane said on New Year's Day: "I wish that 1920 may be a Lincoln year, a Lincoln year in which our people will learn to look at things through Lincoln's eyes—those kind, wise, steadfast, honest eyes—in which there was neither malice nor envy, but a great sympathy in a noble common sense. Why can't we make this 1920 a Lincoln year?"

As the spirit of Lincoln is one of the most moving factors in the story of "The Copperhead," it is expected that exhibitors everywhere will time their bookings of this picture for the week of Lincoln's birthday, when great public discussion of Lincoln and his work will be most widespread.

His Supply of Christmas Books Exhausted Too Soon

HARRY SUDEKUM, of the Princess and Knickerbocker, Nashville, Tenn., was one of the many exhibitors to use the Christmas Gift Admission Books suggested in this periodical last month. Twenty tickets were sold at a slight reduction, the cover being a holly design with an appropriate greeting. The idea caught on so well that the supply was exhausted before the demand was filled, and next year he will try it again with a larger supply.

Constance Talmadge in "The Virtuous Vamp" was his Christmas week attraction and he used cut-outs of this star with a legend, "A Christmas invitation from the Virtuous Vamp," to advertise the sale of the books. The idea, which was originated by George A. Bleich some years ago, has regularly cleaned up each Christmas wherever tried.

Goes Off by His Lonesome to Plot Out Future Work

R. A. WALSH, now directing for Mayflower Photoplay Corporation, has completed his last picture for William Fox and has left New York City for upstate, where he will devote the next fortnight to working out production ideas with which he expects to create a new standard of super-features for Realart Pictures Corporation.

Mr. Walsh was accompanied by an assistant director and a scenario writer. When he returns to New York it is expected that he will make a complete statement of his future plans in the producing of motion pictures. The purpose of Mr. Walsh's trip, the destination of which was not named, is solely to perfect his future production plans and not to begin work on his first pictures for Mayflower.

Under the director's contract, he is to be absolutely unhampered in the making of his productions. The wide directorial opportunities which are given to Mr. Walsh by Mayflower are declared by President Morris Kohn, of Realart, to have been one of the deciding factors in the acquisition of Director Walsh's forthcoming productions.

Mr. Walsh is said to be planning to cast Miriam Cooper, star of "Evangeline," in the leading feminine role.

"Deadline at Eleven" Completed.

Corinne Griffith has completed "Deadline at Eleven," the newspaper story, which will be her Vitagraph feature to follow "Human Collateral," released this month. This is her first picture made under the direction of George Fawcett, her new director. The story was written by Ruth Byers, a newspaper woman, and adapted to the screen by Lucien Hubbard, for many years a newspaper editor.

The "Bunny Hug"
Illustrated by Bessie Love in her Vitagraph, "Pegeen."

Republic Announces Six All-Star Cast Subjects

SIX high class productions, not featuring any one star but having all-star casts, are scheduled among the unusual features of the releases for the Republic distributing exchanges during this year.

One of the six pictures, which are being made by the Weber Productions Company for Republic release, has already been completed. It is the Anna Crawford Flexner story, "The Blue Pearl," and has in its cast such well known screen personages as Edith Hallor, Faire Binney, Florence Billings, Lundsen Hare and H. Cooper Clisse. Edith Hallor is to be the star of six productions for Select release.

The Republic announcement states that each of these productions will be produced with the utmost care and that famous stage successes and stories will comprise the vehicles for the all star casts. Time and hurry is to be unknown in the producing of this group of six pictures. Only the best stories obtainable will be used and if necessary an entire year will be given over to the producing of the six pictures.

Eddie Barry in Cannibal Role.

A cannibal in polite society is the theme of the latest Christie Special comedy which will be released through independent exchanges early this month by the Christie Film Company. The picture features Eddie Barry in the role of the cannibal, the title being "Save Me, Sadie." William Beaudine directed the comedy, which was written by W. Scott Darling.

In the cast are Eddie Barry, Helen Darling, Earl Rodney, Gene Corey, Ward Caulfield, Fay Lemporte and Jack Henderson.

Looking for the Oasis.
Will Rogers has the molars taken from quarantine in Goldwyn's "Water, Water, Everywhere."

Giegerich Leaves Vitagraph.

After completing a year of educational publicity work at Vitagraph's West Coast studio, Charles J. Giegerich severed his connections with that company on January 4. Mr. Giegerich managed the campaign that put Sergt. Arthur Guy Empey before the public and made the phrase, "Over the Top" famous. He also conducted the publicity campaigns of several noted lecturers, among them Shackleton, Steffanson, Sir Douglas Mawson, the arctic and antarctic explorers, and Lieut. Pat O'Brien, the aviator who made so sensational an escape from Germany.

Californian Doughboys Help "A Regular Girl"

THE popularity of Elsie Janis among the American doughboys is being evidenced by the manner in which 15,000 members of the American Legion in San Francisco are working to make the showing of her Select picture, "A Regular Girl," at the Portola Theatre a success out of the ordinary. They are giving the engagement wide publicity and a whole fleet of airplanes lent their service to the cause, doing an aerial dance over Market street. An Elsie Janis cup was awarded the best woman waltzer at an American Legion ball held at the Auditorium, and in other ways the public interest was awakened.

The airplane stunt of advertising was also used to advantage at Fresno, recently to introduce another Select star, Elaine Hammerstein, who was featured at the Liberty Theatre in "The Country Cousin." Dodgers and tickets were distributed from the air, and the plan proved more effective than many other costly schemes of publicity.

High Price for Theatre Property.

What is believed to be a record price for moving picture theatre property was paid recently in Winnipeg, Manitoba, when $5,000 a foot was paid for the frontage on Portage Avenue for the new Regal Theatre.

Bob Bartley, Canadian Flying Ace Joins Pathé Feature Sales Force

LIEUT. BOB BARTLEY, of the Royal Flying Corps of Canada, whose toll of Germans in the war mounted above fifty and ranked him as second Canadian ace, has just been engaged by Pathe Exchange, Inc., as a special feature representative. Within a few days, announcement will be made of the territory he will cover.

Bartley has just been released from the Allied Flying Corps to which he became attached soon after his return to Canada from France. He has recently toured the United States with this aggregation of flyers, which includes some of the most famous airmen in the world. He did all sorts of stunts over many big cities, not the least daring of which was his wing-walking exhibition and his death-defying leap from one plane to another.

Bartley is a Los Angeles boy, whose desire for adventure led him to join the Canadian forces two days after Britain's declaration of war against Germany. Throughout the entire war, Bartley served where the action was warmest, and it was but a few days ago, after being in uniform since August 13, 1914, that he finally obtained his release from the British army.

Punctures Balloon with Plane.

Bartley's four brothers were killed in the war, all fighting with the British forces. He nearly lost his own life and is one of the few soldiers who has had the doubtful pleasure of reading his own death notice. In an action in Flanders, when the British were being hard pressed by the enemy Bartley lost control of his machine while engaged in combat with a Hun dirigible, manned by a crew of nine. Realizing he was about to fall, Bartley, with all the daredevil spirit characteristic of him, headed his machine straight for the blimp. He drove the nose of it through the gas bag of the German aircraft, ripped its gas tank open, and then plunged to the ground, followed by the nine men of the German craft.

His flying partner was killed and Bartley had both arms and legs broken. A gash across the stomach necessitated the taking of ninety-eight stitches. It was at this time that word was scattered broadcast that Bartley had been killed in action. It was months before he was able to move in bed, but after being discharged from the hospital he went right back for more and ran his total of victims beyond the half century mark.

Fox Buys Six Stories for Gladys Brockwell

FROM the Pacific Coast comes the announcement that William Fox has placed Barbara La Marr Deely under contract with Fox Film Corporation to write screen vehicles for Gladys Brockwell for the coming year. Mrs. Deely is to supply Miss Brockwell with six original stories, the first one to be started in production at the Hollywood studios in January.

It is further understood in connection with the signing of this contract between the author and William Fox that this first picture will mark a distinct change in the type of role essayed by the star, yet fitting perfectly her peculiar dramatic talents.

The first of the six stories has already been completed by the author. It is now known by the title, "The Mothe of His Children," and is based on an Oriental theme. This play will go into production shortly, and according to the present understanding, Edward J. Le-Saint, who is directing the star in the Charles Reade story, "White Lies," will wield the megaphone.

William Farnum Calendar Is Promised Exhibitors

ALTHOUGH there are but six William Farnum series screen productions released from the Fox studios during the calendar year, there is a Farnum production for each month published by Fox Film Corporation for 1920.

This calendar, designed and published by the advertising and publicity departments of the Fox company, is said to be one of the most attractive advertising mediums of the season. Beginning with January, each month is represented in conjunction with a character photograph of Mr. Farnum is one of his successful screen vehicles.

William Fox has published 15,000 of these calendars and they have already been shipped to every Fox exchange in the United States and Canada. From these points they are being distributed to exhibitors throughout the country either by mail or through the sales forces of the various branch offices.

This calendar is of unique design. Each month is shown separately with the various phases of the moon during that month. All of these are arranged on a single sheet of heavy coated paper nineteen by twenty-four inches in size, while above and below the center panel photograph of the star are the words "Season's Greetings and Best Wishes—William Farnum" in enlarged reproduction of the star's own handwriting.

Selznick Begins Zena Keefe Picture.

It has been announced from the offices of Myron Selznick, of Selznick Pictures, that production work has begun on "The Women God Sent," written by Sophie Irene Loeb.

The feature is to present Zena Keefe in the principal role, with Joe King opposite. The screen adaptation was made by Larry Trimble, who is directing the picture, with William Shilling assisting.

Co-incidental with the beginning of the new Zena Keefe picture, Myron Selznick announced that Owen Moore's latest, "Sooner or Later," has been completed and is on its screenward journey via the cutting room. Wesley Ruggles directed this feature.

Universal Finishes Industrial.

The industrial department of the Universal Film Manufacturing Company has just completed "The Candy Courtship," a five-reel picture in which Helen Weer has the leading role. It was produced under the personal supervision of Harry Levey, managing director of Universal's industrial and educational departments.

Hall to Write Moore Story.

Walter Richard Hall has been engaged by Myron Selznick to write the screen version of "Bucking the Tiger," which is to be Owen Moore's next feature under the Selznick banner.

"Bucking the Tiger," a comedy drama from the pens of May Tully and Achmed Abdullah, is also to serve as the initial stage production to go out under the Selznick management and will shortly have its premier at one of the leading Broadway theatres.

"The Valley of Tomorrow" Shows New American Policy

THE story of "The Valley of Tomorrow" points to the evolution of a race through the experience of one member of one family: a growth out of the pagan "eye for an eye" into the compassion and humanity which Christianity teaches.

This photonovel embodies Samuel S. Hutchinson's new policy: a powerful story of high moral value overshadowing the prestige of the star, with each actor chosen because of his special fitness to strengthen the main idea of the picture. One of Mr. Hutchinson's ambitions has been accomplished in the production namely, to make the "Flying A" trademark a dependable stamp of pictures which, through the sheer force of an idea and by artistic suggestion, impart the "feel" of the situation and environment without actual labels. No detail of location, acting, photography, titling, toning, or art embellishment to carry the spirit of the story, has been overlooked. At the end of the sixth reel the spectators are moved with an intensity of emotion which they do not easily put into words. They have been reading, studying, the innermost struggles of the human mind, while looking at scenes of action and beauty.

Stephen Fox was the author and scenarist. Emmett J. Flynn directed.

Warm Praise for War Film.

That the W. H. Productions Company feature, "The Lost Battalion," is meeting with unprecedented success is illustrated by the numerous telegrams, letters and critical reviews following each showing and lauding this unique production. Re-enacted by the survivors themselves of one of the bravest exploits of the American doughboy in the Argonne, this is a picture of marked originality that is being demanded by people who look daily to motion pictures for entertainment. It contains the intimate touch that the public demands in new film productions, of genuineness, originality and entertainment value.

Building Big Cafe Set for Artcraft Film.

Cabaret life in all its glory was brought back at the West Coast studio of Famous Players-Lasky the other day. The occasion was the filming of some scenes of Wallace Reid's "The Dancing Fool."

A monster cafe set was built on one of the big stages of the Lasky studio and several hundred men and women proceeded to make merry under the guidance of Sam Wood, the director. The merriest of the merrymakers, as ordered by the script, were Reid and his leading woman, Bebe Daniels.

New Contracts Place Realart Films in Twenty-two Big Eastern Theatres

TWENTY-TWO o fthe biggest picture houses in the East will give Realart features an adequate introduction to their audiences, following the contract signed last week with the Keith & Proctor and B. S. Moss Circuits. Deals were closed with E. M. Hart, booking manager for the Keith and Proctor interests, and with B. S. Moss, representing his chain, by Lester W. Adler, manager of Realart's New York exchange.

This announcement by General Sales Manager J. C. Ragland follows closely the tie-up he concluded a week ago with the Saenger chain in the South. Realart's theatre connections now embrace all of the biggest amusement circuits in the country.

"This matter of circuit contracts is one on which Realart has occasion to congratulate itself," says Mr. Ragland. "In the New York territory we have the Marcus Loew chain of twenty-six houses, the Keith and Proctor chain and the B. S. Moss circuit. This is a total of about fifty theatres.

"In Chicago we have signed Ascher Brothers, Lubliner & Trinz and Balaban & Katz with a total of some forty houses. In California we have Turner & Dahnken and Kahn & Greenfield. In the South we are represented in all three of the big circuits—E. H. Hulsey, Texas; Saenger Amusement Company, Louisiana and Mississippi, and the S. A. Lynch Enterprises.

Not a Complete List.

"Do not imagine, however, that I have given a complete list. For instance, we have many of the Stanley houses in the Philadelphia territory, the Frank Thielen theatres in Illinois, Jake Wells' Virginia chain, Jensen and Von Herberg in the Pacific Northwest, Baker and Grubel in Kansas and Missouri, J. C. Hostettler in Iowa and probably other circuits which I do not recall at this moment.

"The contract signed by Mr. Hart for the U. B. O. chain of houses is the outcome of the historic policy of the Keith and Proctor management to take on the product that has proved its value both as entertaining feature and as box office attraction. 'Soldiers of Fortune' has been on Broadway twice and each time it was a cleanup. 'The Mystery of the Yellow Room' is proving to be the type of mystery drama that is taking the popular imagination by storm today. The first two Realart superfeatures combine the two vitally necessary picture play attributes—fan popularity and money patronage."

"The Sporting Duchess" Is Nearing Completion

ALICE JOYCE and some twenty members of her supporting company who have been in New Orleans for a few weeks taking the racing scenes for Miss Joyce's next Vitagraph special production, "The Sporting Duchess," will return shortly. All the other scenes for the screen version of this Drury Lane melodrama have been made and with the completion of the race, club house and paddock scenes in New Orleans the picture will be finished. George Terwilliger directed the picture.

The Villainesses Still Pursue Him.

A quiet "sanitarium" moment from Paramount-Ring Lardner's "So This Is America!" series, directed by Arvid E. Gillstrom.

"Slaves of Pride," another of Miss Joyce's special productions, will be shown before "The Sporting Duchess." This is a modern play of social life, in which Miss Joyce is seen in the type of role which so well fits her, that of a daughter of wealthy parents. The play is founded on a popular novel and was adapted to the screen by William B. Courtney. Among others in the cast are Percy Marmont, G. V. Seyffertitz, Templer Saxe and Louise Beaudet. George Terwilliger is also the director.

Ruth Chatterton Has Not Signed with Louis Mayer

RUTH CHATTERTON will not be a Louis B. Mayer star despite a report which got into circulation to the effect that the star has been signed. Louis B. Mayer has issued a denial that he had a contract with Miss Chatterton and declared that he did not know how the story started or who reported it to various theatrical mazazines.

The article, as published concerning the alleged contract, said Miss Chatterton had been engaged for a year's work to produce six pictures for a consideration of $100,000.

Mayer admitted negotiations with several popular stars and the fact that he has built studios large enough to accommodate fifteen or twenty companies tends to show that he plans to engage a number of additional stars. Anita Stewart and Mildred Harris Chaplin are the only Mayer-First National stars producing at present.

Selznick's Publicity Department Is Expanding Under Guidance of Kugel

A BROADSIDE campaign of publicity, advertising, exploitation and service to back up the exhibitors of Selznick pictures is announced this week by Sam E. Morris, general manager of the Selznick Enterprises. Each of these branches has not only been expanded and departmentized at the home office, but a chain has been thrown across the country, designed to assist materially in building up the box office value and drawing power of any picture bearing the Selznick stamp.

The building-up process in New York began with the appointment of Lee Kugel, recently of the Republic Distributing Corporation, as general publicity director, with supervision over advertising, exploitation and service. Mr. Kugel at once, besides retaining the experts attached to Select, added several skilled writers, exploitation and advertising men to his staff, and so apportioned and systematized the departments that the scope of Selznick publicity is greater now than at any time in the history of the organization.

Kugel's Experience Extensive.

Mr. Kugel has had a wide experience in general all-around publicity. Besides being business manager for Ermeti Novelli, Sir Henry Irving and Ellen Terry, he was the first man to do publicity for Nazimova, bringing her to the English speaking stage. He also has been with Sothern, Marlowe, Ada Rehan and was with Henry B. Harris during some of his greatest successes. He produced Shaw's "Widower's Houses," "Old Lady Thirty One" and "The Net," and has handled publicity for over two hundred plays that were produced on Broadway, beside circus, opera and commercial work.

Ferguson Heads Writing End.

In direct charge of the writing staff and as right hand man to Mr. Kugel is Lee S. Ferguson, for two years associate editor of "Motion Picture News" and four years on the staff of the "Billboard." Before that Mr. Ferguson was in the circulation, advertising and editorial departments of leading newspapers of the country.

Lowell Cash, who joined the Selznick staff from Universal, will do most of the writing for the trade journals. Mr. Kugel also has garnered two prolific all-around writers in Will C. Murphy and Stanley Bayer. The women's angle will be looked after by Miss Hortense Saunders and Miss Katherine Anne Porter. Miss Saunders was for nearly five years on Cleveland newspapers. Miss Porter, who has been writing feature stories and doing general all-around newspaper work, comes from the west, and her principal line will be in the studios, where she will dig up facts about productions and players.

Grimm Heads Advertising.

In connection with the general expansion of the work, Charles McClintock, an old time theatrical man, is named exploitation director and Ben H. Grimm is made advertising manager. Watt L. Parker remains in charge of press books, James G. Solomon is in charge of the service department and Randall White steps in as editor of the Motion Picture Times.

Mr. Kugel has also engaged Charles Duprez, the widely known trick photographer, whose pictures and stories have appeared in the leading magazines of the country, to supply the trade journals and magazines with photographs which will have a special appeal to the readers.

As in all departments of Selznick, cooperation in the publicity department has already begun to show results from which the exhibitors will surely profit greatly.

Who Said "Home?"

Zena Keefe, all set for Good Time Highway and a stellar career in Selznick pictures.

Virginia Faire in "Runnin' Straight."

Virginia Faire, winner of the Motion Picture Classic "Fame and Fortune" contest, is finishing her work in support of Hoot Gibson in "Runnin' Straight," in which photoplay she makes her first professional bow.

For several weeks after her arrival in California, Miss Faire was permitted to wander about the studios, imbibing the atmosphere of the film world and getting accustomed to her new surroundings.

"Runnin' Straight" is screened from the short story by Philip Hubbard and is directed by Arthur Flaven.

Springfield, Mass., Awaits $1,000,000 Fox Theatre

ANNOUNCEMENT has just been made by William Fox through A. S. Kempner, real estate representative of the Fox Theatrical Enterprises, that the Fox interests are to build in Springfield, Mass., one of the largest, handsomest and most complete theatres in New England. The structure will be erected on the site of the present Fox Theatre at Main and Hampden streets.

Representing an expenditure of $1,000,000, the new theatre will have a seating capacity of 3,500, thus being larger than most of the Broadway playhouses in New York. Besides including the site of the present playhouse, the plans for the new theatre call for a large additional plot of ground. The present entrance is to be replaced by a large lobby with marble columns. This will be specially illuminated.

The lobby and interior will be in the Italian Renaissance style, with marble pilasters and columns and vaulted ceilings. In the theatre proper will be handsome marble decorations and special lighting fixtures and color effects. There also will be a new ventilating system. The main entrance will be at No. 254 Main street. The auditorium will have a frontage on Hampden street. The new playhouse will have special sloping entrances leading from the ground direct to the balcony. It will be possible to empty the theatre within three minutes.

"The Hellion" Going Strong.

The Majestic of Louisville is about to cash in on the well-proven pulling power of this second "Flying A Special." The unusual in the plot, with a name one can't get by, seem destined to hold for some time to come the place it has made in the first run theatres. The Archer, Hatfield, Boulevard, Triangle, and Pickford of Chicago appear on the list of contracts for this super-feature.

"Our patrons are still talking about 'The Hellion,'" is the word that comes from Manager D. Kemp of the Century Theatre of Chicago. "Wish to compliment you on it and hope we can have more like it."

"Her Elephant Man" Completed.

Fox Film Corporation announces that Pearl Doles Bell's story of circus life, "Her Elephant Man," in which Shirley Mason makes her debut as a star on the Fox program, has been completed at the Hollywood studios. Scott Dunlap directed the production. It is a story of strong human appeal, with an attractive love story running through it.

Exhibitor Thanks Selznick for Help

Fred G. Wright, proprietor of the Dreamland Theatre, Linton, Indiana, recognized as one of the live wire exhibitors of the Hoosier State, has mailed to the Indianapolis branch office of Select Pictures a letter of appreciation for service rendered him when he booked "Upstairs and Down," with Olive Thomas as the star.

The letter is added to the many letters and messages of thanks which exhibitors have sent the Selznick organization from time to time in appreciation of aid forthcoming in putting over pictures to the best advantage.

Goldwyn Sends Exhibitors Convenient Booking Chart

DURING the past week Goldwyn has distributed to exhibitors a most attractive and practical booking chart. It is cut to a measurement that fits conveniently into the pocket; the paper is of durable quality, and without any wasted space ample room is allowed on the pages for all the notes that an exhibitor may wish to make in connection with the booking of pictures.

On the inside cover there is a complete calendar for 1920; facing this comes a concise statement about Goldwyn's "Promise and Performance," and then about twenty neatly prepared pages telling the exhibitor just what he is going to receive from the Goldwyn stars, Rex Beach, Booth Tarkington and the Eminent Authors. One page is devoted to each star and each author. The forthcoming productions are listed, followed by a few lines of descriptive matter.

After the production announcements there is a booking calendar marked off by weeks to cover the entire year, followed by blank pages set aside for miscellaneous notes. The closing leaves of the chart contain the Goldwyn Star Series schedule for 1918-19, a page for the listing of coming releases in which the exhibitor is interested, and a tabulation of the accessories supplied by Goldwyn in connection with every picture. The back cover presents the addresses of the twenty-two Goldwyn exchanges.

Real Forest Fire Scenes in Hodkinson Film.

One of the most terrible and destructive forest fires of recent times, that which swept the Sierra Madre and San Bernardino Mountain Ranges north and east of Los Angeles, raging unchecked for nearly two weeks last September, is seen in some of the most awesome phases in Benjamin B. Hampton's second Great Author's production, "The Sagebrusher," the photoplay of Emerson Hough's novel. The forest fire scenes which constitute one of the thrilling episodes of the special W. W. Hodkinson release, were taken in the burning area at the risk of the lives of the entire company.

Lawrence Erbach Out for Himself.

After several years in the film trade newspaper game Lawrence Erbach has resigned from Trade Review to begin business for himself. It will be the film business, of course—for there is where all the money is and Mr. Erbach has excellent health. He went with Trade Review from Motion Picture News when Lesley Mason started the newer paper.

Universal Has Many Short Subjects In Production On the West Coast

REALIZING the great public demand for one and two reel pictures of different natures to lend variety to screen entertainment, Universal City continues to devote considerable attention to that department of its production. Within the last three weeks no less than a dozen tabloid productions have been produced or started there, including serials, westerns, comedies and two-reel playlets.

Edward Kull has just finished two short western features, "Blind Chance" and "Kaintuck's Ward." Robert Burns, the well known cowboy star, is featured in both productions, and assisting him are Peggy O'Dare, formerly leading lady with Eddie Polo; Natalie Warfield, Charles Dorian and Dick LaReno. "Blind Chance" is by Philip Hubbard and William Pigott, and "Kaintuck's Ward" is from the pen of J. G. Hawkes, author of many of Bill Hart's scenarios.

Phil Rosen, the man who photographed for Universal a two-reel rural melodrama called "Roarin' Dan," from the pen of Arthur H. Gooden. "Hoot" Gibson, the popular cowboy star, is featured in this story, with dainty little Ethel Shannon, Mrs. Kruge and Leo Pattee in his support. This is a novelty in western pictures, because while it permits "Hoot" to display his riding skill it lacks the accustomed atmosphere of the ordinary cowboy story.

Contest Winner Begins Work.

Reeves Eason has finished a two-reel picture of his own creation entitled "Back from the Dead." It is described as a feature in miniature, with the plot and situations of an ordinary five-reeler condensed into 2,000 feet. Mildred Moore, Pat O'Malley, George Field, Tote DuCrow, Charles Newton and Breezy Reeves appear in this picture.

Director Eason, immediately on the completion of "Back from the Dead," started production of "Who Wins," a melodrama in two parts by DeRochfort, with a stellar cast including "Hoot" Gibson, Mildred Moore and Beatrice Domiguezs.

Virginia Faire, the winner of the recent "Fame and Fortune" contest, has started in a two-reel playlet at Universal City, called "Runnin' Straight," "Hoot" Gibson is featured in this production, with Miss Faire in the leading feminine role. Others in the cast are Ted Brook, Rhea Haines, Louis M. Wells and Captain Anderson.

Edward Sowders, who assisted Von Stroheim in the production of his latest feature, "The Devil's Passkey," is now directing a two-reel story of the plains, "A Sagebrush Gentleman," by Karl Coolidge. Charlotte Merriam, formerly leading lady with Lyons and Moran, has the principal role.

West Has New Comedy.

John West, a new addition to Universal's directorial staff, is directing a new comedy, "Miss Fortune," with Chris Rub in the leading role, supported by the statuesque beauty, Bonnie Hill, as well as by Beatrice Burnham, Merta Sterling and Captain Anderson.

Al Santell, who is supervising the comedy productions at Universal City, has in preparation a number of one and two reel farces, which will be begun within the next few days. Lyons and Moran, under their new contract, have begun work on a number of short rib ticklers and several big comedy features.

Four serials are being filmed by Universal; "The Lion Man," featuring Kathleen O'Connor and Jack Perrin; "The Moon Riders," with Art Accord and Mildred Moore; "The Vanishing Dagger," starring Eddie Polo, and "The Dragon's Net," with Marie Walcamp, which is being produced in the Orient.

Comfort in the Hour of Need.

Melissa, portrayed by Pauline Starke, comforts "Chad" (Jack Pickford) in Goldwyn's "The Little Shepherd of Kingdom Come."

National Picture Theatres, Inc., Announces More Vice Presidents

IN further advancing the interests of National Picture Theatres, Inc., Lewis J. Selznick announces the names of six more vice-presidents of the organization and states that several of the most important theatrical circuits have contracted to present National Pictures in their theatres.

The six men will bring an added strength and influence to the organization. They include Harry M. Crandall, of the Crandall interests in Washington; Charles Olson, of Indianapolis; Hector Pasmezoglu, of St. Louis; Ike Libson, of Cincinnati; John Harris, of Pittsburgh, and Jake Wells, of Richmond.

Harry M. Crandall controls six of the leading theatres in the District of Columbia, the Metropolitan, Knickerbocker, York, Savoy, Appolo and Avenue Grand.

Charles Olson is the largest individual theatre owner in Indianapolis and is also considered one of the most energetic and successful exhibitors in that section of the country.

An Expert Picker.

Hector Pasmezoglu is not only one of the largest theatre owners in the country but his judgment in the selection of pictures is followed closely by contemporary exhibitors.

Ike Libson is another successful and leading motion picture exhibitor and is associated in the ownership of practically all the downtown theatres in Cincinnati, Columbus and Dayton.

Jake Wells practically controls all of the theatre interests in the vicinity of Richmond and has long been an exhibitor whose judgment is recognized. In addition to the men mentioned, it is announced that J. A. Ackerman, of Cincinnati, has indorsed National Picture Theatres, Inc., and has taken a franchise for his string of houses. The Miami Valley Exhibitors League, a powerful organization in Florida, has indorsed the proposition and wires are being received daily inquiring about National Pictures and how to obtain franchises.

Murray Dies of Bright's Disease.

James D. Murray, one of the pioneers of the theatre business in Canada, passed away at his residence, 180 Patterson Avenue, Ottawa, Ontario, on December 30, from Bright's disease, after an illness of seven weeks. The deceased, who was born in Ottawa fifty years ago, grew up with the theatrical business in the Canadian Capital until several years ago he became manager of the Regent Theatre. He also operated the Britannia Auditorium, at a nearby summer resort, where he introduced the combination of moving pictures and dancing. He also conducted the Winter Garden in Ottawa, where a mixed program of pictures and public dancing was staged for a number of seasons. At one time he was the president of the Theatrical Stage Employes' Union of Ottawa. He is survived by a widow and two brothers, all of whom reside in Ottawa. The funeral took place on January 1 from Blessed Sacrament Church to Notre Dame Cemetery.

"Human Collateral" Nearing Release.

"Human Collateral," Corinne Griffith's new Vitagraph feature which is now nearing release, is based on an original magazine story by Frederic Van Rensselaer Dey called "The Last Woman." Mr. Dey is the originator of the Nick Carter stories, dear to every American boy, but there is nothing of the detective in "Human Collateral." It is a modern play with the action laid in social circles. Mr. Dey, however, has written a detective play for Vitagraph. It is called "Detective Jim" and is being screened with Harry Morey in the title role.

"When the Hurly-Burly's Done"—
Lillian Walker in a "china set" from the Grossman serial, "One Million Dollars Reward."

Capital Merges with Seaboard.

The Capital Film Service has been merged with the Seaboard Film Corporation, a $100,000 organization, and offices will be opened in the near future all along the Atlantic seaboard from Boston to Atlanta. The company was formed about four years ago by W. L. White, H. J. Coleman and W. E. Lewis, all of Washington, D. C., the local offices being at 414 Mather Building.

A New York office has been opened at 130 West Forty-sixth street, and offices will shortly be opened in Baltimore and Raleigh, to be followed later by branches in Boston, Philadelphia and Atlanta.

The concern will handle Hank Mann comedies and short subjects only.

Philadelphia Engineers Like Allan Dwan Feature

THE Engineers' Club of Philadelphia has officially endorsed "Soldiers of Fortune," the Allan Dwan production, following a private showing of the picture at its club house. This Realart film, which was adapted from the Richard Harding Davis story of pioneer mining men, was dedicated by Allan Dwan to the civil engineers of America.

The showing of a motion picture on a non-technical subject was an innovation in the club and received mention in the newspapers. Although this tie-up was something in the nature of a social event, the expression of the membership on the merits of the Mayflower photoplay is considered valuable as coming from a body of experts and professional men of high standing.

The letter of endorsement and appreciation of the society through its secretary, H. A. Stockly, to Realart says, in part: "It won our hearts in the introduction when we learned that it was dedicated to a branch of the engineering profession. It was chronologically perfect, was abundant with the spirit of adventure and was, without a doubt, a specimen of wonderful photography The showing of a motion picture film other than of a technical nature was an innovation and was most cordially received and very much appreciated."

Go to Florida for Outdoor Scenes for Vance Story

LEAH BAIRD, Arthur F. Beck, her producer, and her company of fourteen prominent players have arrived at Tampa, Fla., to enact some of the important outdoor scenes in her forthcoming W. W. Hodkinson release, "Cynthia-of-the-Minute," by Louis Joseph Vance, under the direction of Perry Vekroff.

Much that is strenuous is demanded of Miss Baird in the Vance story. Among other daring feats the star is required to swim a half-mile in stormy waters.

Stage and screen players of nation-wide repute were selected to support Leah Baird. As her leading man the star has Hugh Thompson. To Burr McIntosh is assigned one of the outstanding roles.

Alexander Gaden has a role commensurate with his ability. Another important role is entrusted to John Webb Dillion. Ruby Hoffman is well cast in support for Miss Baird. Matilda Brundage, William Welsh and Wallace Widdecombe complete the roster of "Cynthia-of-the-Minute."

G. P. Harleman Revisits Old Haunts.

New York has changed quite a bit in the past few years, in the opinion of G. P. Harleman, Los Angeles advertising representative of Moving Picture World and manager of the Pacific Coast office of this magazine. Mr. Harleman stopped off in Chicago for a few days en route to the home office, and there he also found changes in a field he had previously covered in the interest of the World. He will remain in New York for a brief sojourn and then go back to Los Angeles, liberating A. H. Giebler long enough to allow "Rubberneck" to pay the home office a visit. Mr. Harleman has been associated with the World since the first year of its publication.

"Other Men's Shoes" To Be Released on February 1

WITH the approach of the release date of "Other Men's Shoes," the first of the series of big photoplays produced by Edgar Lewis for release by Pathe, comes numerous letters from many exhibitors to the different Pathe exchanges congratulating Pathe on securing the Lewis productions. Release date has been set for February 1.

The story deals with the lives of twin brothers. One, a parson, is a weak, gentle character, who has not the strength to fight his own battles against the unscrupulous men who pit themselves against him and seek to bring about his disgrace. The other brother is a strong, stout-hearted character, who, through the fault of another, has undergone a short term in prison.

Crauford Kent plays the dual role of the brothers. Irene Boyle makes her return to the screen after a long absence in the leading feminine role. Harold Forshay, hitherto seen in juvenile and light comedy roles, appears as the "heavy." John P. Wade is his villianous accomplice.

Others prominent in the cast are Stephen Grattain, Bobby Connelly, the "kid actor"; Edna May Spurl, Phil Sanford, Jean Armous, Stephen Radmun and Jack Shankey.

Three Superior Pictures Have Albany First-Run

THREE of Robertson-Cole's Superior Pictures were first-run attractions at the leading motion picture temples in Albany during the first three days of the week of December 29. The first offerings for Proctor's Harmanus Bleeker Hall was "The Tong Man," the Sessue Hayakawa melodrama which has been successful throughout the country for the past several weeks. Albany critics acclaimed this Chinese melodrama as the best of all the Hayakawa features.

Proctor's Leland was a popular site with the showing of "The Blue Bandanna," starring William Desmond. Like "The Tong Man," Albany critics favored the work of William Desmond in his latest Robertson-Cole release.

"Beckoning Roads," the December Robertson-Cole release, starring Bessie Barriscale, went over big at the Albany Theatre. Jerome Safron, manager of the Albany exchange, claims that the placing of three pictures in three of the leading theatres in Albany is a new record.

Pathé Opens New Boston Exchange to Handle an Increasing Business

WITH business in the New England territory increasing rapidly and steadily for months past, Pathe Exchange, Inc., has been obliged to open new quarters in Boston. An entire three-story building on Stanhope street, in the heart of the Hub film district, has been taken over and equipped as a most modern and thoroughly efficient motion picture exchange building.

Every comfort has been provided. For the convenience of exhibitors who visit Boston to book their pictures, Pathe has provided a beautiful reception room, which any exhibitor can make his headquarters during his stay in the Hub. This room is finished in oak, with a cushioned lounge built into the walls. Tables and chairs of oak complete the furnishings and give a comfortable as well as businesslike atmosphere to the room.

Fine Projection Room.

Another noteworthy feature of the new Pathe home in Boston is the projection room, which is in reality a lilliputian motion picture theatre. It is equipped in the finest taste, with every safety device known to the industry. Fifty persons can be seated at a showing, and for the further comfort of exhibitors the front row seats are built far enough away from the screen to prevent eye strain. Special attention was paid to the ventilation of this room, which is accomplished by air cooling and purifying devices. The seats are all leather cushioned.

On entering the building on Stanhope street one will find himself in a labyrinth of offices. Much of the main floor is devoted to the offices of the executives and department heads. There is an open section for the stenography department, telephone operators, information and filing departments. The woodwork is all mahogany. At one end is a fire-proof wall which separates the offices from the combustible material. Twelve vaults, meeting every requirement of the Boston laws, are used for film storage, indicating the tremendous business handled out of the office.

Part of the main floor is devoted to the bookers and cashiers section. It is well lighted with large windows. The woodwork in this section is finished in oak. Spacious quarters were also granted the salesmen's rooms, which are made most attractive by simple, yet artistic decorations. The indirect lighting system is employed throughout the building. A. M. Holab is manager of the Boston branch of Pathe Exchange, Inc.

Pathe Rooster Blazes Forth.

The Pathe Rooster has taken a bold place among the myriad electric signs advertising motion pictures and other product along Broadway. It has just been erected atop the Greenwich Bank building on the corner of Forty-fifth street and Broadway. There the crowing rooster, wings flapping brilliantly, will be seen nightly by hundreds of thousands of persons, calling attention to the principal Pathe attractions.

Part of the sign is painted and this will be changed each month. For this month the advertising space is devoted to Harold Lloyd's new series of $100,000 two-reel comedies, of which "Bumping Into Broadway," "Captain Kidd's Kids" and "From Hand to Mouth" have already been released.

Harry Day Joins International.

Among the recent changes in local filmdom is the retirement of Harry Day from Realart's publicity department to become director of publicity and advertising for International, the Hearst film organization. Mr. Day takes with him as assistant Arthur Brillant, who retired from Famous Players-Lasky publicity department to take the job.

"Bring Forth the African Dominoes: the Golf Course Is Ready,"
Say Dorothy Dalton and Bill Desmond in their recreated Triangle feature, "A Gamble in Souls."

"Aunt Kek."

Martha Mattox with her rare old shawl as "Aunt Kek" in American's "Eve in Exile."

Kansas City Exhibitor Boosts Johnson Series

MARTIN H. FELD, manager of the big Newman Theatre in Kansas City, is one of the firm boosters of Martin Johnson's series of productions, "On the Borderland of Civilization," released by Robertson-Cole. Exhibitors in the West use the Newman Theatre as an indicator, and if a production goes over big there it is sold in that territory. For this reason, officials of Robertson-Cole believe that the letter sent to them unsolicited from Mr. Feld carries all the more weight.

The letter follows:

"After screening the first two releases of the new Martin Johnson series 'On the Borderland of Civilization,' I decided that they would fill a long-felt want on the programs at the Newman. This type of picture is not only unique and unusual, but combines all of the elements of a scenic and magazine reel. The fact that they are out of the ordinary and entirely different from any other reel release make them most desirable.

"I look forward to this single-reel release adding considerable drawing power to our regular program, and it is my opinion that Martin Johnson has given us a single-reel release of genuine merit."

George Walsh Film Begun.

William Fox's visualization of the popular novel, "Find the Woman," from the pen of Gelett Burgess, with the athletic George Walsh as the star, is under way at the Fox studio in College Point, N. Y. The picture is being directed by George Beranger. Assisting the director is Andrew Culp, while the cameraman is Charles Gilson.

Playing opposite the star is Doris Reid. Pauline Garron, who is playing in the New York stage success, "Buddies," is in the cast, which includes also L. R. Wolheim, Will Dudd, Walter Mann, Jack Raymond, Warren Cook, Sedric Ellis and Jack Hopkins.

Mrs. Sidney Drew Finishes First of "After Thirty" Comedy Series

MRS. SIDNEY DREW has just completed "The Charming Mrs. Chase," first of her series of "After Thirty" comedies, adapted from the noted stories by Julian Street, in which John Cumberland of stage and screen fame is starred. Production of the initial two-reel Drew comedy was started more than a month ago and the care and attention lavished on it is quite apparent in the finished production.

Julian Street, author of the series of stories with which Mrs. Drew is working, is one of America's famous short story writers. Two of his "After Thirty" series appeared in McClure's magazine and the three ensuing subjects ran in the Saturday Evening Post. These stories met with such popular approval that they were published in book form by the Century Company.

A Prolific Writer.

In addition to his "After Thirty" series, Mr. Street is known to literary patrons through his contributions to the American, McClure's, Saturday Evening Post, Cosmopolitan, Collier's Weekly and other big magazines. He also collaborated with Booth Tarkington in the writing of the celebrated stage play, "The Country Cousin."

Street's contribution to Collier's of a series of articles entitled "Abroad at Home" won him national repute. He visited practically every big city in the United States and in his series "reached the heart" of these cities.

The author believes in taking his characters and developing them, rather than the plot, assuming that it is the unfolding of their lives that count most. He does, however, also inject sufficient plot into his articles to warrant a maintenance of interest and suspense.

One of the first persons to see "The Charming Mrs. Chase" was Mr. Street. Immediately after its completion, he was called into conference with Mrs. Drew, and in reality, not in the mind of a press representative, expressed his hearty approval of the way Mrs. Drew handled the first of his series.

It is the intention of Mrs. Drew to make each of the two reelers Pathe will distribute contain all the elements that won renown for the Drew comedies.

Milton Schwartz Joins Louis B. Mayer Forces

MILTON H. SCHWARTZ'S love for theatricals, which clung to him through eight years' study of the law and more than ten years' practice, has drawn him into the film game. Giving up a lucrative practice in Oakland and San Francisco, Schwartz has joined the Louis B. Mayer forces at the Los Angeles studio and is now assistant to the president.

Schwartz was graduated from the University of California with the degree of B. L. in 1901. The two years following were spent in post-graduate work at Columbia. Later he obtained an LL. B. degree from Hastings College of the Law. During the time spent at the University of California, Schwartz was classmate and chum of Richard Walton Tully, playwright. For four years they wrote and produced most of the plays at U. of C. and were known as the comedy team of "Schwartz and Tully."

For three years after leaving college, Schwartz coached university players and wrote plays. At college he was active in athletics and for three years was university yell leader.

Last year he spent a number of months in New York collaborating with Tully in the preparation of a new comedy, which he has just completed. His rich legal and business experience will make him especially valuable as an executive at the Mayer studios.

Two Varieties of Grins.

Extra people in New York and California are failing to find any sunshine in the smile of "Tarzan." Gene Pollar, who plays "Tarzan," possesses a broad grin. He also has a slender smile in his bag of talents. Prior to the departure of "The Return of Tarzan" company for the west coast three weeks ago, several of the big fight scenes in the picture were photographed at the Numa Pictures Corporation's Yonkers studio.

It was among the extra men, playing Arabs, that this distinction between Pollar's grin and his smile was first made. When Pollar grinned, he waded into his fight like a big cub and as long as he used cub-tactics, he grinned. But let his adversary get too tough, and the grin quickly turned to the glint of steel and there was the slender smile that had the punch of a young giant in back of it.

Expressions of Sympathy.

Tarkington Baker, general manager of Universal City, has just received a communication from the secretary of the Smithsonian Institute enclosing copies of letters sent by the Belgian ambassador and by Secretary of State Robert Lansing, extending sympathy to the Smithsonian Institute and the families of Dr. Armstrong and William Stowell, on the death of the explorers which occurred recently in the Belgian Congo.

Dr. Armstrong headed an expedition sent out jointly by the Smithsonian Institute and the Universal Film Manufacturing Company to explore Africa with the camera. William Stowell, the widely known leading man, directed the photographic end of the expedition. Both men met death when a special car in which they were riding was telescoped on a down grade by a runaway tank car.

Two Standings Support Hope Hampton.

For her screen debut, which also marks the initial photoplay made by the company named after her, Hope Hampton has assembled a cast of merit. Opposite the star is Wyndham Standing. Others in the cast for "A Modern Salome" are Agnes Ayres, Arthur Donaldson, Percy Standing and Sydney L. Mason.

Hayakawa Has Dual Lover Role in His New Release, "Beggar Prince"

AFTER a year of unbroken success, Sessue Hayakawa, the Japanese screen artist, makes his 1920 debut in the Robertson-Cole forthcoming release, "The Beggar Prince." William Worthington, who directed "The Beggar Prince," is unstinted in his praise of the production and the work of the Oriental actor and declares that in it he will mount to even greater success than he achieved in "The Bottle Imp," the screen production which first boosted Hayakawa's stock.

Scoring even greater achievements than dreamed of by the producers in "The Temple of Dusk," "Bonds of Honor," "His Birthright," A Heart in Pawn," "The Courageous Coward," "His Debt," "The Man Beneath," "The Grey Horizon," "The Dragon Painter," "The Illustrious Prince" and his latest release, "The Tong Man," all sent broadcast under the Robertson-Cole banner, a new Hayakawa is born to the film world in his 1920 debut, say Worthington.

Now Seen as a Lover.

Hayakawa, who has scored in light and heavy stellar roles, is now to be seen as a lover of the times. His character impersonations which reached their greatest height in "The Tong Man" have made him known as a finished artist. His director has given him a part in which he can display his original natural make-up and portrayal of difficult roles.

In order to obtain quaint effects for "The Beggar Prince," Worthington, with the aid of Hayakawa, had erected a fisher village and a palace overlooking it. A group of classical dancers are seen in a throne room ensemble, where the prince is entertained by their dance. One of the interesting tricks of the camera is an "eclipse" obtained by the use of certain cloud effects. Another trick of the camera enables Hayakawa to surpass the ancient Danish king who tried to halt the flow of the sea and failed. He not only halts the sea but makes it flow backwards.

Hayakawa Has Dual Role.

Sessue Hayakawa, in this picture, has a dual role. He plays the part of a proud arrogant prince and of a humble, kindly fisherman.

Beatrice La Plante is the leading woman. Thelma Percy, sister of Eileen Percy and late member of the "Forever After" company under Alice Brady, has the second feminine role. Others supporting are Bert Hadley, Robert Bolder, Joseph Swickard and Buddy Post.

Another Big Publicity Tie-Up.

By a special arrangement effected by the publicity department of Famous Players-Lasky Corporation, the mid-winter number of The Pictorial Review, on the newsstands January 15, carries a full-page portrait of Billie Burke, Paramount-Artcraft star. The portrait is in four colors and is a reproduction of an original pastel by Haskell Coffin. More than two million copies of that will be in circulation.

The circulation manager of the publication is instructing his circulation agents throughout the country to get in touch with the Famous Players-Lasky branch managers in their respective territories and to obtain from them bookings on any Billie Burke pictures on and around January 15. The circulation agents then will arrange with the 45,000 news dealers handling the magazines to display the portrait of Miss Burke on their stands or in their windows, surrounding by stills from whatever Billie Burke production the local exhibitor is showing or has in early contemplation.

Announces Madge Kennedy Release

Judging from the number of inquiries received at the home office of Goldwyn as well as at the Goldwyn exchanges, exhibitors are impatiently awaiting the release of the next Madge Kennedy picture. It is nearly six months since "Strictly Confidential," the last of Miss Kennedy's starring vehicles, was distributed to first run theatres. During that time, the Goldwyn comedienne took a well earned vacation in the East and then devoted many weeks to the production of Wallace Irwin's delightful creation, "The Blooming Angel," which is to be issued shortly.

Every comic moment is emphasized in the production and the few pathetic scenes serve only to heighten the general comedy spirit. Victor L. Schertzinger directed.

Drew Comedy Completed.

"The Charming Mrs. Chase," first of a series of Mrs. Sidney Drew's screen adaptations to be based upon Julian Street's "After Thirty," has been cut and assembled and is now at the Pathe Exchange according to a recent report from Mrs. Drew's studio.

Immediately following the finishing of the first picture of her new series Mrs. Drew began work upon the second which will be known as "The Stimulating Mrs. Barton."

File Bill for Censor Board.

A bill to establish a state board of review to pass upon all motion picture films before they are allowed to be presented to the public was filed with the clerk of the Massachusetts House of Representatives by Representative-elect John W. McCormack of Boston for M. A. O'Brien of 2 Pleasant street, Dorchester.

Metro Repairs Home Used As "Old Lady 31" Location

MANY residents of Los Angeles and Hollywood refuse to allow picture companies to take pictures about their homes for fear of having them torn up and left in a state of devastation."

Edward J. Shulter, supervisor of the exterior art at the Metro studios in Hollywood made this statement in describing the improvement of certain grounds used as location for "Old Lady 31," by Rachel Crothers, the Screen-Classics, Inc., production in which Emma Dunn is starred.

"Mistakes made by small companies in earlier days of picture-taking deserve to be forgotten, for the location conduct of responsible producers nowadays is irreproachable.

"If persons who cannot forget the old errors should travel out the San Fernando Valley and look at the work that has been done on the grounds of the Sunland Hotel, they would doubtless change their opinion.

"Before the Metro technical department started work on this setting it was a real wreck. Now, however, the grounds have been laid out with large flower gardens, shrubbery has been planted and the old building repaired so it has the appearance of a well preserved, old-fashioned home."

The building is used as the exterior of the old women's home, an important setting in the story of "Old Lady 31."

Willis & Eckels & Mack Buy Neighborhood Paper

WILLIS & ECKELS & MACK, of Chicago, has added another department to its successful and rapidly growing service station by purchasing from Jacob Smith the Interstate Film Review, a paper devoted to the interests of the exhibitors and exchangemen of Illinois, Indiana and Wisconsin. Beatrice Barrett, who has been editor of the Interstate Film Review since its inception, has been retained.

Jack Willis, Eddy Eckels and Irving Mack started in partnership with the idea of establishing a real service station for the motion picture men in Chicago and vicinity. They first offered filmcraft, adcraft and printcraft — furnishing film trailers, handling advertising and publicity campaigns for theatres and exchanges and taking care of their printing. Then they found they broadened their activities by purchasing the Central Theatre Supply Company, which enabled them to supply all accessories.

With the purchasing of the Interstate Film Review they are still further expanding by furnishing the industry in Illinois, Indiana and Wisconsin with a paper devoted exclusively to the interests of these three states, teeming with news of the immediate vicinity.

Jack Fauntleroy Dempsey
Beau Brummel et al helps Eileen Sedgwick, leading woman in his Pathe serial, "Daredevil Jack," into her car.

Goldwyn Purchases Screen Rights to "Officer 666" a Stage Success

OFFICER 666," conceded to be one of the greatest farce successes in the history of the modern stage, has been purchased by Goldwyn Pictures Corporation and will be given an elaborate production in keeping with the importance of the play that scored a sensational triumph on Broadway in 1912, and has not yet exhausted its popularity as a stock and road attraction.

Goldwyn has not announced who will play the characters originally interpreted on the stage by Wallace Eddinger and George Nash. It may be surmised, however, that "Officer 666" would be an ideal starring vehicle for Tom Moore.

The fame of this melodramatic farce, as it is termed, has become country-wide since the New York premiere under the management of Cohan & Harris at the Gaiety Theatre, January 28, 1912. The engagement at the Gaiety marked a record for the season and soon additional companies were formed to visit Chicago, Boston and other large cities.

More Road Companies Formed.

These were not sufficient to cover the country adequately, however, and in 1913, Cohan & Harris organized a number of additional road companies with the result that the play in stage form is known to practically every audience in the country.

"Officer 666" was the first play by Augustin MacHugh, an actor who drew upon his actual stage experience in constructing a technically perfect rapid-action farce, combined with exciting melodrama. It happens to be exactly the type of farce that is best suited to screen presentation. The three acts are replete with action from start to finish and the clearly drawn characters are of the kind that may be clearly portrayed in motion pictures.

Evelyn Greeley
Getting ready for her next starring vehicle, to be made by Producers' Security Corporation.

Another Title for Dempsey Serial.

Every week a new title is announced for the Pathe serial in which Jack Dempsey, world's champion heavyweight, is making his screen debut. First it was "Dead or Alive." This was changed to "Daredevil Durant," and now the final title is announced as "Daredevil Jack."

Dempsey has two leading women with almost equally important parts. One is Josephine Sedgwick and the other is Ruth Langston. The heavy is Hershall Mayall, a well known screen actor. The rest of the cast includes Lon Chaney, Frederick Starr, Frank Lanning, Edward Hearn, Albert Cody and Al Kaufman. W. S. Van Dyke is directing and Charles Chick is his assistant.

Prisoners See Motion Pictures.

For the first time in twenty-five years the regular routine of the Kingston, Ontario, was disturbed in order to provide a pleasant diversion for the guests, when, on December 30, a moving picture performance was conducted in the assembly hall of the prison. The films were provided by the Department of Trade and Commerce, Ottawa, and the pictures consisted of Canadian scenics. The views included interesting and picturesque spots in all parts of the Dominion. A number of the prisoners, who were doing long sentences, had never seen moving pictures before, and the presentation was received with enthusiasm.

Report Small Sells Theatres.

Ambrose Small, of Toronto, until recently owner or lessee of a score of theatres throughout Ontario, has been forced to take a complete rest from business affairs because of a breakdown. The Small circuit of theatres has had a combination policy, pictures and vaudeville being presented and accommodations being provided for road shows. The whole chain, it is declared, has been sold to the British-Canadian syndicate which has been organized under the name of Trans-Canada Theatres, Limited, with headquarters in Montreal. The sum of $2,000,000. is reported to have been paid for Mr. Small's holdings.

Realart Plans Exchange Building in Los Angeles

REALART will build a $100,000 structure in Los Angeles to house its local exchange. The acquisition by Realart of its own building, which will be modern in every detail, is cited as being in keeping with the rapid progress which this corporation has made since its inception six months ago, and as substantial indication of the company's intention to remain a permanent factor in the motion picture industry.

Oren F. Woody, Los Angeles manager for Realart, has just signed a ten-year lease on the property at 812 South Olive street for the erection of the exchange building. A large frame structure was recently removed to permit the beginning of construction on Realart's new building.

According to the plans now in hands of local contractors, Realart will have one of the best equipped exchange buildings in the country, thoroughly modern in every respect and designed with especial thought to the necessities and conveniences of exhibitors. The new structure is scheduled for completion by March 1, when Realart will leave its present location at 209 Knickerbocker Building.

Start Work on "Fighting Chance"

The opening scenes of "The Fighting Chance," Robert W. Chambers" novel, now being translated to the Paramount-Artcraft screen by a selected cast under the direction of Charles Maigne, have been made on location where the hunt, a feature of the earlier chapters of the story, has been staged. A number of notable players appear in this film, including Conrad Nagle and Anna Q. Nilsson in the leading roles, and such prominent figures as Dorothy Davenport, (Mrs. Wallace Reid) and Beatram Grassby. The scenario for the photoplay was written by Will M. Ritchey.

Stranded on Goat Island
Is Fay Tincher here in "Go West, Young Woman," her newest Christie.

Mayer Studios Nearing Completion.

The new $250,000 Louis B. Mayer studios, 3800 Mission Road, Los Angeles, are now practically completed. The fourth stage, 85 by 210 feet, is nearing completion and the spacious administration buildings are completed with the exception of interior decorations.

Individual dressing bungalows for Louis B. Mayer's First National stars, Anita Stewart and Mildred Harris Chaplin, have been built among the eucalytus trees. These and the administration buildings are of French chateau architecture of the medieval age.

Hertman Brings Swiss Scenics.

Milton Ray Hertman, representative of the Swiss Eagle Film Enterprise, has just arrived from Berne, Switzerland, and taken up his residence at 40 Beverly Road, Ridgewood, N. J. He has brought with him a set of Swiss Nature films. Among them is a film of "Swiss Boy Scouts Mountaineering," which shows the life, work and play of the scouts. Also he brought a series of films taken from aeroplanes in the Swiss high Alps.

National Announces New Officers.

The new officers of the National Film Corporation of America, who were elected since the death of "Smiling Bill" Parsons, the National's founder, are: Harry M. Rubey, president; treasurer, Crawford G. Logan; secretary, William La Plante; vice-president and general manager, I. Bernstein. The present National Film Corporation was organized December 30, 1915.

Mabel Normand Returns to Coast.

After a two-month's vacation in New York, Mabel Normand, the Goldwyn comedienne, has left for the Culver City studios. When she arrives on the Coast, Miss Normand will find everything in readiness for the beginning of work on her next production, which, it is announced at the Goldwyn offices, will be "The Girl With the Jazz Heart," a novelette by Robert Shannon published in Munsey's Magazine.

Oh, Beautiful!

Is John Barrymore in his Paramount-Artcraft, "Dr. Jekyll and Mr. Hyde."

Her Vacation Ends.

Corinne Griffith, who has been spending the Christmas holidays at Toronto, Canada, is back at Vitagraph's Brooklyn studio, hard at work on "Deadline At Eleven," the newspaper story which was written especially for her by Ruth Byers. Rapid progress is being made on the picture under the the direction of Geo. Fawcett.

Meantime, Vitagraph will release another Griffith feature, "Human Collateral," based on "The Last Woman," a story by Frederic Van Renssealer Dey. This will be released late in January.

Salesman Praised for Courage.

R. E. Goldsmith, a film salesman attached to the Washington, D. C., branch of Realart Pictures Corporation, has been officially praised by the United States Railroad Administration for courageous work in a wreck on the Norfolk and Western Railroad at Walton, Va., on Dec. 18, in which five persons were killed and eleven injured.

Mr. Goldsmith, who was practically unharmed, has written a letter to W. H. Rippard, Realart manager at Washington, telling of his experiences.

Score of First-run Theatres Book Louise Glaum in Read Production

BY all odds the most noticeable thing about J. Parker Read, Jr., productions is the rapidity with which they are booked by the big first-run theatres of the largest American cities. This young producer, who divides no responsibility with other for the big pictures he makes, has so thoroughly established his standards of production and dramatic construction that his market expectently awaits the issuing of his releases through the W. W. Hodkinson Corporation, his distributors.

"The Lone Wolf's Daughter," the biggest and newest of the Louise Glaum productions under the Read imprint, commanded "time" in the nation's biggest houses. Managing Director Edward J. Bowes, of the Capitol Theatre, New York, booked it for presentation the week of January 18; T. L. Tally booked it for a prompt first-run at Tally's, Los Angeles; W. C. Dineen, general manager of the Harry Moir theatres in Chicago, gave it a day and date American premiere at the Boston and Rose Theatres; Stillwell's Casino, Spokane, began playing it when uncertain whether the necessary accessories would arrive for the opening day, and Tom Moore, Washington's big exhibitor, opened it for a three-weeks' continuous engagement at his big Rialto.

Two Pictures in a Year.

Mr. Read, a year ago, determined to make Louise Glaum one of the great artistic and commercial successes among screen stars and to deny her nothing in stories, production and technical resources that would delay her progress. In a year he has made but two productions, "Sahara," a summer and fall season success that continues to command important bookings, and "The Lone Wolf's Daughter," by Louis Joseph Vance.

Among the first-run bookings announced for "The Lone Wolf's Daughter" during the current week are: The Blackstone, Pittsburgh; Colonial, Toledo; Strand, Nashville; Poli's Theatre, Wilkes-Barre, Pa.; William Penn, Chester, Pa.; Cosmo, Gary, Ind.; Avon, Decatur, Ill.; Park, Champaign, Ill.; Empress, Ottumwa, Iowa; Victor, McKeesport, Pa.; Poli's Theatre, Scranton, Pa.

Universal Has Replica of Mosque of St. Sophia

A MASSIVE interior set has been constructed at Universal City for a single sequence of scenes in "The Beautiful Begger," the story by H. H. Van Loan now benig produced by Universal with Priscilla Dean as star and Tod Browning as director.

The set is a faithful reproduction of the interior of the mosque of St. Sophia in Constantinople and is 142 feet wide and 228 feet in length. The walls are of imitation marble and there are thirty-two huge marble pillars in four stately rows. Every detail of the famous mosque has been carried out, even to the intricate mosaic designs, bronze doors and delicate scroll work.

There are no seats in this edifice, but long prayer cushions are laid along the floor in parallel lines, and on these the Mohammedans kneel and pray. No women are permitted to enter the mosque and one of the big situations in the story rests on the entrance of Sari, played by Priscilla Dean, a beggar girl of Stamboul, into the house of worship, where witnesses a crime committed.

More than forty sets have already been constructed for this big production, which will cost upwards of $250,000, Universal claims.

Bal Masque in New Rolin Comedy.

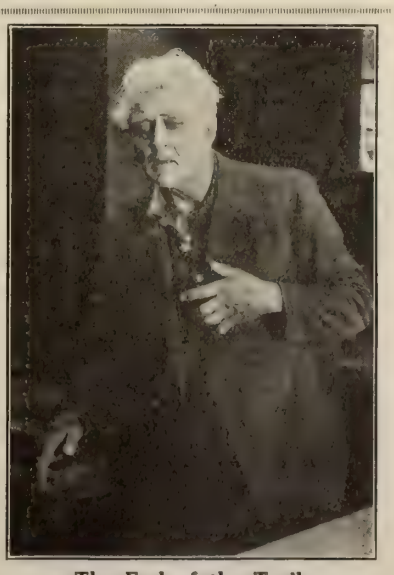
An elaborate Bal Masque is a feature of "Slippery Slickers," the new Rolin comedy, which will be released by Pathe January 18. "Snub" Pollard is starred, with Eddie Boland appearing as the sly sleuth on the trail of the "slickers." An unusually large company, gorgeous gowns for the Masque, and a number of beautiful sets, were used.

Flynn Visits Cuba.

N. J. Flynn, of Richards and Flynn, Kansas City agency for the First National Film Company, left recently on an extended trip to Cuba. While in Cuba Mr. Flynn will visit many of the old historical places with a view to getting ideas for the decoration of the Twelfth Street Theatre being erected by this firm at 211 East Twelfth street.

Starts New Picture.

Clara Kimball Young, having completed all work on "The Forbidden Woman," her second Equity production,



The End of the Trail.

A fine bit of work is Hobart Bosworth's Ince-Paramount, "Behind the Door."

which will be released early in January, has started work on "The Soul of Rafael," by the American author, Marah Ellis Ryan. Together with Miss Young, Mrs. Ryan will personally supervise all costuming and detailed research work connected with the production, according to arrangements entered into between the author and Harry Garson, producer.

Kentucky May Not Be Able to Sell Its Mountain Dew, But Its Colonels Are Always Marketable.
Presenting scenes from "The Kentucky Colonel," National Film's feature, with Elinor Field and J. J. Dowling.

Selznick Announces His Plans for Twenty-three New Foreign Branches

FOLLOWING close upon the heels of the New Year announcements carrying the news of the expansion of various departments of Select Pictures and Selznick Enterprises, it is made known by Lewis J. Selznick that plans are under way to add several selling and distributing branches to the organization in England, Scotland, Ireland, France, Holland, Belgium, Spain, Italy and Switzerland.

The growth of Select, it is announced, makes it necessary to add these branches to the English and French corporations.

Twenty-three new branches will be established, according to the Selznick statement, nine of them being under the English corporation and the balance under the French. Select Pictures Corporation, Ltd., London, presided over by Maxwell Milder and Edith Kock, intends to open branches at London, Birmingham, Liverpool, Manchester, Leeds and Newcastle, England; Glasgow, Scotland; Cardiff, Wales, and Dublin, Ireland.

Select Pictures Corporation, Ltd., in Paris, managed by Jean Rosen, plans to establish branches at The Hague, Holland; Brussels, Belgium; Lille, Paris, Strasbourg, Bordeaux, Lyon and Marseilles, France; Madrid and Barcelona, Spain; Milan, Venice and Rome, Italy, and Geneva, Switzerland.

Joseph L. Plunkett is general European representative, with offices at the Hotel Savoy, London.

The Canadian corporation of Select, in Toronto, of which Phil Kauffman is managing director, has branches at Calgary, Montreal, St. John, Toronto, Vancouver and Winnipeg.

D. J. Selznick is managing director of the Select Pictures Corporation, Ltd., of Sidney, New South Wales, Australia; Phil Sleznick, representative; Hyman Fine, representative, and John Corbett Jones, general manager.

The revised list of Select branch offices in the United States shows representation in over twenty-five cities throughout the country.

"Fighting Cressy" Booking Fast.

The popularity of "Fighting Cressy," the Jesse D. Hampton production starring Blanche Sweet, which is released by Pathe January 11, will exceed all of the star's former pictures, according to reports coming in daily from the different Pathe Exchanges. Exhibitors who have realized the star's drawing power since her return to the screen in "A Woman of Pleasure," are looking forward to a winner with this new Pathe Special and are adding it to their lists of big picture bookings.

Famous Players' Studios in Hollywood Are Active

THIS is one of the busiest seasons that has ever been experienced at the Famous Players-Lasky studio in Hollywood, Cal., as a result of the fact that during the next few weeks five or six new productions will be started and all require a geat number of special sets.

Each of the big studio stages is filled with framework, sets just begun, others in different stages of construction and still others completed and decorated. These sets will be later employed for interiors and some exteriors for forthcoming productions, including "The Round-Up," "Thou Art the Man," "The Dancin' Fool," "Held by the Enemy," "Mrs. Temple's Telegram" and "The Prince Chap."

Charles F. Eyton, general manager; Fred Kley, studio manager, and the other executives are busy every moment of the day for the present activities are, it is understood, but a fore-runner for the actual activity at the big plant in the months to come.

Serial Making Startles Staid Natives of China

MOVING picture production in the Far East is not without its humorous side. From Shanghai, China, comes a clipping of the North China Daily News relating to the progress which Marie Walcamp's party is making in the Orient.

The party, headed by Henry McRae, is filming the Universal serial, "The Dragon's Net," with Marie Walcamp doing stellar honors. The plot of the serial takes the party to Shanghai and then further afield to Peking and the Gobi desert. From there they will go to Hong Kong and Manilla and afterwards to India, where they will be engaged on a separate picture.

On the trip across the Pacific to Japan, the screen artists were a source of continual wonderment to the passengers and crew because of the thrilling stunts they were pulling off occasionally. The staid travelers were alarmed when Miss Walcamp, in evening dress, dived off the side of the ship.

In Japan a number of places were used as settings for parts of the serial. Yokohoma, Tokio and Kamakura all play parts in the picture while Miss Walcamp in the character of a pilgrim acted one episode with the great Daubutsu as an important part of the background. Even Fujiyama figures prominently in the play and scenes are taken on and about the mountain.

Bruggy Inherits Fortune With Advent of Leap Year

JACK ROOSEVELT BRUGGY, formerly director of projection for First National Exhibitors Circuit, is now one of the richest men who ever operated a projection machine. The news that he had been left a fortune by an uncle in Ireland reached him along with a cablegram from attorneys in England, advising him to sail immediately for Great Britain to attend to the details connected with administrating the estate, which, it is said, approaches the six-figure mark.

A number of offers to place Mr. Bruggy at the head of a motion picture corporation have been made, but thus far he has declined them in favor of applying for stock worth nearly $500,000 in the Greater First National Theatres.

Mr. Bruggy's acquaintance in New York City embraces practically every distributing and producing concern. He has traveled widely in England, Ireland, France, China, Egypt and South America and is considered a keen student of all phases of the motion picture industry.

Mr. Bruggy received word of the legacy about the time he was observing the advent of the New (Leap) Year. He is unmarried.

Fine for "Flu-Closing" Illegal.

Nearly a year ago George J. Schade, a Sandusky exhibitor, was fined $100 for keeping his house in operation when the City Health Director Schoepfel ordered him to close. Manager Schade carried the case through all the intermediate courts until it came to an appeal before Judge Williams who ruled that city authorities did not clothe the health director with power to make his order hold good.

Community Picture Bureau Director Back from Russia

HOWARD CONKLIN, JR., overseas director of the Community Motion Picture Bureau, has arrived from London and has brought with him many interesting sidelights on the work of the bureau in supplying films to all American soldiers overseas. During two months just prior to the evacuation of Archangel by American and Allied forces, Mr. Conklin directed motion picture showings in Russia. As chief of the staff in Archangel Mr. Conklin was responsible for keeping in circulation 150,000 feet of film a week in forty-five army camps in Russia.

Films from the bureau were shown not only to American soldiers, but also to Russian, French and British fighters in the northland, and the pictures sometimes had to be titled in Russian or French.

"Keeping films in circulation presented a problem. First, it was hard to get new stuff into Archangel on account of the uncertainty of ocean transportation. Then, we had to make our own transportation in Russia, and we called into use dog sleds and reindeers," said Mr. Conklin.

Mr. Conklin says that pictures in Russia have met with such success that, in spite of the abrupt termination of American and Allied field service, local governments are carrying out the work. "The one great effect the film has had on the Russian is making him want to live the life he sees in pictures of American communities."

Advertising for Exhibitors, the department conducted by Epes Winthrop Sargent, is full of live suggestions this week. Read it.

Exhibitors in Small Towns Find Pathé's Specials Box Office Winners

AN example which should prove convincing to the small town exhibitor that big feature productions can be shown to advantage in the small towns as well as the large cities, and swell their box office receipts at the same time, is shown by the record established by Pathe's Minneapolis branch.

Within a month's time the little town of Portland, N. D., although having a population of only 581, saw the following features and special Pathe features: "The Gay Old Dog," "The World Aflame," "The 13th Chair," "A Woman of Pleasure," "Oh Boy," "The Right to Live," "The Moonshine Trail," "Dawn," "Prince and Betty," "The Virtuous Model," "The A. B. C. of Love," "Twin Pawns," "Damsel in Distress" and "The Master Man." In Northwood, N. D., which has a population of 769, fourteen Pathe features were shown within a month's time.

The Northwood exhibitor was more than pleased with the result of his bookings and said, "I certainly believe I owe a great debt to Pathe for convincing me that bigger and better pictures would not only be a big asset from a box-office standpoint but would also increase the local interest in picture plays."

Republic to Distribute Six Enwood Films a Year

AMONG the important contracts entered into by Lewis J. Selznick, advisory director, and Briton N. Busch, president of the Republic Distributing Corporation, is one with the Enwood Feature Picture Company through O. D. Woodward, president and general manager, whereby this organization will produce and distribute through the Republic a minimum of six super features each year.

The Enwood Feature Picture Company has its studios located in Denver. The building and appliances are of a most modern character. President Woodward is scouring the motion picture field to secure the highest degree of talent possible among the directors who have made notable pictures. Mr. Woodward proposes to impose no limit on the price that he will pay for popular successful plays and novels for picturization purposes. Negotiations are under way with several stars whose work has won them preeminence. Stories and plays will be secured whose locales particularly lend themselves to production in and around Denver. The scenic opportunities offered by Colorado will be utilized to the fullest degree.

Mr. Woodward is now on his way East. Upon his arrival in New York, he will be ready to make announcements as to the personnel of his producing organization.

Resigns from Agriculture Department.

The Department of Agriculture has announced the resignation of Don Carlos Ellis, who for the last two years has been in charge of the motion picture activities of the department. Before joining the Department of Agriculture, Mr. Ellis was in charge of educational work for the United States Forest Service.

Mr. Ellis, it is understood, has resigned to accept a position as superintendent of educational work for a New York film company.

"Lady Roses's Daughter" Completed.

Hugh Ford has finished the filming of "Lady Rose's Daughter," one of the best known works of Humphrey Ward, in which Elsie Ferguson is starred for Paramount-Artcraft.

Bregstein Visits Southwest.

Nat Bregstein, circulation expert of Moving Picture World, is visiting exhibitors in the Southwest. Before he completes his present trip he will have visited the Pacific Coast and some sections of Canada.

A Prince of a Beggar

Is Sessue Hayakawa in his latest Superior Picture for Robertson-Cole, "The Beggar Prince."

A Panoramic Glimpse of Four Pathe Serials with Five Money-Making Stars.

From left to right: Jack Dempsey in "Daredevil Jack"; Ruth Roland in "The Adventures of Ruth"; Pearl White in "The Black Secret"; and George Seitz and Marguerite Courtot in "Bound and Gagged."

Loew to Spend $10,000,000 in Erecting or Acquiring Theatres in the South and the Middle West

ABOUT $10,000,000 will be expended by the Marcus Loew interests through the southern office in Atlanta during 1920, in building new theatres or acquiring new theatres that have recently been built in the South and Middle West. Announcement of the company's plans for 1920 was made to a correspondent for Moving Picture World by Lionel Keene, assistant southern manager.

Virtually all of the new theatres will employ the usual Loew policy, which includes late high-class feature pictures and Loew vaudeville, booked through the Southern Circuit in Atlanta. One exception will be the Palace Theatre at Memphis, which will show pictures exclusively.

Plans for the coming year, Mr. Keene said, include building operations in Memphis, Birmingham, New Orleans, Nashville, Chattanooga, Knoxville, Norfolk, Indianapolis, Cincinnati, St. Joseph, Mo., Tulsa, Okla. and Des Moines.

Two Planned for Memphis.

Two new theatres are already being constructed by the Loew interests at Birmingham. Theatres in Knoxville and Nashville are being completely remodeled, and definite plans are in progress for building new theatres in the near future at New Orleans, Chattanooga and Norfolk.

The two new theatres at Memphis are the Palace and the Metropolitan. The Palace will have a seating capacity of 2,700, and will be ready to open about January 1, 1921. It will show high-class motion pictures exclusively, with a big symphony orchestra in connection. The cost of the theatre will be about $1,500,000 and it will be one of the finest in the country.

The Metropolitan will have a seating capacity of 3,000 and will be completed by September 1, 1920. The cost is $1,500,000. It will operate on the usual Loew policy of pictures and vaudeville.

The new theatre being erected at Birmingham will be ready to open about January 1, 1921. The cost will be $500,000 and the seating capacity 2,700. No name has been selected yet, but Mr. Keene said he thought it would be called Loew's Metropolitan. Like the Metropolitan and Palace at Memphis it will be one of the finest and most up-to-date theatres in the South, showing high class feature pictures and Loew vaudeville through the Southern Circuit and exchange.

Edward A. Schiller, southern manager for Marcus Loew, recently visited Norfolk in company with Mr. Loew to inspect a site for a new theatre in that city. He announced that a lot was purchased and a new theatre would be built there in 1920.

On account of labor troubles and shortage of material the Vendome Theatre at Nashville and the Staub Theatre at Knoxville did not open on January 1 as had been planned. Both of these houses were recently purchased by the Loew interests through the southern office and are being completely remodeled. They will be ready to open about February 1, Mr. Keene stated, when they will show motion pictures for the first time in their history. They will also run the usual Loew vaudeville.

Other Announcements.

Definite announcement by other interests have also been lately made of motion picture theatres to be erected in various southern cities during the coming year.

The new Howard Theatre in Atlanta, which will be completed the early part of this year, will be one of the finest exclusive picture houses in the South. It was recently taken over by the S. A. Lynch Enterprises. The New Victory Theatre at Decatur, Ga., an Atlanta suburb, has been entirely completed, and opened for the first time on January 5. It was built by Colonel Thad S. Troy and Robert L. Troy is the manager. The seating capacity is 400.

A new theatre to cost $20,000 will be erected at Toccoa, Ga., by the Star Theatre Company. It will seat 800. The Chamber of Commerce of Raleigh, N. C., is promoting a project for a new theatre to be erected in that city. Ross Barkley and R. A. Cooper plan a $75,000 house at Statesville, N. C.

The Liberty Film Company plans a two-story theatre and office building at Cedar Grove, La. The auditorium will seat about 500. At Greenville, Mass., the People's Theatre Company will shortly erect a modern theatre and office building that will cost about $120,000. The contract has already been let.

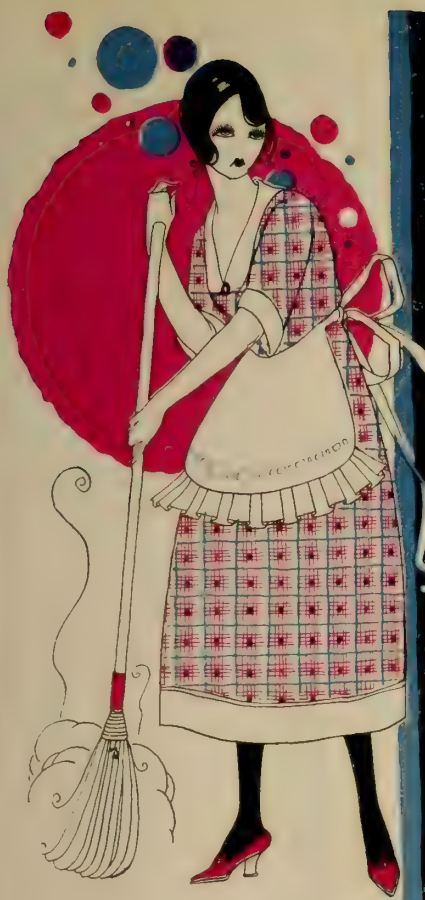
Reports from all over the South indicate that an era of general prosperity prevails, and this, of course, is to the advantage of the theatrical interests. Business during the holiday season was better in every city than last year, in some cases attendance figures being three times as great as they were in 1918 for the corresponding period. In Atlanta and New Orleans, reports show that motion picture theatres exceeded 1918 attendance figures by about 50 per cent., while in Birmingham almost three times as much business was done. In Memphis, about double the business was reported for 1919 over 1918.

Selznick Plans to Invade South Africa

SELZNICK pictures are about to invade South Africa, it is announced, a deal having been recently closed by Louis Brock, export manager, whereby the South African Film Trust will distribute Selznick pictures in its market. The deal involves the entire star series of the Selznick studios for the coming year and is considered one of the biggest transactions in the foreign market this season.

The South African Film Trust is one of the largest and most powerful motion picture companies on that continent and the acquisition of this year's output of Selznick pictures insures the organization of the full amount of advertising and service that the attractions warrant.

Seen Bregstein Yet?



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Presents
HOUSE PETERS
The Star of a Thousand Emotions
in
"SILK HUSBANDS and CALICO WIVES"

A Dynamic Drama of Domestic Differences that brings the finest balance of Star, Story and Production in Months; Elaborate Exploitation helps to put this picture over for a run of from 3 days to a week. Something New!

Distributed by

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HARRY GARSON
presents

CLARA

KIMBALL YOUNG

— IN —

"The Forbidden Woman"

From The Famous Book by Lenore J. Coffee

A magnificent photo drama, providing for Miss Young one of the finest vehicles in which she has ever appeared. Produced on an elaborate scale with a brilliant cast including Mr. Conway Tearle and noted players -- A dazzling love story of two continents -- the second Clara Kimball Young production -- Distributed by

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AEOLIAN HALL .... NEW YORK

An unending stream of letters and telegrams from Exhibitors daily, pay majestic tribute to the artistic and financial success of

CLARA KIMBALL YOUNG

-- IN --

"EYES OF YOUTH"

Opened "Eyes of Youth" Dec. 8th for week's run, at Albany Theatre . . . broke all records . . . Decided to replay picture another week . . . recommend this production to every exhibitor in the land. Our congratulations.—ALBANY THEATRE.

"Eyes of Youth" opened in marvelous fashion today . . . broke every record. Total for week unheard of for this city. Let me say your production is one of big three of present season. We stood 'em in line for hours . . . congratulations—M. A. LIGHTMAN, Atlanta.

My congratulations on your wonderful production, "Eyes of Youth." I consider it one of master productions of screen. Never played any picture to bigger crowds nor one that gave better satisfaction. I recommend it highly to all exhibitors—E. C. BOSTWICK, Strand and Merrill Theatres, Milwaukee.

There's an Equity Franchise Holder in your town. Ask HIM what "Eyes of Youth" has done for other houses in your territory and what it will do for YOU.

EQUITY PICTURES CORPORATION

AEOLIAN-HALL ··· NEW YORK

Presented by Harry Garson -:- Directed by Albert Parker

New Serial Breaking Booking Records.

"The Invisible Hand," the new Antonio Moreno serial, is running true to form in breaking all previous records for bookings in Vitagraph chapter plays. More than 5,000 theatres throughout the United States and Canada are now giving weekly installments of the new serial or have contracted to do so. It has been booked in every big centre in this country and Canada.

Samuel Goldwyn Announces New Rex Beach Production

A PICTURE which won the heart of the exhibitors was Rex Beach's "The Girl from Outside." Consequently there has been a great demand for the next picture by this author. Samuel Goldwyn announces that the next release for Rex Beach will be "Going Some." This is a comedy of the Southwest from the stage success of the same name and reproduced under the direction of Harry Beaumont.

Four beautiful young women play equally good parts in "Going Some" and three comedians have a regular picnic all through the picture. Cullon Landis plays J. Wallingford Speed. His trainer is Willard Louis. Walter Hiers also figures in what promises to be one of the funniest photoplays of the year.

Hallmark Buys Grossman Feature.

Hallmark Pictures Corporation has purchased from Grossman Pictures, Inc., the American and Canadian rights for "Wits vs Wits," the first of a series of detective story features starring Marguerite Marsh. The picture was recently completed at the Grossman studios at Ithaca, N. Y., and is said to be an absorbing story of the most interesting brand of detective fiction.

Strand Houses in Greater New York To Show Zane Grey's "Desert Gold"

MOE MARK, president of the Mark-Strand enterprises, and Jack Eaton, managing director of the New York Strand, have booked for two weeks Benjamin B. Hampton's Zane Grey production, "Desert Gold," opening it in New York on January 11 and in Brooklyn at the Strand on January 18. This production was held out of the metropolitan territory for sixty days because Mr. Mark wanted it for its Broadway first-run and was congested with New York Strand bookings.

Only four of the largest cities of America remain open to book "Desert Gold," and contracts are being closed for these, making a clean sweep of first-run bookings in every one of the larger cities except one, where temporary trust domination bars good product from being presented to the public through contracts of an organization with certain companies, it is announced.

First Runs Everywhere.

On their values and power, Mr. Hampton's initial productions, Stewart Edward White's "The Westerners" and Zane Grey's "Desert Gold," have received first runs in the biggest first-run houses of the nation, even in certain cities where there was one-man domination of the city's first-run exhibition places.

First National franchise holders, with much fine product of their own, and exhibitors committeed to a sustained volume of the product of other companies, have on the merit of the Hampton productions booked them through the W. W. Hodkinson Corporation with heavy patronage for stories made by a careful producer who ranks his story and its making as being of first concern, regardless of the fine stars he selects to play in them.

Among the important first runs just completed or about to begin on "Desert Gold" are the Empress, Akron; Majestic, Tulsa, Okla.; Rialto, Atlanta; Alhambra, Los Angeles; Strand, Chelsea, Mass.; Strand, Fort Dodge, Iowa.

Book Display Aids Sale of Film.

E. J. Drucker, branch manager of Hallmark Exchange, Denver, informs W. F. Rodgers, general sales manager of Hallmark Pictures Corporation, that in anticipation of the receipt of the prints of Hallmark's Famous Directors' Picture, "High Speed," screen version of the automobile racing story by Clinton H. Stagg, he has interested a Denver dry goods store in placing in its window a display of "High Speed." In exchange for this courtesy, Mr. Drucker writes that he arranged with the theatre owners to announce on their screens by slide that copies of the book could be obtained at said department store. "High Speed" is scheduled for release January 12.

Does Special Work for Selznick.

It has been announced that Louis Winters, writer of short stories and novelettes which have proven universally popular, is now engaged in special work in the Selznick scenario department. Miss Winters wrote "The Spite Bride."

There Are Six Splendid Cards in This Goldwyn Hand—And It's Not a Mis-deal.

Above, left to right, are: Pauline Frederick in "The Palliser Case"; Tom Moore in "Duds"; Johnny Jones in the Tarkington comedy, "Edgar." Below we have: Will Rogers in "Water, Water, Everywhere!" Naomi Childers in Basil King's "The Street Called Straight"; and Madge Kennedy in "The Blooming Angel."

More Scenario Writers for Christie.

The Christie Film Company has secured four new scenario writers for its ever-growing staff. The list includes Keene Thompson, Jack Jevne, from the Goldwyn studios; Nan Blair, writer of screen continuity of many years' experience, and Harry B. Loos, playwright and writer for humorous magazines and the father of Anita Loos.

Ince Fire Prevention Film Wins Him Honor of Chief

MOTION pictures have been a source of entertainment for a number of years, but it is only recently that they have come into their own in a practical way, for the benefit of all, and a great stride forward along this line was made by Thomas H. Ince, when he produced a picture depicting methods of fire prevention.

Mr. Ince turned his studio equipment to the task of turning out this film, and then presented it to the Fire Prevention Bureau of the Pacific, which has shown it all over the West, before Rotary Clubs, Chambers of Commerce, Boy Scouts City Councils, schools, Women's Clubs and other organizations.

The Fire Chiefs Association of the Pacific Coast, which includes chiefs from nearly every town in the three coast states, met in a convention this week, and with a unanimous vote, by acclamation, made Mr. Ince an honarary member of their organization, the first time in its history a layman has been so honored.

Recognition

Mayor Snyder of Los Angeles presents Tom Ince with badge making him honorary Coast fire chief.

Before practically the entire body of coast chiefs, Mr. Ince was made an honorary fire chief with appropriate ceremonies, presided over by Mayor Snyder of Los Angeles, who, on behalf of the Fire Chiefs, presented the famous producer with a gold badge of office set with diamonds, after which Chief Scott, of the Los Angeles Fire Department, presented him with an aluminum fire helmet.

Picking the Cast for "Pollyanna" Was Mary Pickford's Hardest Job

MARY PICKFORD found a new job and a hard one when she endeavored to cast the parts for her latest production, "Pollyanna," which will be released by United Artists on January 18. In former productions she had made suggestions as to who would play parts, but in this picture she decided that she would choose them herself, since the production was being made from one of the country's greatest "best sellers" and she wished no one to be the least bit disappointed in their ideals.

"Casting an ordinary picture properly is difficult enough," said Miss Pickford, "but when it comes to selecting players for the dramatization of a story which is known to hundreds of thousands, you are up against a mighty troublesome proposition, one that will give you many a wakeful night, if you are of the worrying kind.

"The thing that stares you in the face constantly is the realization that myriads of prospective motion picture fans know all about your character already, and with their imaginations helped out by the author's elaborate description, have made a living reality of it."

A "Veteran Juvenile."

The cast Miss Pickford finally picked was a capable and well balanced one, including some of the best established players in the industry. The juvenile lead is played by Howard Ralston, a veteran "trouper" 15 years of age. William Courtleigh, cast as Mr. Pendleton in "Pollyanna," is an actor of twenty-nine years' experience. The principal feminine role, besides Miss Pickford's part, is that of Aunt Polly, played by Katherine Griffith, one of the most capable actresses in the picture world. Mrs. Griffith has been before the public twenty-five years, eighteen years in the spoken drama and seven years in the shadow realm.

For the first time in several years, Herbert Prior again appears with Mary Pickford. He is the village doctor in "Pollyanna." Ten years ago Prior entered pictures under D. W. Griffith at the old Biograph studio, where Little Mary was then in the swaddling clothes of her fame. Later these two photoplay veterans worked together at the old Majestic studio, and again during the picturizing of "The Poor Little Rich Girl."

The other players who are participating in "Pollyanna" have all had a wide and varied experience.

Minneapolis Turned Out En Masse to See Pictures

MORE than 4,000,000 paid admissions were received at the box offices of the fifty motion picture houses in Minneapolis during 1919, according to computations made following announcement by the internal revenue department officials of the federal tax received by the offices during the year. These figures do not include the attendances at playhouses combining motion pictures and vaudeville.

Of the total government tax paid by theatres here, $250,000, representing box office receipts of $2,500,000, nearly one-third, or $77,000, came from purely motion picture houses. When the estimated population of 400,000 for Minneapolis is taken into consideration, it will be seen that the city maintained an average of attendance of nearly every, man, woman and child once a month.

The popularity of motion pictures in the city can perhaps be more appreciated when it is considered that the motion picture theatres played to more persons during the year than the combined attendance of the Metropolitan, Orpheum, Gayety, Shubert, Pantages and New Palace, representing high-class drama, vaudeville, stock, burlesque and popular combination of pictures and vaudeville. The comparison is all the more remarkable when it is realized that the theatres named above represent a large proportion of the seating capacity of the total theatrical facilities of the city.

Sybert Broke Speed Law When Road Show Failed

WHEN he was notified recently that a road show booked in for a two-day run could not appear, O. J. Sybert, of the Hippodrome, Marietta, Ohio, broke the speed laws substituting a picture show. He had been given only twenty-four hours notice of the cancellation, due to train connections, but he got in touch with the Cincinnati exchange of the First National, booked in Katherine MacDonald for a week and arranged to have paper and other material rushed to him by auto truck.

The following morning he had the town papered and huge advertisements in the local papers announcing the substitution and offering to return the money of any who desired. So thoroughly had he billed the new star that the demand for refunds was practically nothing and the box office record previously held by "The Hoodlum" was broken. Instead of a loss, through exploitation, he made a positive gain.

Is Made District Head of Publicity.

J. S. Gillespie, director of publicity in the Northwest for Universal, has been appointed district manager of publicity for the company, according to an announcement this week by Harry Rice, New York, national director of publicity for the company. Mr. Gillespie will have charge of the publicity in Minnesota, North and South Dakota, Wisconsin, Iowa, Nebraska and Missouri. Under his direct control will be the Kansas City, Omaha and Des Moines offices.

Morris Now at Culver City.

For the production of his first Eminent Authors Picture, Gouvernuer Morris left New York on December 28, enroute to the Goldwyn studios at Culver City with the continuity for "The Penalty." He will spend the next six months in California, working at the Goldwyn studios in co-operation with the director and actors. "The Penalty" is the sixth production for Eminent Authors so far announced by the Goldwyn Company.

Exceptional Pictures Corporation Is Latest Ally of Robertson-Cole

ONE of the important announcements of the many which mark the beginning of the new year in the motion picture industry is that of the formation of the Exceptional Pictures Corporation, which has already completed plans for the production of several big features in the coming twelve months. At a single bound the new company leaps to a notable place in the business, for coincident with the announcement of its formation comes the news that it will be one of the producing allies of Robertson-Cole.

The first production news of the new organization indicates that the financial strength back of it is determined to drive ahead in a big way. One of the first moves was the purchase of "Grumpy," the theatrical play which netted much money for its owners on the speaking stage. Irvin Cobb's well known story, "A Smart Aleck," has also been purchased and "Chic" Sale, vaudeville and Winter Garden favorite, will make his screen debut in it.

Strong Financial Backing.

Robertson-Cole acted for the new organization in the acquisition of these early plays and in the signing of "Chic" Sale and for this reason the activities of the company were kept from public discussion. It was desired to have the company well organized before announcing it and this has now been achieved. The organization, complete in every detail, is about to start on the actual work of producing and the first Exceptional picture, "Chic" Sale in "A Smart Aleck," will be commenced within two weeks.

The financial interests backing the new enterprise have not been reveale but it is understood that Boston and New York capital is interested in addition to some of the men who backed the Martin Johnson South Sea pictures, which are among the money makers of 1919. The company is a Delaware corporation capitalized at $1,200,000. Clifford L. Lyall, vice president and treasurer of the State Street Trust Company, of Boston, is president.

Announcement will be made shortly of the executive staff. The scenario and production units have been organized and will be assembled in the California studios. For the immediate future the company will utilize leased studios.

Melford Starts His Special Production, "The Round-Up"

ACTIVE work has been started at the Lasky studio on George Melford's production of "The Round-Up," Edmund Day's stage play, which will be brought to the screen as a Paramount-Artcraft Special. The stage success of the thrilling Western drama will be surpassed, it is believed, by the Melford picture, which will have for its setting the real hills, valleys and mountains of the West.

Great interest, of course, centers in the announcement that Roscoe Arbuckle, by special arrangement with Joseph M. Schenck, will tuck his wide trouser legs into typical Western boots and play "high comedy" as the good-natured, self-sacrificing sheriff, the featured role of the play.

Another interesting feature of the production concerns Tom Forman, who plays the juvenile lead. Forman, it develops, wrote the scenario and is said to have turned out such a finished product that even professional scenarists were warm in their praise.

Mr. Melford had begun some of the scenes in which Mabel Juliene Scott, who was engaged to play the feminine lead, appears.

Beautiful Skating Scenes in "The Harvest Moon"

THOUGH Doris Kenyon, because of her Broadway theatrical engagement, can devote only part of her time to acting before the camera in her forthcoming W. W. Hodkinson release, "The Harvest Moon," from Augustus Thomas' stage play, work on the new Dietrich-Beck production is progressing rapidly at Arthur F. Beck's studios at Cliffside, N. J., under the direction of J. Searle Dawley.

Last week was one of the busiest ever in the life of Miss Kenyon. In addition to appearing nightly in the Al. Woods' play, "The Girl in the Limousine," Miss Kenyon made daily trips to Dutchess County with Theodore C. Dietrich and Director Dawley and discovered a large lake, the nearest one to New York where skating is possible.

Upon its smooth surface, Miss Kenyon and a score of members of her company disported all day long on skates before the camera. Some of the most beautiful scenes ever photographed for a picture were secured and promise to be one of the artistic features of the forthcoming production.

Among the prominent actors engaged to support Miss Kenyon are Wilfred Lytell, Earl Schenck, Marie Shotwell, Stuart Robson, Peter Lang and Grace Barton.

Garson Picks Strong Cast for "Forbidden Woman"

HARRY GARSON has again assembled a strong cast for his next Equity picture, starring Clara Kimball Young. "The Forbidden Woman" is to be the title of the second release, and supporting Clara Kimball Young are Conway Tearle, Jiguel Lanoe, Kathryn Adams, Winter Hall, Milla Davenport, Stanton Williams and Jack Mackinnon. In addition to appearing in "The Forbidden Woman," Mr. Tearle has been placed under a long term contract by Garson for future Equity films.

The production is from the book by Lenore J. Coffee, and is being given the same elaborate treatment accorded the "Eyes of Youth." Big dramatic moments, unusual situations, gorgeous gowns, magnificent sets, and new and splendid locations are to characterize the production.

Early in February has been nominated for release time, through the special franchise holders of Equity Pictures Corporation.

Famous Players Buys McCutcheon Novel.

"The City of Masks," one of the best known novels written by George Barr McCutcheon, has been purchased by Famous Players-Lasky Corporation, it was announced yesterday by Jesse L Lasky, vice-president in charge of production.

The book will be used as a starring vehicle for Robert Warwick, who is now working on "Thou Art the Man."

Campeau to Continue in Support of Fairbanks

FRANK CAMPEAU who has the enviable distinction of having played more villain parts than any person on the screen, and in more pictures with Douglas Fairbanks than any other player, was handed a real New Year's present by "Doug" in the form of a long term contract. Other companies had been making all kinds of bids for the services of "the bad man," so he was contracted for "a long, long time," as the athletic star put it.

Mr. Campeau's latest work is seen in "When the Clouds Roll By," Doug's second United Artists' release, in which

Frank Campeau
Finished "bad man" in "When Clouds Roll By" signs big contract with Fairbanks.

he plays the role of "Mark Drake" and is directly responsible for many unique comedy situations. Prior to this picture he appeared in six others in which Fairbanks was star. There are few other men on the screen who are so well and favorably known for their portrayal of villain parts and certainly very few quite as capable of the same finished artistic naturalness. His work has given him the enviable reputation of being called "the beloved villain."

The lovers of the legitimate stage will always remember him for his great character, "Trampus" in "The Virginian," and the hit he scored in "Within the Law" as "Joe Garson." Many other Broadway successes are to his credit, but it has been in Fairbanks' productions during the past year that he has gained his greatest popularity.

If you have been helped by others through these pages, be honest and pay back with your own ideas. Make it fifty-fifty.

Feist Leaves On Tour of Country, To Talk Conditions With Showmen

FELIX FEIST, vice president and manager of sales for Goldwyn Distributing Corporation, left New York on Monday, January 5, for a tour of the country which will last through January and February and during which he will visit the most important motion picture centers in the West, Middle West and South. His object is to talk with exhibitors, among whom he has a wide personal acquaintance, and to make a close study of conditions as they exist in various sections of the country.

Since Mr. Feist made his last tour of the Goldwyn branches, there have been many vital changes in the Goldwyn organization, due to the inclusion of powerful new financial and producing interests that have made it possible for the company to realize its highest ideals in the making of photoplays. In his trans-continental tour, Mr. Feist plans to deliver personally the Goldwyn message for the year 1920, and to explain to every exhibitor that he meets the exact nature of the policy under which pictures now are being made and distributed.

Sees Many Changes Coming.

All of Goldwyn's twenty-two exchanges are in smooth running order, so that instead of devoting his time to the details of office business Mr. Feist will be able to spend most of his time to meeting exhibitors and getting information about conditions.

Before leaving New York, the Goldwyn vice president said that the importance of the coming season, which is liable to see many changes of great moment to the industry, is recognized and that the opinion of the exhibitor is bound to carry more weight in guiding the policies of producing companies than it ever has in the past.

Many of the country's most far-sighted showmen are too busy conducting their own affairs to come to New York to talk things over, yet it is necessary to receive from them a candid expression of opinion if the executives of a producing organization are to have a thorough knowledge of the trend of feeling in the country at large.

Felix Feist.

Itinerary Announced.

Mr. Feist will get in touch with managers of theatres, large and small; he will learn just what type of pictures they are counting upon to draw business during the coming months, and if there are any defects in the present system of distribution he will be on hand to rectify them.

Following is the approximate itinerary announced by Mr. Feist: Chicago, January 6, 7, 8; St. Louis, 12, 13, 14; Kansas City, 15, 16, 17; Omaha, 18, 19, 20; Denver, 21, 22, 23; Salt Lake, 24, 25 26; Seattle, 29, 30, 31, February 1; San Francisco, 2, 3, 4, 5; Los Angeles, 6, 7, 8, 9, 10; Dallas, 13, 14, 15; New Orleans, 16, 17, 18; Atlanta, 19, 20, 21; Cincinnati, 22, 23, 24.

Dr. Stickell, Cameraman, Returns from Guatemala

DR. J. D. STICKELL arrived in New Orleans on New Year's day with the negatives of Willemsen & Co.'s recent productions in Central America. The doctor brought back a quantity of Guatemalan curios, which he has been collecting for the past month and which will be used for lobby display in the above company's future releases.

Willemsen & Co. is the producer of "Cosmopolitan" films and is highly elated over the comment of movie goers who witnessed its initial picture, "On the Trail of the Conquistadores," when it recently had a nine-day run at the Lafayette, in New Orleans.

Dr. Stickell will remain in New Orleans indefinitely as he will supervise the titling, etc., of the balance of "The Tales of the Tropics" series which Willemsen & Co. are now releasing at regular periods.

Spacious Hall Settings in "The Right of Way"

THE entire lower floor of a palatial Montreal mansion was built on one of the indoor stages at the Metro studios in Hollywood for scenes of "The Right of Way," Bert Lytell's new Screen Classics, Inc., production. Many of the scenes during the early part of this novel by Sir Gilbert Parker take place in four of the mansion's spacious rooms, which were constructed under the technical direction of Edward Shulter.

One of the most beautiful is the drawing room. It is very lofty and the walls are made of Caen stone.

At one end of the room a large archway, draped with blue velvet, opens into a small alcove, the back of which is of colored glass. Suspended from the ceiling is a large square lantern.

A doorway opens into the library, which is finished in dark oak panels. A large fireplace is in the center of one side. It is capped by a massive hood, the lower cornice of which is supported by pillars of Caen stone. On each side are tall colored windows. Spacious book cases are built into the walls and ornamental lights hang from the ceiling.

Take Over Revere Theatre.

Griffith & Mitchell, who operate the Raphael and Truxton theatres, and who are two of the coming film men in Washington, D. C., have increased their string by taking over the Revere Theatre, formerly operated by V. Day Shreve. These two young men have already made an enviable reputation for themselves with the two theatres they have been operating, and will conduct their new house along the lines which have given such satisfaction to their patrons.

"The Prince of Avenue A" Shows Bowery As It Was

THOSE of us who love O. Henry's tales of old New York are going to find a wealth of familiar scenes in the Universal Special Attraction, "The Prince of Avenue A." The Bowery, the rickety houses, the decrepit old horse-drawn street cars, the corner saloons, the lazy lamp-post loafers are all depicted in this latest vehicle for the starring of James J. Corbett.

Election Day and the Tammany Ball, given on the eve of the election, with its grand march and its clam chowder, its ancient plug hats, frock coats, checked trousers, wide soled brogans and green vests add a realistic touch of local color to the picturization of New York's old neighborhood political squabbles.

Corbett, in the role of Barry O'Connor, is known as "The Prince of Avenue A" because although he lives on that cosmopolitan thoroughfare he patronizes a Fifth avenue tailor. He is the leader of political faction. A plumber by trade, he and his father mix politics with pipes and guide the political destiny of the ward.

Complete "Let's Be Fashionable."

The final scenes of "Let's Be Fashionable," the fourth Thomas H. Ince production for Paramount-Artcraft co-starring Douglas MacLean and Doris May, have been completed, and the picture is now in the cutting room, where it is being edited.

The story, by Mildred Considine and picturized by Luther Reed, tells of the happenings of a newly married couple who move into a fashionable New York suburb, where they attempt to break through the so-called upper crust, resulting in a series of complications and situations which make for the kind of comedy made popular by this stellar team in "Twenty-Three and a Half Hours' Leave."

Mizner Wrote for Flynn.

It became known last week that the personal acquaintance of William J. Flynn, ex-chief of the United States Secret Service, and Wilson Mizner, well-known author and playwright, was instrumental in writing for production the short picture dramas to be released by the Republic organization under the title of Flynn series. These two-reel dramas were made by the Oliver Productions for Republic distribution and introduce William J. Flynn to the public through the medium of the screen. Herbert Rawlinson, well known actor, is featured in these productions, which are of the sustained-suspense type.

A one-sheet in the lobby is worth two in the bill room.

Christie Christmas Fete in Weeklies.

Three news weekly photographers, representing the International, Gaumont and Fox screen weeklies, photographed scenes of the entire Christie studio family on the beach at Venice, Cal., where in bathing suits the Christie stars frolicked on the sand around a Christmas tree. Al Christie played Santa Claus in a bathing suit and long whiskers, while Eddie Barry, as Father Time with an alarm clock, bathrobe and scythe, was hurled into the sea by a squadron of Christie girls.

Realart January Release Will Be "The Fear Market"

ALICE BRADY'S production, "The Fear Market," is announced as the first January release of Realart Pictures Corporation. Kenneth Webb was the director.

The picture was adapted by Clara Beranger from the play of the same name by Princess Troubetskoy, which had a successful run on Broadway four years ago. With a plot that was written around a society sheet blackmail scandal, the first offering of Miss Brady under Realart auspices gives the actress varied opportunity for emotional and dramatic acting and provides her with constant opportunity to display costly gowns, furs and hats.

Playing with Miss Brady is Richard Hatteras, who has also had a notable stage career with Mrs. Patrick Campbel, Ethel Barrymore and Margaret Illington, Henry Mortimer, Frank Losee, Frederick Burton, Alfred Hickman, Bradley Barker, Nora Reeck, Edith Stockton, Sara Biala, Captain Morrison, Nellie Parker and Mrs. Dealy.

Mr. Webb was assisted by his brother, Roy Webb, in the direction of the film. George Folsey was the cameraman.

Picks "Law Bringers" for Ince.

Following the announcement that Myron Selznick, of Selznick Pictures, would present through Select distribution a series of specials known as the Ralph Ince Production, in which the director will appear as star, it is announced that the first of these features will be "The Law Bringers." This is a screen adaptation of the well known novel by G. B. Lancaster, described as a strong and thrilling story of the Northwest, full of romance and love.

The leading woman to appear with Mr. Ince will be announced soon.

Although appearing in the series as star, Mr. Ince will supervise the production. A director will be engaged, i is stated, who will carry out the Ince suggestions.

Men with Degrees in Industry.

The claim that the motion picture business is overcrowded by uneducated individuals, often made, is amply refuted by statistics compiled by the Community Motion Picture Bureau. In the New York offices of the Bureau alone, among twenty-nine departmental executives, fourteen are possessors of college degrees and practically all others have had from two to six years of college education. Bachelors of arts, masters of arts, doctors of law, and doctors of philosophy are represented, and one individual carries the burden of five degrees, earned in universities on both sides of the Atlantic.

William Fox Begins the New Year With Twelve Productions in Work

WILLIAM FOX, with the opening of the new calendar year, had twelve full-sized screen productions under way, including both the eastern and the western companies.

Among the twelve are three special features which will be included in the finest screen entrtainments offered by Mr. Fox within the next quarter. First of this trio may be mentioned the superproduction of Premier Clemenceau's celebrated book and only novel, "The Strongest," under the direction of R. A. Walsh.

Next of the big specials is the five-part Sunshine Special upon which the entire Fox Sunshine Comedy personnel in Hollywood is centering its best efforts. This is something along bigger lines than anything hitherto done on the Fox comedy lot and is promised as a new departure in seashore comedies with the Sunshine widows in their sunniest moods. Fanciful costuming and bridght snappy humor are said to be features of the film, and Hampton Del Ruth, supervising director of Fox Sunshine Comedies, is directing this Sunshine Deluxe himself, with the assistance of every comedy director on the lot.

A Surprise Promised.

Another of the Fox specials now in course of making in the East, is being directed by Charles J. Brabin, of "Kathleen Mavourneen" fame. Very little in the way of publicity is being issued on this picture, but the producer announces that it will bring "a big surprise to the screen." It is an all-star production, adapted from the work of a well-known author, and will introduce, it is understood, many startling effects and novelties.

William Farnum, who has just completed "Heart Strings," has started work upon a new vehicle as yet unnamed. The production is said to be of a lavish nature and the story gives the magnetic star the role of a romantic adventurer. J. Gordon Edwards, who has directed Mr. Farnum in all his recent successes, is with the star again in the forthcoming play.

The remainder of the twelve pictures being made in one or another of the Fox studios include "The White Moll," adapted to the screen by E. Lloyd Sheldon from Frank L. Packard's story, in which Pearl White makes her debut under William Fox management; "Find the Woman," with George Walsh as star; "The Penalty," an adaptation of a well known stage success, with Madlaine Traverse in the stellar role; Charles Reade's "White Lies," starring Gladys Brockwell; Shirley Mason in her first Fox vehicle, "Her Elephant Man," and William Russell in the Harold Titus story, "Shod with Fire." Buck Jones is working on another Harold Titus western story, "The Last Straw," and Tom Mix completed the first of his six H. H. Van Loan stories, "3 Gold Coins," just after the new year opened.

Screening Down the Lid.

Not satisfied with the fact that the Sunday lid is clamped tight in South Carolina, the churches of Columbia are circulating petitions seeking to have it still more tightly clamped. Sunday blue laws prevail in South Carolina, as they do in Georgia, and there has been a suggestion that churches of the latter state will follow in the footsteps of those in South Carolina if the move succeeds. No theatres are permitted to open on Sunday either in South Carolina or Georgia.

"Street Called Straight" Is Next Eminent Authors Film

BASIL KING'S story "The Street Called Straight" is the photoplay that Goldwyn will release as the second Eminent Authors picture. Mr. King spent six weeks at the Goldwyn studios working with Wallace Worsley, the director of the production, and the result is a masterpiece of the screen.

The clash of four strong wills in a situation which changes the course of three lives is presented in a photoplay that has both power and quality. It is a story of sacrifice and goodwill.

Naomi Childers plays the part of the heroine. Milton Sills, Irene Rich and W. Lawson Butt are members of the distinguished cast which includes Sydney Ainsworth, Charles Clary and Lydia Yeamans Titus.

Gayety Comedy Releases for January.

Four new Gayety Comedies are released this month through independent exchanges. Three of the comedies feature George Ovey, with Lillian Biron and the Gayety Girls, and one features William Bletcher and Vera Reynolds.

"Ladies Must Dance," introducing George Ovey as an amateur dancing master, was directed by James Clemens.

Craig Hutchinson directed the next two Gayety Comedies, "Bounced," with George Gvey as an amateur dancing Saphead's Sacrifice," with Bletcher and Vera Reynolds; while Clemens directed the fourth January release, which is entitled "Ruined by Love," featuring George Ovey, with Miss Lillian Biron.

Marie Doro
Who is starred in the new Republic feature, "12:10."

New York State Exhibitors' League Will Watch Legislation in Albany

THE executive committee of the Motion Picture Exhibitors League of the State of New York held an important session on January 2 at the Iroquois Hotel, Buffalo. The meeting of the committee was preceded by an informal luncheon at which prevailed the same unity of spirit which was afterward reflected at the business meeting.

There was a very full attendance, the following members being present: Jules Michaels, Buffalo, chairman; J. N. Schwartzwalder, Auburn; Emmet Cornell, Syracuse; Mr. Kress, Buffalo; Walter Hayes, Buffalo, W. H. Linton, Utica; Ira Mosher, Buffalo; Charles Hayman, Niagara Falls; Irving Salyerds, Rochester; Dave Cohen, Binghamton; Morris Silverman, Schenectady; William Calihan, Rochester; Joseph Schuchert, Buffalo; Wm. A. Dillon, Ithaca; A. A. Fennevesey, Rochester; Harold Franklin, Buffalo; Sydney S. Cohen, Samuel I. Berman and Charles L. O'Reilly, of New York City.

The meeting was called to order by the chairman, Jules Michaels, of the Academy Theatre, Buffalo. Reports were received on the successful Sunday campaign in Schenectady and on the question of screen advertising.

The report on the latter subject was made by Charles L. O'Reilly. He went into the subject exhaustively and was listened to with great interest. The two reports were approved unanimously.

It was decided to start without delay a campaign for either the repeal or the modification of the five per cent. film rental tax. The league will at once get into touch with other states and in conjunction with them get to work on the proposition.

Executive Secretary Berman reported on visits to Washington and on the failure to get even the slightest relief or concession from Congress. He also reported on his visit to Franklin K. Lane, Secretary of the Interior, on the question of aiding in the Americanization work which is to be undertaken in response to a joint resolution of the House and Senate Committee on Education. Mr. Berman's report was adopted unanimously.

Committee Goes to Albany.

The question of legislation at the coming session of the state legislature received much consideration at the hands of the executive committee. A special committee consisting of Harold Franklin, Buffalo, chairman; Charles Hayman, Niagara Falls; W. H. Linton, Utica; Irving Salyerds, Rochester; Emmet Cornell, Syracuse; Fred Elliot, Albany; J. Schwartzwalder, Auburn; Henry Manus, Brooklyn; Sam Sheer, Queens, and J. J. Wittman, of Bronx, in conjunction with the officers of the league, were designated to meet at Albany to discuss the legislative program as affecting the exhibitors of the State of New York.

The men who had proven themselves friends of the motion picture exhibitors and the vast public which is served by the exhibitors were by no means forgotten at this meeting. A resolution of thanks to Senator (now Surrogate) Foley was passed unanimously for his splendid co-operation in the matter of the Sunday Bill Enactment. On motion of Mr. Franklin, Mr. Charles L. O'Reilly was appointed a committee of one to call upon the Surrogate and present the committee's engrossed resolutions to him.

A telegram of thanks and of congratulations was also sent to Mayor Lunn, of Schenectady, who in the recent mayoralty campaign in that city took such a fearless and outspoken stand in favor of Sunday shows.

Millard Webb to Manage Mayer's Western Studio

MILLARD L. F. WEBB, widely known in filmland for his ability as an executive and assistant director, has been named manager of the new $250,000 studio of Louis B. Mayer, 3800 Mission road, Los Angeles.

Webb's career in the pictures has been phenomenal. Five years ago he started in as property man and assistant director with the Franklin brothers, in the making of "kid pictures." After two and a half years he went with Fox, where he remained nearly a year. Webb then went to the Douglas Fairbanks studio as co-director with Joseph Henabery in the production of "The Man from Painted Post." He later assisted John Emerson in the making of "Reaching for the Moon."

After assisting Tod Browning in Edith Storey's Metro productions, he went into the acting end of the game, playing the juvenile lead with Margarita Fischer, star of the American Film Company. On the opening of the Mayer studios, Webb became assistant director with Joseph Henabery in the directing of Mildred Harris Chaplin.

This, Folks, Is a Strictly Realart Gathering. Only Real and Arty Persons Admitted.

Left, is Alice Brady in "The Fear Market"; above, is Mary Miles Minter in two views from "Anne of Green Gables"; below, is Emile Chautard's "Mystery of the Yellow Room"; right is Constance Binney, beautiful in "Erstwhile Susan."

Equity's Plan of Exploitation Brings Big Results to Showmen

ENTERTAINMENT is entertainment and exploitation exploitation, but when the two are allied they form a strong combination. Equity Pictures Corporation, one of the new producing and distributing concerns, plans to do its advertising and exploitation not only in trade papers, but also directly in small towns, and in only such ways as will couple the money spent with the theatre at which one of Equity's productions is announced for presentation.

Harry Reichenbach, head of Equity's exploitation department, has been struggling for years to experiment with a pet idea—viz., to follow a print of some subject, from town to town and use in each succeeding place, the better elements of exploitation from the preceding towns. And after eight weeks of this form of absolutely direct co-operation, the following financial results are announced as having been achieved in various places.

Chicago, having been the first to open, received initial attention from Equity. The first Equity picture, "Eyes of Youth," broke records in the Windy City. Then came Louisville, where the Big Feature Rights Corporation got behind the preliminary work with a zest, and the result was that Christmas week, one of the real bad weeks of the year, was converted into a record breaker at the Strand Theatre and the picture, "Eyes of Youth," is being returned to the same house for an additional run.

Pittsburg, where the Grand and Rowland & Clarke's Liberty theatres ran the film day and date.

Worth remarking upon preliminary to the Pittsburg showing was the daily paper results secured by Mr. Connelly, of the Grand, and Samuel Sivitz, of the Clarke & Rowland offices. On Sunday January 4, the five newspapers published that day in Pittsburg carried from five to eight stories each on the engagement, and from three to five pictures of Miss Young or scenes from the play.

The Woodlawn Theatre at Chicago, the first residence house to play the picture following the loop engagement, was forced to play midnight shows to take care of the hold-out crowds.

At Atlanta, where "Eyes of Youth" opened for an indefinite engagement at the Criterion Theatre, more people attended the opening day than during any one day in its history, and the second day fell off less than two per cent. Reports from Atlanta, as the week goes, state that the house record will be broken by almost fifty per cent.

At Cleveland, after playing two houses simultaneously, in the heart of the city, "Eyes of Youth" was brought back to one of the houses for a repeat booking, then played another house directly across the street.

Paul Gusdanovic, who controls the house at which the Cleveland repeat was played, is considering even a fourth return to one of his houses.

The policy of exploitation and advertising is to continue and Reichenbach will leave for Minneapolis, St. Paul, New Orleans, Washington and other key cities after February 1 to continue this direct to the theatre co-operation.

"Natives from Surrounding Tribes Would Come Down to See the Queer Whites."

Martin Johnson writes us that his new pictures on "Wild Men of Malekula" will surpass all his others. Mr. Johnson found a race of Monkey People, living in the jungle like animals.

Goldwyn Praises Creative Ability Of His Assemblage of Directors

RECOGNIZING the director as the great factor in bringing a story to the screen, and realizing that the strongest plays ever written and the most inspired acting may be ruined by poor direction, Samuel Goldwyn, president of Goldwyn Pictures Corporation, and Abraham Lehr, vice president, located at the Culver City studios, have enrolled what they consider the greatest force of directors ever placed under contract by any one company.

The work of building up the organization of directors who will picturize the famous plays and novels secured by Goldwyn has been conducted quietly. One by one, men who have risen to the top of their profession have been added to the Goldwyn roster. All of them have proven their worth before they became connected with the organization, and now they are being given every encouragement to develop individual genius in the making of the greatest screen stories that creative brains and technical efficiency can produce.

Attesting to the quality of the minds behind Goldwyn pictures today are such directors as Reginald Barker, Frank Lloyd, Clarence Badger, Victor Schertzinger, William Parke, Wallace Worsley, T. Hayes Hunter, Tom Mills, Harry Beaumont, E. Mason Hopper and Paul Scardon. Every member of this group has won a reputation either as a director of drama or comedy.

Universal Provides Laughs.

With the booking of "Naughty Lions and Wild Men" at the Capitol Theatre, New York, and "A Baby Doll Bandit," featuring Mrs. Joe Martin, on the Loew Circuit, the Universal-Century comedies continue to play an important part in supplying New Yorkers with laughs.

The popularity of these pictures is causing a steadily increasing demand for them from all parts of the country. When Loew booked the monkey picture he made provision to take the remainder of the series to be produced.

The next picture in the lion releases will be "Tiger Rose and Dandy Lions."

Three American Films Due for Early Release

THE next special feature about to be distributed by the American Film Company is "The Valley of Tomorrow" which has just been given its first press and trade showings. Stephen Fox was both the writer of the script and the scenarist. A talented camera in the hands of George Rizard did full justice to the scenic grandeur of Lake Tahoe where the company spent several weeks. William Russell takes the leading part, supported by Mary Thurman, Harvey Clark, Pauline Curley, Frank Brownlee, Fred M. Malatesta, Frank Clark, Jeffrey Sloan and Lewis King. Emmett J. Flynn was the director.

Following "The Valley of Tomorrow," a new "Flying A" Special—unnamed as yet—will be put on the market. It is a romance by Daniel F. Whitcomb. The cast includes Margarita Fisher, Harry Hilliard, Beatrice Van, Harvey Clark, George Periolat, Neil Hardin and Mary Talbot. Artistic titles and effective art work, a matter to which the American gives particular care, are about completed.

The coast print of "The Honey Bee," by Samuel Merwin, has just been shipped from Santa Barbara to the American's Chicago laboratory. With Madame Marguerita Sylva, the famous prima donna, in the leading role, this de luxe picture is expected to be a great success. Samuel S. Hutchinson, president of the American Film Company, put in long hours at the Santa Barbara studio during the filming of "The Honey Bee," while Rupert Julian, widely known as the director of "The Beast of Berlin" and other big photoplays, wielded the megaphone.

Completes Studio Scenes.

Harry T. Morey has completed all the studio scenes for "Detective Jim" and is waiting for the weather to moderate before starting on the outside locations. The greater part of the action in the play takes place in the open, and Mr. Morey will have at least a month's work on Long Island and nearby New Jersey points. Edwin Hollywood is directing the picture.

Fox's "Evangeline" and "Checkers" Still Go Big

ACCORDING to reports received at the executive offices of Fox Film Corporation, both "Checkers" and "Evangeline" still continue to crowd motion picture theatres in all parts of the land.

E. M. Tracy, who manages the Empire Theatre at Storm Lake, Iowa, of which he and W. S. Skiff are owners, extends his appreciation of the money-making value of "Checkers" in a letter which he sent to Mr. Fox after playing the big racing melodrama for two days —a good stand for his house. The Nemo Theatre, in Johnstown, Pa., under the management of L. W. Barclay, did an equally exceptional business with "Checkers" for four days, and both Mr. Barclay and George Banagotacos, director-general of the Nemo, have joined the ranks of "Checkers" enthusiasts.

In Moberly, Mo., the Grand Theatre presents only the most distinguished screen attractions. J. Earl Hayes, manager, in a letter to Mr. Fox, says: "'Evangeline' is a wonder—in my opinion one of the sweetest, most beautiful film productions I have ever seen."

Ottawa Operators Elect Officers.

The Moving Picture Operators' Local of Ottawa, Ontario, has elected officers for 1920 as follows:

President, W. Hartnett, Dominion Theatre; Vice-President, John McCauley, Francais Theatre; Secretary, William Maynard, Orpheum Theatre; Treasurer, Charles Bamford, Imperial Theatre; Business Representative, William Lane, Winter Garden.

The Ottawa Local has jurisdiction over the towns throughout the Ottawa Valley, and quite a number of its members are found in the outside theatres.

Select Artists for "The Hope."

Jack Mulhall, Marguerite de la Motte and Ruth Stonehouse have been engaged by Metro for principal roles in "The Hope," the great melodrama of England, India and Italy that is to be made a Metro Screen Classic production. With Frank Elliott—last week chosen to play Major Hector Grant, the "heavy"—these talented screen players will head the all-star cast that will picturize Cecil Raleigh's and Henry Hamilton's Drury Lane thriller.

M. M. (Music Master or Movie Music)
William Farnum is first fiddle in his newest Fox, "Heart Strings."

Blooming Beauties.
The flowers and Edith Hallor, to star in Lawrence Weber productions for Selznick.

Hank Mann Starts Fifth Comedy.

Hank Mann, under the direction of Herman C. Raymaker and personal supervision of Morris R. Schlank, has begun work on the fifth in his new series of two-reel comedies. The first scenes are laid around the shipbuilding docks at San Pedro, Cal. Madge Kirby is playing the feminine lead, while Vernon Dent, Jack Richardson and Jess Weldon also appear in support.

Skirboll Buys Rights.

Equity Pictures Corporation announces the purchase by Joseph Skirboll, First National Exhibitors exchange, Pittsburgh, of the rights to Harry Garson's special production, "Silk Husbands and Calico Wives," starring House Peters, for Western Pennsylvania and West Virginia. The Rocky Mountain States including Colorado, Wyoming, New Mexico and Utah, have been bought by Walter and Sol Lichtenstein, of the Equity Distributing Company, Denver.

Price to Visit West.

C. B. Price, president of the C. B. Price Co., Inc., will leave for the west the latter part of January to interview state rights buyers, and will spend some time at Los Angeles meeting friends and closing negotiations for several features he has under consideration.

Mildred Harris Completing New Play.

Mildred Harris Chaplin, who is starring in "Polly of the Storm Country," a Grace Miller White story written especially for her, will complete the picture during the coming week. Cutting of the picture will be finished within a day or so after the completion of the filming as Director Arthur Rosson has cut the film during the progress of production.

Moore's Exploitation Wins for "The Capitol"

SCORE one for a powerful social and political melodrama in which Leah Baird is the star and score two for the enthusiastic, human and local way in which the exhibitor smashed this picture over to a success in his theatre. The picture is Augustus Thomas' screen drama, "The Capitol," filmed from one of his stage successes, and the exhibitor is Tom Moore, owner of a chain of first-run houses at the national capital.

A fine example of the Tom Moore analysis of a motion picture and its possibilities occurred. "The Capitol" was the all-week attraction at his Strand Theatre. It is a story of love and political intrigue and many of its scenes were photographed in Washington in and around the Government buildings, with scenes of particular beauty taken in the capital grounds and in the parks.

How He Did It.

The Tom Moore exploitation was designed to make the people of the entire city feel that they were actors in the picture. In all the newspapers of Washington the following panel appeared conspicuously emphasized in half page space: "'The Capitol' carries a double interest for Washingtonians, for, aside from its beauty and excellent cast, it depicts a story of political and social life in our city and the greater part of its tense and thrilling scenes were filmed right on our own doorstep."

Backing up Mr. Moore, Miss Baird stopped off in Washington and appeared at the Strand on New Year's night and remained over till the following day to appear at the earlier performances on that day before leaving for Florida, where she is at work on her next picture for W. W. Hodkinson distribution, "Cynthia-of-the-Minute," from the popular novel by Louis Joseph Vance.

Becker Visits New York.

Bruno J. Becker, general manager of the Model Comedy Company, producers of the Gale Henry comedies, left Hollywood recently to attend a meeting of the Bulls Eye Film Corporation officials in New York, which concern is handling his releases. Many important matters relative to the company's future activity are expected to be announced by him following the meeting. On his return to the coast General Manager Becker plans to visit film exchanges west of Chicago that are handling the Gale Henry comedies.

"Help" Is Title of New Gale Comedy.

"Help" is the title of a new two-reel comedy featuring Gale Henry, work upon which started this week at the Bulls Eye studio in Hollywood. The picture deals with a family's troubles in keeping a housekeeper. Tom Gibson is directing, while the comedienne's support includes Billy Franey, Hap H. Ward, Blanche White and George Jeske.

Van Meter in "Judah."

Harry Van Meter has been engaged to play Tozer in the Metro-Screen Classic production of "Judah," the drama by Henry Arthur Jones in which May Allison will be starred. Tozer, whose alias is Majalah, is a clever faker who poses as a Hindu healer and thus fleeces the rich of their money.

Hobart Henley Will Furnish Purpose and Action to Screen

EVERY effort is being made to make Hobart Henley Productions truthful and artistic portrayals of the stories upon which they are based," says Mr. Henley. "My present plan is to produce four pictures each year and I feel that by limiting myself in this respect I shall gain by giving plenty of time ot each individual story.

"The success which 'The Gay Old Dog' is now enjoying throughout the country is but the beginning of what I intend to do. Its popularity, however, is gratifying for it served to prove that my plan to produce subjects of a psychological nature is not without its value.

"To be a success a story must have action equivalent to its plot. I mean there must be sufficient action, not merely to carry the story but to add human, intimate touches that make productions real and not just movies. Action is the one thing that has kept the movies alive. I have no intention of trying to produce pictures without it—but I do want to see real, living things produced without being distorted."

Big Theatre for Des Moines.

Plans for the erection of a million-dollar theatre and office building in Des Moines this summer are announced by a group of business men headed by Abe Frankle, owner of the Rialto, Majestic and Casino theatres in Des Moines, and two smaller Iowa houses. The men have secured a ninety-nine-year lease on the corner, 88 by 144 feet, at Locust and Eighth streets, at an annual rental of $20,000.

The site is now occupied by the Majestic and Royal theatres and is directly across Locust street from the Rialto. Other men in the deal are Sol Panor, president of Panor Shoe Stores, Inc., and Ben F., Harry and Alfred Cohen, of the Cohen Lumber Company.

Le Vino Scenarioizing London Novel.

Albert Shelby Le Vino of the Screen Classics, Inc, scenario department, at the Metro studios in Hollywood, has started work on the screen adaptation of "Burning Daylight," by Jack London, which will be Mitchell Lewis's first Metro production for C. E. Shurtleff, Inc.

"Burning Daylight" was first published as a serial in the New York Herald and later appeared in book form and ran through twelve editions. In the picturization of the novel Mitchell Lewis will have the part of Elam Harrish or "Burning Daylight," as he is nicknamed. It is a story with most of the scenes laid in far Northern Alaska and New York City.

Select Cast for Next Williams Picture.

Earle Williams' supporting cast for "Capt. Swift," his next Vitagraph feature, has been completed. It will include Florence Dixon, who will play opposite Mr. Williams, Alice Calhoun, Adelaide Prince, Edward Martindale, Downing Clarke, Barry Baxter, James O'Neill and Herbert Pattee.

"Capt. Swift" is an adaptation by Lucien Hubbard from the drama of the same name by C. Haddon Chambers, and is being directed by Tom Terriss. It was very successful in London when

Art.
Personified in every detail of this view of Nazimova in her new Metro, "Stronger Than Death."

it was first produced more than a score of years ago with the late Sir Robert Tree in the title role. It is melodramatic, full of tense moments, and offers Mr. Williams a splendid role.

List "Edgar" Comedies for March.

Director E. Mason Hopper has completed the first two-reel episode in the series of Booth Tarkington "Edgar" Comedies being made by Goldwyn at the Culver City studios and the film is now being cut and edited. Most of the titles have been supplied by the author himself, who has adhered to the inimitable style familiar to the readers of the Penrod and Billy Baxter stories. It is announced at the Goldwyn offices that distribution of the Edgar pictures will be started about the first of March. Johnny Jones has the title role.

Morey Begins Another.

"The Birth of a Soul," another of Vitagraph's features in which Harry T. Morey appears as a rugged mountaineer, will be one of the January releases. He has a dual role, both of the characters belonging to the mountains in the South where moonshine whiskey is more than an incident and feuds not altogether a thing of the past. Mr. Morey's next feature, on which he is now at work, will be called "Detective Jim." It was written especially for him by Frederick Van Rensselaer Dey, author of the Nick Carter detective stories.

Hickman Finishes "Just A Wife.

News has reached New York from the Coast to the effect that Howard Hickman, who has been directing "Just A Wife" for distribution as a National Picture Theatres, Inc., release, finished shooting the last scenes. The announcement carried the further information that the production is now being assembled and cut and will probably be ready for shipment East in about two weeks. This would mean that "Just A Wife" should reach the Seventh avenue offices of National in New York about January 12.

Metropolitan Opera House Scene in Goldwyn Picture

IN "The Paliser Case," one of the early 1920 Goldwyn releases, the diamond horseshoe of the Metropolitan Opera House has been transported to the screen. The huge semi-circular promenade where New York's greatly augmented "400" stroll between the acts of the opera is the scene of a murder in this photoplay version of Edgar Saltus's recent novel.

The story is a powerful melodrama, in which each of the principal characters confesses to murder. The early scenes in the photoplay show that each of the confessed murderers had a motive for committing the crime; while the later scenes disclose the efforts of the police department to prove that neither of them was the murderer.

Pauline Frederick has a role demanding an infinite variety of emotional expression. The leading man for Miss Frederick is Albert Roscoe. Other players in the cast are Kate Lester, Hazel Brennan, James Neil, Warburton Gamble, Carrie Lee Ward and Alec Francis.

How Radicals Should Be Deported.

In Pathe Review No. 35, released January 11, Dr. Ditmars illustrates in his animal study, "A Few Hints on Deportation," the proper manner in which all radicals should be treated. The New York Zoo recently shipped some bears overseas—a straight business deal, with a foreign zoo and strenuous methods of capturing the four-footed beasts and caging them would give most appropriate hints for loading future "Soviet Arks."

Universal Men in San Francisco.

J. McFadden, traveling auditor for the Universal Film Exchange, spent the holidays in San Francisco going over the books of the branch. R. R. Gardner, traveling auditor for the International Film Service, with headquarters in New York, was also here checking up the "Big Three" news reels with Universal.

A Calendar Beautiful.
Is Constance Talmadge in her coming First National, "Two Weeks."

Big Exploitation and Advertising Aids on Mary Pickford's "Pollyanna"

"POLLYANNA," Mary Pickford's first production for United Artists Corporation release on January 18, lends itself to a wide range of exploitation, advertising and publicity, and the "Big Four" certainly has taken advantage of every angle in its exploitation folders which have just been issued to exhibitors booking the production.

There are five complete folders contained in the large envelope, one on posters, lobby display, slides, window cards and special outdoor accessories; another on program, advertising and exploitation suggestion; another on newspaper advertising, a fourth on newspaper cuts and an eight page publicity folder of unusual ideas and suggestions.

Everything issued in connection with this campaign on "Pollyanna" is complete in its every detail, and so arranged that the material can be handled by the theatre manager or publicity man with the greatest dispatch and efficiency.

In the publicity folder many of the stories are printed four times, it being explained that the preparation of these identical sets of publicity stories is to save time for the theatre staff, making it possible for the publicity man to simply clip as many of the stories as there are newspapers in the community, fill in the blank spaces with the name of the theatre and the date of the run and hand them to the newspaper editors. Besides, there are a large number of stories, all different, that can be used as exclusive articles. A number of stories are also printed to be used in connection with the photographs that are issued with the picture.

How to Get Aid of Merchants.

The folder with program, advertising and exploitation suggestions is an eight page affair and each page is filled with money-getting helps. The first page tells of the picture's general possibilities together with a complete synopsis of the story; the second page is devoted to what Dr. Frank Crane, the well-known philosopher and statesman thinks of "Pollyanna" together with a reproduction of his editorial of "Pollyanna," permission for the use of which Dr. Crane has specially granted Miss Pickford, and from which a very attractive and original three-sheet has been made by United Artists. Page three is devoted to how and why John Wanamaker, one of the country's leading merchants, boosted "Pollyanna," with suggestions showing how exhibitors in their respective communities can get their leading merchants to do the same thing.

Publishers to Co-operate.

What the ministers of the country have done to bring the "Pollyanna" philosophy to the attention of their congregations is given a portion of page three which is also devoted to the wonderful "Pollyanna" message delivered by Leigh Mitchell Hodges, the well known "Optimist" of "The North American" of Philadelphia, with suggestions for the use of similar material.

The publishers of the book, "Pollyanna," are co-operating with the advertising and publicity departments of United Artists in a concentrated exploitation campaign on the book and the picture. They have communicated with their thousands of dealers throughout the States and advised them to get in touch immediately with the theatre managers who have booked the picture.

One complete folder of eight pages is devoted to advertising cuts of the production, prepared lay-outs in one, two and three column sizes, of which cuts and mats are supplied. A feature in this folder are the reproductions of artists drawings and borders which exhibitors can use in connection with their lay-outs for special advertising.

Another folder of four pages represents the exact sizes of all of the newspaper star cuts and the newspaper scene cuts for which mats are also issued. Scattered through these pages are many suggestions also for copy for advertisements to be used in connection with the cuts. The other folder has artistic lay-outs of the twenty-four sheet, the six sheet, two three-sheets and two one-sheets; two 22 by 28's, eight 11 by 14's and ten 8 by 10 lobby display.

This prepared publicity should greatly help showmen in playing the film.

New Capitol Comedy Announced.

Goldwyn announces for release on January 25 the newest Capitol Comedy, "Two Dollar, Please." Neal Burns, who has recently joined the Capitol Comedy forces, is featured and Marie Arline, the diminutive comedienne, plays the leading feminine role.

CHARLES T. DAZEY

AUTHOR OF

ANITA STEWART'S

SMASHING SUCCESS

"IN OLD KENTUCKY"

DIRECTED BY MARSHALL NEILAN

A LOUIS B. MAYER-FIRST NATIONAL ATTRACTION

The Greatest American Melodrama 27 Seasons of Success on the Stage
Now Making Screen History by

BREAKING ALL BOX-OFFICE RECORDS

Mr. Dazey was also the Author or co-Author of the following stage plays:

"THE SUBURBAN"	PRODUCED BY JACOB LITT
"THE WAR OF WEALTH"	PRODUCED BY JACOB LITT
"HOME FOLKS"	PRODUCED BY JOSEPH BROOKS
"AN AMERICAN KING"	STAR, JAMES O'NEILL
"THE LITTLE MAVERICK"	STAR, MAGGIE MITCHELL
"THE STRANGER"	STAR, WILTON LACKAYE
"THE CAPTAIN"	STAR, NAT GOODWIN
"AN AMERICAN LORD"	STAR, WM. H. CRANE
"A NIGHT OUT"	STAR, MISS MAY ROBSON
"THE SIGN OF THE ROSE"	STAR, GEORGE BEBAN

and Author or co-Author of the following screen productions:

"MANHATTAN MADNESS"	DOUGLAS FAIRBANKS
"WOLF LOWRY"	WILLIAM S. HART
"THE MYSTERIOUS CLIENT"	MRS. VERNON CASTLE
"NEW YORK LUCK"	WILLIAM RUSSELL
"THE SEA MASTER"	WILLIAM RUSSELL
"THE MIDNIGHT TRAIL"	WILLIAM RUSSELL
"BEHIND THE MASK"	CATHERINE CALVERT
"SHIFTING SANDS"	GLORIA SWANSON
"THE TESTING OF MILDRED VANE"	MAY ALLISON
"HER COUNTRY'S CALL"	MARY MILES MINTER
"PEGGY LEADS THE WAY"	MARY MILES MINTER
"THE PRINCE OF AVENUE A"	JAMES CORBETT
"THE ISLE OF JEWELS" (SERIAL)	TO BE RELEASED BY PATHE

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Look for Bregstein's Story on Richmond in Our Next Issue

Another Example
Of
Moving Picture World Service

Latest Reviews and Comments

Conducted by Edward Weitzel, Associate Editor

Sidelights and Reflections

TWO pictures opening in one week on Broadway is the unique record of Norma Talmadge "A Daughter of Two Worlds," at the Strand, and "She Loves and Lies," at the Rivoli, were shown the week of January 4. Her initial First National release proved an excellent picture from every point of view, and the Select release permits Miss Talmadge to exhibit her versatility in a part that is principally light comedy.

There have been a number of shipwrecks in pictures this season and the directors have set a new standard for such scenes. A slip of detail in one of the wreck scenes brought forth a humorous remark from one spectator who was familiar with seamanship:

"No wonder the captain lost his ship: he's being blown onto a lee shore in the middle of the night with all the awnings up. They are always taken in before nightfall, even in clear weather. With a storm raging no captain that knew his business was ever wrecked with the boat's awnings still in place."

The most matter of fact among us has at least one pet superstition—even if he does deny it. The fellow who claims "There's nothing to that Friday the 13th thing—nothing at all!" will generally add, "And Friday's my lucky day, anyhow," and then smile smugly at the chap who dodges into a puddle rather than walk under a ladder. In his latest production Fairbanks, who is responsible for his own scenario, holds up to laughter every known superstition, with one exception: he does not spill the salt. And the reason is quite plain: that is his own pet superstition and he doesn't want it laughed at.

How many of those who laugh at the superstitions in the picture will go home and gravely waste the usual amount of time kicking off their left slipper in order to put on the right one first because they are still chuckling at the foolishness of anyone getting back into bed so that he can get out again "on the right side?"

This latter superstition is another of the funny incidents in "When the Clouds Roll By." WEITZEL.

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"The Cinema Murder"

Cosmopolitan Production Starring Marion Davies Is Released By Paramount-Artcraft.

Reviewed by Edward Weitzel.

MARION DAVIES is still as beautiful as ever. In the "Cinema Murder," she plays the part of a moving picture actress who sees a fight between two men going on at the side of a canal and takes a snap shot of the affair. One of the men is supposed to be murdered, but this is not the murder mentioned in the title. That crime takes place at the opening of the picture, when the heroine is acting in a lurid melodrama for the movies. The main story, written by E. Phillips Oppenheim, is along the lines of his previous novels. It is a fairly entertaining tale, but has not been adapted to the screen with any too much skill. Marion Davies does well enough in the quieter scenes, but her lack of adequate dramatic force prevents the stronger moments from being impressive. Her gowns and her good looks are attractive, and she is supported by an excellent company, with Nigel Barrie, Anders Randolf, Reginald Berlow and Eulalie Jensen as its leading members. The production is satisfactory.

Cast.

Elizabeth Dalston .....Marion Davies
The Fiancee .....Peggy Parr
Mrs. Power .....Eulalie Jensen
Philip Romilly .....Nigel Barrie
Douglas Romilly .....W. Scott Moore
Sylvanus Power .....Anders Randolf
Power's "Man Friday".Reginald Barlow

Story by E. Phillips Oppenheim.
Directed by George D. Baker.

The Story.

"The Cinema Murder" takes its title from the opening scenes of the picture, and refers to the rehearsal of a murder in a movie drama. Elizabeth Dalston, the heroine of the story, is an actress who has a moving picture engagement when the story starts. Sylvanus Power, a wealthy married man, wants to force his attentions on Elizabeth and arranges to have her discharged by the picture producer. He then offers to build her a theatre and star her in a new play. She accepts and goes to Europe to study dramatic art. A chaperon accompanies her. Returning through England, Power joins the party with his touring car.

Philip Romilly, a young English playwright, lives in a village situated on the road over which the Power party is traveling. Philip's cousin, Douglas, has stolen the funds of a leather company and is about to flee to the United States. A young girl to whom he is engaged, learns of this and wants to go with him. Philip comes upon them while they are talking at the side of a canal, and takes the girl's part. She leaves the cousins alone and a fight follows. Douglas is knocked, unconscious, into the water. Thinking he has killed him, Philip takes his passport and papers and starts for America, passing himself off as Douglas Romilly.

Elizabeth, from a nearby bridge, takes a snapshot of the fight. She meets Philip on the steamer and shows him the picture, but tells him from what she saw she knows he acted in self-defense. The two young people fall in love, and Philip lets Elizabeth read the first act of a play he is writing. When they arrive in New York, Philip finishes the play, and Elizabeth gets Power to open the new theatre with it. The play and the new star are both hits. Power finds out that his playwright and his star are in love, and is wildly jealous. While he is trying to get Elizabeth for himself, detectives arrive from England in search of the murderer of Douglas. Philip is placed under arrest, but the reappearance of Douglas, who was only stunned and who managed to reach shore and hide for a time, brings matters to a satisfactory end.

Program and Exploitation Catchlines:

Pretty Marion Davies Stars in "The Cinema Murder"—A Gripping Drama That Will Entertain.

Did You Ever See the Movies in the Making? See Marion Davies in "The Cinema Murder" and Get on the Inside.

Exploitation Angles: Play up Miss Davies and make capital of the author's name. Make big use of the title. It will help considerably to arouse interest.

"The Triflers"

Edith Roberts Gives Pleasing Portrayal of Girl With Social Ambitions in Universal Feature.

Reviewed by Margaret I. MacDonald.

THE Universal six-part production, "The Triflers," featuring Edith Roberts, is an entertaining adaptation of a story by Joseph Franklin Poland, carefully directed by W. Christy Cabanne. It may be truthfully said that the star is the picture's chief charm, so accurate is her conception of the character of the shop girl whose scheming to taste of life among the four hundred leads her through paths which she has not contemplated. The contrast between the humble life to which Janet Randall is accustomed and that which she meets among the gay set is well drawn. The discriminating vision which she betrays in judging of the merits of the two methods of life is a happy thought removed from the usual fallen

angel proposition so often presented. David Butler, as the policeman sweetheart, is also one of the pleasant figures of the picture. And little Ben Alexander, although not as busy as usual, proves his worth in jacking up the scene in which he appears. Forest Stanley, as Monte Moreville, makes the most of a good opportunity.

"The Triflers" is a sure attraction for an adult audience.

Cast.

Janet Randall .....Edith Roberts
Cassidy .....David Butler
Monte Moreville .....Forest Stanley
Rupert Holbrook .....Benny Alexander
Mrs. Holbrook .....Katherine Kirkman
Mr. Holbrook .....Arthur Shirley
Charles Lewiston .....Arthur Hoyt
Janet's mother .....Lillian Langdon
Janet's father .....Frederick Vroom
Mrs. Whitaker .....Nell Craig
Mr. Whitaker .....Colin Kenny
Sally Rogan .....Magda Lane
Austin Garford .....Charles Arling
Effie Stillwell .....Olita Otie

Story by Joseph Franklin Poland.
Scenario by Hal Hoadley.
Direction by W. Christy Cabanne
Length about 6,000 feet.

The Story.

Janet Randall, the star performer in "The Triflers," is a shop girl whose dream of true joy lies on the plane of the four hundred. She stands in the street on her way home from work and watches the ladies of the social game as they flit by in their limousines, and wishes herself one of them.

When vacation time arrives she has devised a plan whereby she hopes to enter, for a brief period, the enchanted circle. With money saved during the busy season, she takes a room at a fashionable hotel, and plays the lady for a week. At the end of which time she discovers, to her dismay, that the accommodations have cost her twenty-five dollars a day, instead of that sum per week, as she had thought.

Monte Morville, a society favorite, noting her predicament, asks to be allowed to assist her, and in return asks her to pose as his wife for a day, for the purpose of ridding him of a chorus girl who claims money for broken promises. This escapade leads to some amusing situations which finally drive Janet back to her sweetheart and her former plan of life, a wiser and better girl.

Program and Exploitation Catchlines:

Edith Roberts Featured in "The Triflers"—The Story of a Working Girl with High Social Ambitions.

The Story of a Girl Who Yearned for the Chance to Be Among the Gay Set and Who, After Getting the Position She Desired, Was Willing to Return to Her Humble Position and Policeman Sweetheart.

Pretty Edith Roberts in a Pleasing Drama of Social Ambition.

She Wanted to Be with the "Four Hundred"—She Was with Them for One Week When—For the Remainder of This Story See This Picture Featuring Edith Roberts.

Exploitation Angles: Your best angle here is to brief the story and tell that it is the tale of a girl who saves for a year for a week of fashionable life and comes to grief because she did not realize that the hotel terms were $25 a day and not for a week. Get people interested in the story and sell that. Then play on such of the cast as are local favorites.

"A Daughter of Two Worlds"

First National Attraction Presenting Norma Talmadge in a Beautiful Characterization.

Reviewed by Louis Reeves Harrison.

A STORY derived from a novel by Le Roy Scott and made intensely interesting by a talented star and a highly intelligent director, the motive of "A Daughter of Two Worlds" is to show the influence of environment on character, or that there is no excellence without opportunity. Norma Talmadge is superb in the role of a girl who is compelled to live down a faulty early life, dispel the natural distrust of the man who loves her and overcome the prejudice of his family. She is always convincing, a veritable artist of the first rank.

Her support is admirable, Frank Sheridan as Black Jerry Malone, Jack Crosby as Kenneth Harrison, Virginia Lee as Sue and William Shea as Slim Jackson taking the honors. But to James Young, as director, must be accorded praise without stint for his skilful handling of material and situations somewhat hackneyed. He has heightened the lights and deepened the shadows until some powerful contrasts are reached. He may well feel proud of his work, and the First National of this brilliant premiere, for the picture held a packed house at the Strand profoundly interested.

Cast.

Jennie Malone .....Norma Talmadge
Black Jerry Malone ....Frank Sheridan
Kenneth Harrison .....Jack Crosby
Slim Jackson .....William Shea
Uncle George .....Ned Burton

Goodbye!

A heart throb from Norma Talmadge's First National, "A Daughter of Two Worlds."

Harry Edwards .....Gilbert Rooney
Sam Conway .....Joe Smiley
Sergeant Casey.....Charles Slattery
Sue Harrison .....Virginia Lee
Gloria .....Millicent Harris
Mrs. Harrison .....Winifred Harris
John Harrison .....J. E. Radcliffe

Story by Le Roy Scott.
Directed by James Young.

The Story.

Jennie Malone is a "Daughter of Two Worlds." Her father is a dive keeper, and one of her associates a crook who uses her in a forgery for which she is arrested and released on bail. Her father now realizes that she must have better opportunity. He arranges through her uncle for her to go to a boarding school under an assumed name, as her uncle's ward from the West. There is a strong attachment between father and daughter, but Jennie takes to her new life seriously and forms a warm friendship for her room-mate, Sue Harrison.

Jennie is invited to the Harrison home during the holidays and becomes warmly interested in Sue's brother, Kenneth. She has a narrow escape while at supper in a fashionable restaurant, being recognized by the crook who implicated her in the forgery while he is among the professional dancers. She is also discovered by a faithful adorer of the underworld, but escapes both. Hungering to see her father, she goes to his place and is caught by the detective who first arrested her, but is released at the importunities of her father.

Still under a cloud, she continues her school life until she graduates among the best beloved. All is ready for an honorable marriage to Kenneth Harrison, and their engagement ball is in progress, when she is summoned to meet her humble adorer at nine-thirty, the moment at which a murder occurs. The unfortunate boy from the other world is framed by the real murderer, arrested, tried and convicted. To save him, Jennie must reveal her true identity. She sacrifices all her hopes to save the innocent man, but Kenneth Harrison and his family appreciate her nobility. In saving the boy she is cleared of the false charge against herself and restored to the arms of the man she loves.

Program and Exploitation Catchlines:

"A Daughter of Two Worlds" Presents Norma Talmadge in the Role of a Girl Who is Compelled to Live Down a Faulty Early Life.

Norma Talmadge is "A Daughter of Two Worlds" in Her Latest Production Which Relates an Inspiring Story. Written by Le Roy Scott.

Exploitation Angles: Tell them that it is a Norma Talmadge and that it is an unusually good one, at that. This will sell most of your patrons. Make a small use of the story angle, merely giving the high points of the story and stopping short of the climax.

"The Valley of Tomorrow"

Six Part American-Pathe Release Features William Russell in Strong Mountain Tale.

Reviewed by Robert C. McElravy.

A LARGE amount of new and entertaining business has been brought forth in this six-part American-Pathe subject, entitled "The Valley of Tomorrow." It is a story of the mountain feud type, but dips down into human nature a little further than usually happens. The Morgans of Morgantown are a peculiar and mighty interesting lot. They have high notions of personal honor, and while "no Morgan can sleep" until he has revenged himself for a wrong against the family, there are mitigating circumstances which get due consideration.

William Russell, in the role of Dabney Morgan, is excellent. There are a wealth of character studies that are really close to the soil.

The scenic effects are genuinely attractive throughout this subject. Whether one is willing to admit the possibility of a love affair between Dabney and the sister of his enemy, the developments bring this about. Such a conclusion seems permissable amid the tragic scenes depicted, and it is not the first time that the blood shed by members of two families has united the survivors.

Cast.

Dabney Morgan .....William Russell
Elenore Colonna .....Mary Thurman
Long John Morgan .....Harvey Clark
Enrico Colonna .....Fred M. Malatesta
Fang Morgan .....Frank Brownlee
Cecelia May Morgan .....Pauline Curley
Caleb Turner .....Frank Clark
Jed Morgan .....Lewis King
Jeffrey Sloan.....Himself

Story by Stephen Fox.
Directed by Emmett J. Flynn.
Length about 6,000 feet.

The Story.

Dabney Morgan, in "The Valley of To-

morrow," is a young mountaineer, held in a country jail awaiting trial for moonshining. While thus invarcerated, a letter is received telling him that his little sister, "Sissy" May, has been victimized by Enrico Colonna, an artist visiting in the region of the Morgan home with his own sister, Elenore Colonna. On realizing that the artist is already married, Sissy May has thrown herself over a cliff.

Upon receiving this information, Dabney presents the case to the sheriff and prevails upon that official to release him temporarily, promising to return for trial after he has settled with Colonna. While crossing a river, on horseback, Dabney and his mount become mired in quicksand. Dabney's life is saved by an approaching stranger. This man turns out to be none other than Colonna, who is fleeing from his pursuers.

Dabney's intention to kill Colonna is tempered by a resolve to give the artist a chance in return for having saved his own life. He lends him a horse and tells him to ride. A rifle shot, sent after the artist, brings him down to earth badly wounded.

The artist's sister appears and demands that Dabney try to save her brother. "Fang" Morgan, a cousin of Dabney's, insists that Colonna be finished outright. For a whole night the agitated problem continues, during which both Colonna and Fang meet tragic deaths. Dabney and Elenore, in the meantime, have come to love each other.

Program and Exploitation Catchlines:

"The Valley of Tomorrow" Stars William Russell in Mountain Story of Strong Appeal.

William Russell in the Role of a Young Mountaineer Who is Given Permission to Leave Prison Temporarily That He May Avenge the Wrong Done His Sister.

"The Valley of Tomorrow" Tells a Gripping Story of a Young Mountaineer Who Sought Revenge on an Artist Who Later Saved His Life.

Exploitation Angles: Play up Russell and boom him as the man who gets out of jail to settle a vendetta. You can get some interest for the story by raising the question as to the merits of the case. stating the facts and asking the reader what he thinks happened. Advertise it as a different sort of feud story.

"Pegeen"

Bessie Love Is Happy Hearted Waif in Well Handled Vitagraph Picture.

Reviewed by Jane McCloskey.

THE adaptation of the Vitagraph picture, "Pegeen," written by Eleanor H. Brainerd, is an appealing bit of simplicity. Its opening, with a forlorn child, too old and too kind for her years, as the central character, is familiar enough. Neither is there any very startling novelty about the ensuing play, but somehow or other it grips your heartstrings, and you find yourself growing more interested in the straightforward charm of a plausible story, until the climax is actually felt rather than observed.

Bessie Love is child-like, unaffected, vivacious and natural, in the name part, although she does seem to be growing up in spite of herself. Indeed, the whole production makes no play for heavy dramatics and breath-taking thrills; it is simple almost to a fault, and moves easily to a conclusion. The character parts are well enough managed, with proper understanding, but a trifle stiffly by Ruth Gordon as Nora Moran, and artistically by George Stanley, the demented father.

Ed. Burns, as the New York artist and successful suitor of the "Smiling Lady," is good looking and fairly convincing. Charles Spear, as Jimmy, an untutored but good-hearted country lad, and Juan de la Cruz, as a man of the world who knows his limitations, all do themselves credit.

The settings are without particular interest, except that they are kept in unison with the modest tone of the characters. There are a few good fire scenes and some fast riding. Incidentally, doesn't there seem to be a tremendous amount of masked night riding being done in pictures?

Cast.

Peg .....Bessie Love
John Archibald .....Edward Burns
Norma Moran .....Ruth Fuller Golden
Jimmie .....Charles Spere
Meridith .....Juan de la Cruz
Ezra .....Major McGuire
Dan O'Neill .....George Stanley
Ellen .....Anne Schaefer
Lem Tollerton .....Jay Morley

The Story.

"Pegeen" is a bud sprung from Irish soil, the constant attendant of her poverty-stricken father, Danny, whose mind has been shattered by the loss of his wife. His days and nights are spent searching for her, until, in his madness, he sets fire to a number of barns in Happy Valley, thinking that by the light of their flames he can find his vanished Mary. The valley people trace the conflagrations to one Ezra Watts, a known chicken thief, and seize him for punishment, but Pegeen, knowing the real culprit, interferes and attests to Ezra's innocence.

In the excitement, Danny slips from her care, and after a futile search for him Pegeen is taken into the household of

"My, Oh, My!"
Says Bessie Love, in "Pegeen," her latest Vitagraph.

Nora Moran, the "Smiling Lady," whose self-appointed task in life is to cheer and encourage and befriend. Danny wanders to the cabin of Watts, who, remembering Pegeen's act and figuring that she would be happier without her father, hides the old man at his own peril. Meantime, Pegeen has endeared herself to the village folk and to a young New York artist (name unmentioned). Through his little housemaid, the artist meets the "Smiling Lady," but their mutual attraction is clouded by her engagement to an absent friend of her dead father's.

Soon, a second fire turns suspicion again upon Ezra and again Pegeen comes to the rescue and manages to interfere, but when still a third attempt is made, a band of masked villagers go for the "firebug" with bloodhounds, and Pegeen, terrified, traces her father to Ezra's cabin. Although the shack is surrounded with armed riders, she manages to make her way in under the floorboards, and there finds her father dying from a gun wound. He believes her to be his long sought wife, and despite the fact that the besiegers have set fire to the cabin, the child refuses to flee until her father is beyond all calling. She is rescued before it is too late by the artist and Jimmy, her country sweetheart. The "Smiling Lady's" romance is assured when her fiance, realizing her affection for the heroic artist, gracefull withdraws from the field, and Pegeen and Jimmy wander off like happy children to plan their future.

Program and Exploitation Catchlines:

"Pegeen" Stars Bewitching Bessie Love in the Role of an Irish Colleen, Who Brings Joy to Everyone.

Do You Believe that Those Who Give Happiness are the Happiest Themselves? See "Pegeen" and Be Convinced.

Entertaining Love Story of a New Type, with Bessie Love as Its Star.

Exploitation Angles: Play up Miss Love, and make a strong drive for the Irish patronage If you play this angle properly —and not too patiently—you will need do nothing else.

"Piccadilly Jim"

Bright and Sparkling Comedy Drama Produced by Selznick and Starring Owen Moore Is a Hummer.

Reviewed by Herbert J. Hoose.

THERE is no doubt that Owen Moore has returned to the silent drama for a prolonged stay, and if his coming pictures are as good as "Piccadilly Jim," there will be a great many expectant theatre goers waiting for his productions. He has injected his personality into this story so forcefully that the whole thing is irresistible and a laugh from first until the final reel. The original story was written by P. G. Wodehouse, whose supply of wit and ability to develop laughable situations appears to be inexhaustible. The subtitles are very funny and add greatly to the spirit of the play. This picture is a good clean comedy, with an abundance of human interest, and is sure of meeting with widespread approval.

James Braithwaite Crocker, alias "Piccadilly Jim," is cleverly played by Owen Moore, who has caught the spirit of the story in fine style. As Ann Chester, the dainty heroine, Zeena Keefe is well cast and gives an excellent portrayal of the role. In the supporting cast are Alfred Hickman, George Bunny and other capable players.

Cast.

"Piccadilly Jim".....Owen Moore
Ann Chester .....Zeena Keefe
Mr. Bingley Crocker .....George Bunny
Peter Pett .....Willaim Haze
Mrs. Peter Pett.....Dora Mill Adams
Lord Wisebeach .....Alfred Hickman
Ogden Pett .....Reginald Sheffield
"Jerry" .....Harlem Tommy" Murphy

Story by P. G. Wodehouse.
Directed by Wesley Ruggles.
Length about 5,000 feet.

The Story.

"Piccadilly Jim," otherwise known as James Braithwaite Crocker, is an energetic young man, once a star newspaper reporter in New York and now visiting his father, Mr. Bingley Crocker, and his step-mother in London. He runs wild through cabarets, theatre parties and is a general good sport. An account of his activities gains for him headline stories in the New York dailies. They are read with much disgust by his aunt and uncle, Mr. and Mrs. Augustus Pett, who claim that they kill their social standing.

The Petts visit England with their cor-

pulent young son, Ogden, and try to persuade "Jim" to return home. Mr. Pett's pretty niece, Ann Chester, meets them and is seeking revenge on "Jim" for some reason or other, although he has never seen him. All of the time, "Jim" is wise to their actions, and when he hears Ann tell the Petts that she will secure passage on the Acquatania, he, too, makes reservations. Ann meets him on the boat and friendship springs up. During a conversation, she tells him that "Jim" Crocker is no good, so this necessitates his going under the fictitious name of Bayliss.

Before they arrive in America they are deeply in love with each other. After landing, all sorts of complications set in. Ogden Pett becomes unbearable in the household, so Ann seeks aid in having him kidnapped. The plan is all set, and from the time the kidnapping begins until the end of the play, when "Jim" embraces Ann, after she has forgiven him for criticising her poetry when he was a reporter, there is a continual line-up of laughable situations.

Program and Exploitation Catchlines:

See Owen Moore as "Piccadilly Jim," Taken from the Popular Story by P. G. Wodehouse—A Laugh from Beginning to End.

Story of an American Newspaper Reporter, Who Spoiled His Relatives Social Standing by His Many Scrapes with London Society Folk.

Can You Imagine a Pretty Girl Telling a Man to His Face That She Hates a Certain Fellow and in the End Finds That He Was the One She Hated.

Highly Entertaining Comedy Drama, Starring Owen Moore as "Piccadilly Jim."

Exploitation Angles: Make much of Moore, but don't forget that this was a very popular story when it ran in The Saturday Evening Post. Give enough of the opening of the store to identify it in the minds of your patrons. And above all, make them realize that it is a spirited and laughable comedy drama.

"The Willow Tree"

Metro Classic Starring Viola Dana Is Charming Story of Japan, Beautifully Produced.

Reviewed by Edward Weitzel.

ALTHOUGH closely related to "Madame Butterfly," the Metro Screen Classic, "The Willow Tree," starring Viola Dana, is a moving picture novelty of rare beauty and charm. The production is always correct in atmosphere, and the customs and habits of the Japanese are shown in all their quaintness and engaging simplicity. The principal set, the garden of a house occupied by a young Englishman, is a veritable feast for the eye; and the interiors of the dwelling are almost as attractive. An artistic device for introducing the different scenes of the story proper is employed, and the acting of the star and support blend in perfectly with the spirit of the picture. Not one jarring note is struck.

The story itself is a deft mingling of legend and fact, and contains not only a pretty love interest, but teaches a lesson of self-sacrifice and loyalty with much force. "The Willow Tree" will delight everyone that cares for the best in moving pictures. Adapted by June Mathis from the stage play by J. H. Benrimo and Harrison Rhodes and directed by Henry Otto, the screen version is superior to the original, the story lending itself to the wider latitude of the silent stage with great pictorial effect.

Viola Dana has never done anything better than her characterization of O-riu, the little Japanese heroine who teaches the young Englishman that love of country comes before everything else. Edward Connelly as Tomotada is remarkably lifelike, and Pell Trenton and Harry Dunkinson are capital as the two Englishmen in the story. The Japanese actors are all excellent.

Cast.

O-riu ..... Viola Dana
Tomotada, ... Edward Connelly
Ned Hamilton ..... Pell Trenton
Jeoffrey Fuller ..... Harry Dunkinson
Mary Fuller ..... Alice Wilson
John Charles Goto ..... Frank Tokunago
Itomudo ..... Togo Yamamato
Kimura ..... George Kuwa
The Priest ..... Tom Ricketts
Nogo ..... Jack Yutaka Abbe
Stage Play by J. H. Benrimo and Harrison Rhodes.
Adapted by June Mathis.
Directed by Henry Otto.

The Story.

"The Willow Tree" relates to a Japanese legend which Tomotada, an image maker, tells a young Englishman, Ned Hamilton, when he wants to purchase a life-sized image of a beautiful young girl carved from the heart of a willow tree. According to the legend, in ancient times a warrior named Itomudo, growing tired of battle, went to live in the forest, and a beautiful woman, who was in reality the heart of a willow tree, became his mortal wife. When Itomudo was called again to fight for his country he refused to leave his Willow Princess, but she would not let him sacrific his honor and returned to her tree. Left alone, the warrior seized his sword and answered the call of duty.

Tomotada refuses to sell the image of the Willow Princess. But when his daughter, O-riu, who has fallen in love with Hamilton, runs away from a marriage arranged by her father, and her brother spends the wedding portion of the would-be groom, the image maker is forced to part with his masterpiece. After it is sent to Hamilton's home, O-riu wanders in and takes the place of the image in the cabinet. Having been told that a mirror placed in the bosom of the image will endow it with life, Hamilton tries the experiment and is well pleased when the pretty Japanese maiden pretends to come to life. The two become very fond of each other, and when a friend of Hamilton's arrives and tells him of the Great War which has just broken out he will not leave his Willow Princess. But O-riu contrives to make him believe that she has gone back to her image state again and Hamilton leaves for England. After doing his duty to his country, he returns to Japan and finds O-riu waiting for him.

A Japanese Lullaby
Is Viola Dana in her beautiful Metro, "The Willow Tree."

Program and Exploitation Catchlines:

"The Willow Tree," Starring Viola Dana Is a Picture of Rare Beauty and Charm That Tells a Pretty Japanese Love Story.

The Story of a Pretty Japanese Girl Who Teaches a Young Englishman That the Love for One's Country Comes Before Anything Else.

"The Willow Tree" is a Beautiful and Artistic Production of Old Japan, Starring Viola Dana.

Exploitation Angles: Advertise Miss Dana, but play up the charm of the production. Go to a little extra length on this end and appeal to all classes of your patrons. Don't make the mistake of advertising it as another "Mme. Buuterfly." The play will stand on its own bottom. Tell instead that it is an unusually beautiful Japanese production, which gives Miss Dana one of the best parts in her career. You can afford to go strong on this production.

"The Fear Market"

Alice Brady in Well-acted Society Play Produced by Realart.

Reviewed by Jane McCloskey.

"THE FEAR MARKET," by Amelie Rives Troubetsky, is a strong story on a new theme, ably starred by Alice Brady. The plot deals with the menace of society papers, whose scandalous expositions drive their victims to disaster, sometimes to death. The developments in this case, although intricate, are clearly carried through, and there is sufficient action in it to make an interesting film. Besides that, it is worthy propaganda and the subject has not been over-worked in previous pictures, so that it has the attraction of a novel idea well put forward.

Alice Brady, as Sylvia Stone, gives a good performance; she seems to have lost all her girlishness, but is good to look at in her grown-up way, and acts with understanding. The feminine element in a theatre will enjoy her lavish wardrobe. Frank Losee's Maxwell Stone, the human leech, who thrives on the public's misery, but has yet a spark of genuine humanity, as shown in his intense love for his daughter, gives a very polished presentation. The character of Dicky Wilkes, a "society lapdog," is excellently played by Alfred Hickman. The rest of the cast are as good, with the possible exception of Richard Hatteras as Oliver Ellis; he is good-looking and manly, but not particularly convincing. Special mention is due Henry Mortimer's delineation of the coward tenor.

The stage settings are adequate—beautiful hotels and lavish apartments both furnished in excellent taste. On the whole, the picture will be found entertaining. It's not amusing at all, quite the contrary—but the events are plausible and follow logically.

Cast.

Sylvai Stone ..... Alice Brady
Major Stone ..... Frank Losee
Ettare Forni ..... Harry Mortimer
Oliver Ellis ..... Richard Hatteras
Laura Hill ..... Edith Stockton
Bob Sayres ..... Bradley Barker
Milly Sayres ..... Nora Reed
June Carsen ..... Fred Burton
Dicky Wilkes ..... Alfred Hickman
Emilia Botti ..... Sara Biala
From Play by Amelie Rives Troubetsky.
Directed by Kenneth Webb.

The Story.

This play opens with a conference between Maxwell Stone, publisher of a scandal sheet called "Society Chatter," and

Jim Carson, his tool, who to all intents and purposes heads the group of vultures and provides the "personal touch," as Stone's ownership is kept hidden, and the paper's business attorney. The occasion is an announcement by Dicky Wilkes, society scout the news of Mrs. George Hill's departure and gossip collector, of a choice morsel in for an Italian health resort, whereby hangs a tale.

Stone's daughter Sylvia, is also stopping there, and by the time her father arrives on the scene to pay her his annual visit, and incidentally to look over the "fear market," Sylvia has made friends with Mrs. Hill, wtih Milly Sayres, a rash, but good-natured society butterfly, with the latter's husband and with her brother, Oliver Ellis, owner of a New York morning daily. At the hotel, EEttore Forni is resting up from his operatic season, and Sylvia's infatuation for the artistic tenor leads her to the indiscreet step of elopement. Although she stops the affair at the discovery that Forni has no idea of marriage in his mind and escapes by making up a story of the Evil Eye, she is worried by her foolishness, but circumstances prevent a confession to her father. The scandal story about Mrs. Hill is printed after a futile attempt by "Society Chatter" to obtain money for its suppression. Not daring to face her husband after the exposition, Mrs. Hill kills herself, and Sylvia sets sail for New York with her friends, vowing to avenge her death by stopping the vile attacks, through the influence of Ellis' paper. The only come-back for the "leech league" is the possibility of getting something on Ellis himself. An opportunity comes when, at an artists' frolic, his sister Milly and Sylvia wear identical dominos, and one of the two is seen to go to Forni's apartment at midnight.

When Ellis is faced wtih that fact by Carson he makes inquiries, and Sylvia, with whom he is now in love, tells him that it was not Milly, but herself who was seen, that Forni was dying from the dagger-thrust of a cast-off sweetheart and had sent for her to lift the curse of the Evil Eye before he dies. Ellis trusts her explanation, and together they trap Carson as a blackmailer. Cylvia is heartbroken at the disclosure of her beloved father as the real power behind the throne. However, the shock of his own boomerang and his love for his daughter combine to reform him, and after a promise to stop the journal, she agrees to return to him for always and divide her love between Oliver and himself.

Program and Exploitation Catchlines:
"The Fear Market" Stars Alice Brady in a Story of New York's Society Circle with a Pleasant Surprise at the Finish.
The Story of a Girl Who Fell in the Meshes of a Net That Was Woven by None Other Than Her Own Father.
Alice Brady Starred in Charming Dramatic Production, in Which She Plays the Part of a New York Society Girl.

Exploitation Angles: Play up Miss Brady, but remember that Amelie Rives is still a name to conjure with. Then go on to tell that this is a story of the society blackmailing sheets which thrive upon the scandals in high life. Play this strong, for the society angle always wins.

"The 13th Commandment"

Ethel Clayton Starred in Paramount-Artcraft Production Written by Rupert Hughes.

Reviewed by Herbert J. Hoose.

INSTEAD of calling Ethel Clayton's latest starring vehicle, "The 13th Commandment," it might have been safely named "Money," because that is what the whole story is about. The working of the drama is confined to the circles of refined society folk, and the splendor of their surroundings is always in evidence. The story will undoubtedly please most spectators. The writer had in mind the idea, why shouldn't a woman become self-reliant before she marries and be able to earn her own living.

Aside from one or two overdrawn scenes, the story is well told. Ethel Clayton is admirable in the role of Daphne Kip, the heroine. Anna Q. Nilsson does excellent work as the high-flying wife of Bayard Kip. The part of the husband has been successfully entrusted to Monte Blue. Charles Meredith plays the part of Clay Wimborn to perfection, and the remainder of the supporting cast consists of capable players.

Cast.

Daphne Kip.....Ethel Clayton
Clay Wimborn.....Charles Meredith
Bayard Kip.....Monte Blue
Lella Kip.....Anna Q. Nilsson
Thomas Warwick Duane.Irving Cummings
Mr. Kip, Sr.....Winter Hall
Mrs. Kip, Sr.....Lucille Ward
Mr. Wetherall.....Arthur Maud
Sheila Kemble.....Beverly Tarvers
Herman Reben.....Lewis Morrison
Mrs. Chivvis.....Jane Wolf

Story by Rupert Hughes.
Scenario by Alice Eyton.
Directed by Robert F. Vignola.
Length—5,000 feet.

The Story.

Daphne Kip, in "The 13th Commandment" is the daughter of a merchant who is striving to keep up his financial standing, although the drain on his checkbook is heavy. Daphne is more considerate than her extravagant mother and is a girl that can think for herself. She has

"Thou Shalt Not Spend!"
Ethel Clayton in a dilemma in her Paramount, "The Thirteenth Commandment."

an admirer, Clay Wimborn, who showers her with expensive gifts. One evening Clay admits that he cannot afford to hire a taxi, and Daphne realizes he is a poor man. Mr. Kip's business interests fail and his family are forced from their expensive apartments.

Almost simultaneously with Mr. Kip's downfall comes Bayard, Daphne's brother, and his chorus girl wife, returning from their honeymoon. Thomas Warwick Duane, a friend of Daphne's, offers to help her in return for her love, but she spurns his offer. Clay sees her with Duane and becomes suspicious. Later he leaves on a business trip. After his departure Daphne secures a stage try-out through the efforts of Duane, but is not a success.

She then opens a lingerie shop and it proves a paying adventure. Clay returns and states that he also has been fortunate in his dealings. Daphne's business experience has taught her the lesson that she needed in self-reliance, and her marriage to Clay is promised.

Program and Exploitation Catchlines:
Do You Know "The Thirteenth Commandment?" If not See Ethel Clayton in This Vital Drama.
Famous Rupert Hughes Drama, "The Thirteenth Commandment," Adapted to the Screen with Ethel Clayton as the Star.

Exploitation Angles: Boom the star and play on the title. Ask what the thirteenth commandment is. Also play up the author for what he is worth to your patrons. You can get a good hook up with women's ware shops for this play with allusion to Miss Clayton's business venture.

"His Wife's Friend"

Dorothy Dalton Featured in Successful Tragedy of Chinese Mystery Type. Produced by Thomas H. Ince.

Reviewed by Jane McCloskey.

A RETURN to the reliable old Chinese mystery story with its long suffering heroine, unexplained disappearances and strange potions, mark "His Wife's Friend," a Paramount-Ince feature, whose star is Dorothy Dalton.

The plot is involved, and the length of the picture forces a rather hurried explanation, but in spite of that drawback, things happen pretty logically and the atmosphere is genuine. The scenes were photographed on beautiful locations, and it isn't hard to believe in the English character of the landscape. Dorothy Dalton has a few moments of real emotional work, and succeeds very well in maintaining herself as the center of interest. The morbid tone of the story, with its recurrent premonitions and their fulfillment, is unbroken except for a jarring bit of farce provided by two Scotland Yard sleuths, whose ridiculous appearance doesn't ring either true or amusing in these particular circumstances.

On the whole it is a "thorough" picture, sincerely acted and, carefully worked out. If climaxes are abundant and the action seems crowded at times, still the main parts—especially the sleek Chinaman's—are well played, and there is a real thrill in the tale's unfolding.

Cast.

Lady Miriam Grimwood ..Dorothy Dalton
Sir Robert Grimwood .....Warren Cook
John Heritage .....Henry Mortimer
Lord Wiverly .....Richard Neal
Ling Foo .....Paul Cazeneuve
Nind .....Tom Cameron
Inspector Marsh .....S. Barrett
Dr. Larner .....William Williams

Story by J. Harris Burland.
Directed by Joseph De Grasse.

The Story.

Tragically bored from a steady overdose of neglect, Lady Marian Grimwood finds no response in Sir Robert, her husband, whose morose, self-absorbed nature interests itself solely in his nightly game of chess. To this unhappy household comes Major John Heritage, a former suitor of Lady Marion's, and the disclosure of her unhappiness re-awakens his love for her.

The very evening of his visit, although both lovers detect suspicion in the mind of Sir Robert, the Major stays to "chess it" with his host, substituting for a local Chinaman, whose skill at the game amounts to genius. At a late hour Lady Marion is terrified when, upon discovering her husband and her guest to be absent, a farmer rushes to her with tales of a midnight tragedy. The subsequent delivery to her of a letter written by her husband accusing her of direct responsibility for

his death, and the discovery of Sir Robert's drowned body, further complicates the mystery without solving it.

Six months later, a certain Lord Waverly, owner of the adjoining estate, repeats his request for Lady Marion's hand and emphasizes it by showing her the accusing letter from her dead husband, stolen by Lin Foo, the chess-playing Chinaman, who is his confidential servant. Knowing that the letter is damning evidence against her lover, Lady Marion consents to his suit. She renounces her love, and in response to a written summons delivered by the Chinaman, she goes to a lonely cabin, where Heritage barely arrives in time to save her from death at Waverly's hand. Waverly, in a peculiar dazed state of mind, dashes himself to death over a precipice.

The chain of disaster is cleared up finally when Ling Foo is detained in Lady Marion's house, drugged with a poison which had first been found in Sir Robert's glass the night of his drowning and later in the cabin from which Waverly went to his death. The Chinaman lapses into a hypnotic state, explains that the potion is not harmful to the body, but destroys the power of the will temporarily, and under its influence he tells Lady Marion that years before, in Thibet, his son had been guide for Sir Robert, who had killed him, and that he, the father, had sworn to be revenged. It was he who had lured Sir Robert to his end, and had aimed at the wife through Waverly. Lady Marion, at last secure from danger, turns Ling Foo over to the police as her husband's murderer, and insures her lover's safety by burning the recovered letter.

Program and Exploitation Catchlines:

Thrilling Mystery Story About a Chinese Spy, Who Sought Revenge on the Man Who Killed His Son.

Lovely Dorothy Dalton Starred in "His Wife's Friend"—A Drama of Love, Romance and Adventure.

A Man's Body Was Found—Was It a Case of Murder or Suicide?—Determine the Answer by Seeing Dorothy Dalton in "His Wife's Friend."

The Husband Was Found Dead—"His Wife's Friend" Was Last Seen in Company With—The Remainder of this Gripping Story is Shown in This Picture, Starring Dorothy Dalton.

Exploitation Angles: Play up Miss Dalton, but work on the mystery idea of the story. Do not give the full plot, but hint at the mysterious ways of the Chinese avenger, and make this angle strong. Offer it as something new.

"High Speed"

Edward Earle and Gladys Hulette Co-Stars in Clinton H. Stagg's Racing Story for Hallmark.

Reviewed by Margaret I. MacDonald.

THE situation which forms the groundwork of Clinton H. Stagg's story of the gasoline track, "High Speed," is one rarely exceeded in its kind. The story carries itself without elaboration, as proved in the Hallmark adaptation, which has the advantage of an excellent cast with Edward Earle and Gladys Hulette in the stellar roles.

In spite of the fact that the action moves slowly at times, and that points of vantage in the sory are ofen reduced to mere incidents, the picture holds the interest of the spectator from first to last. It is a production of good moral tone, strong suspense and adventurous suggestion.

The character of Billy Brice is portrayed in fine style by Edward Earle. The role is different from any in which he has been seen before and his conception of character of the road champion, who, in payment of a debt, allows his honor to be besmirched rather than bring disgrace on one who has befriended him, is well-poised, effective and unobtrusive. Gladys Hulette also acquits herself well. The next in line for honors is Charles Husted in the role of Dan, the hostler at the Rhoades home. Robert Lytton is a familiar figure who, with few opportunities, makes the most of every occasion.

Cast.

Billy Brice .....Edward Earle
Edith Rhoades .....Gladys Hulette
Rhoades .....Roger Lytton
Dan .....Charles Husted
Emma Hanford .....Fay Evelyn
Baby Hanford .....Ida Horton
Burke .....Jack Edwards
Kelly .....Matthew L. Betts

Story by Clinton H. Stagg.
Scenario by John J. Glavey.
Direction by Charles Miller.
Length 4,700 feet.

The Story.

A dethroned road champion is the center of attraction in "High Speed," and his angel of rescue is the pretty daughter of the president of the Rhoades Automobile Company. In an ill stroke of luck, Billy, driver of the Rhoades racer, has gone temporarily down and out as the result of a crooked deal put over on him at the Santa Monica races. To serve his own ends, Rhoades' son-in-law bribes Brice's mechanician to cripple his car, and places the blame on Brice, with the result that he is barred from driving again, and Rhoades' business is almost ruined.

One day, when Edith Rhoades is being driven by Kelly, a disgruntled chauffeur, along a country road, he pretends that the machine has broken down and is about to force Edith into an hour's wait, when Billy Brice happens along the road on foot. The incident ends in a fight between the two men with Brice the victor. Arriving

After the Battle

Edward Earle and Gladys Hulette pause a while in their Hallmark feature, "High Speed."

at the Rhoades home in charge of the wheel, he reveals his identity, but is engaged as Edith's chauffeur in the face of her father's protestations.

At the approach of the racing season, Rhoades and his driver busy themselves with preparations, without counting on the interference of a rival who pays his men to frame an accident for Johnson, the driver. The accident, which lays Johnson up in the hospital, opens an opportunity for Brice to limber up the new car for the race. In the meantime, Edith has communicated the news of her employment of Brice as her chauffeur to her sister in the West. The sister decides to come East and lift the stain which her husband has placed on Brice's name. A period of suspense, with incidental attempts on the part of the enemy to injure the Rhoades car, leads to the climax. Edith procures a renewal of Brice's license card, which allows him to drive in the race to a victorious finish.

Program and Exploitation Catchlines:

"High Speed" is Maintained Throughout This Thrilling Story of Auto Racing.

Gladys Hulette and Edward Earle Featured in Racing Story That Is Full of Suspense and Adventure.

See the Spectacular Racing Scenes in "High Speed"—A Gripping Story of Love, Adventure and Intrigue Featuring Gladys Hulette and Edward Earle.

Exploitation Angles: Feature the stars, but make your appeal with the automobile features. In towns under 20,000, try an automobile show to get interest. This may run all the way from the presentation of show models on your stage to a parade, but hook in somehow and make the automobile agents and the garages come in with you to advertise the production.

"A Girl Named Mary"

Dramatized Story Featuring Marguerite Clark in Youthful Role.

Reviewed by Jane McCloskey.

A BLONDED Marguerite Clark is the heroine of "A Girl Named Mary," from a story by Juliet Wilbur Thompkins. It is the tale of a woman's unwavering, almost endless effort, rewarded after years of trial. In it, Kathlyn Williams as Mrs. Marise Jaffrey, mother of the girl played by the star, takes a part which she handles well—it it is extremely difficult in that there is hardly one moment's let-up from emotional strain and she has few chances for relaxation in a lighter vein—but she carries the work off in good style and manages to look mature and dignified without losing her youthful charm.

Miss Clark, on the other hand, is her lithsome, buoyant self and her ease and thorough at-home-ness in either the humble surroundings at Mrs. Healy's or the sumptuous elegance of her mother's home are interesting to watch.

Aggie Herring takes the part of the supposed mother, a faithful, devoted, conscientious Irish soul, whose warm heart and meagre purse fit in with all the movie traditions of Irish "aristocracy." Cheerful as it is and sincerely acted by the entire cast—not excepting Wallace MacDonald's attractive, energetic lover part, and Lillian Leighton as an ogre-like person, who deplores her mistress' interest in many poor Marys and treats them like the rabble she holds them to be. The story seems to suffer from over-analysis; what film space should normally be given over to action of some kind, is taken up with mental weighing and debating on the part of Mary Healy.

However, the play has much to commend it in the way of quaint humor, clean plot and wholesome romance.

Cast.

Mary Healy .....Marguerite Clark
Marise Jaffrey .....Kathlyn Williams
Henry Martin .....Wallace MacDonald
Mrs. Healy .....Aggie Herring
Hugh Le Baron .....Charles Clary
Hannah .....Lillian Leighton
May Laguna .....Pauline Pulliam

Story by Juliet Wilbor Tompkins.
Directed by Walter Edwards.

The Story.

Marise Jaffrey, a woman of refinement and wealth, spends her days and her fortune searching for "A Girl Named Mary," her little daughter. Fifteen years previous to the opening of the play, Marise had decided to leave her husband because of his cruelty. Upon returning from a visit to her father, she discovered that the husband had left the house and that her baby and its nurse were missing. The news of a railroad wreck, in which Jaffrey was killed closed all avenues of information as to the whereabouts of the

child. Her life ever since has been spent in fruitless search.

Mary Healy, played by Marguerite Clark, is a young stenographer whom Mrs. Jaffrey has befriended, and who is sorry for the loneliness of the older woman's life. The girl is a cheerful, radiant, lovable little body, the idol alike of her supposed mother and of Henry Martin, foreman of a factory and Mary's "steady."

She sends to Mrs. Jaffrey a certain Mary Laguna, an unfortunate foundling, thinking that she might prove to be the missing daughter, but the fact of the two cases do not agree, and although her loneliness increases, Mrs. Jaffrey has some cause to be thankful that her child had not sunk to the depths of the poor waif.

It soon develops, through a resemblance noticed by Marise, between the little stenographer and her own mother, that Mrs. Healy is not really Mary's mother, but that the child has been left to her care. Clothes that the baby wore prove beyond a doubt that Mary Healy is in reality Marise Jaffrey's child, and the rest of the story is taken up with the struggle in Mary's mind between her love for her adopted mother and her feeling of obligation toward Mrs. Jaffrey, whose affectionate advances she steadily repulses. She finally comes to the conclusion that she can love both women and anger neither, because her marriage to Henry Martin, whom she loves, will settle the question of her future home.

Mrs. Jaffrey's search is at last successful, she has heard her daughter call her "Mother," and she then turns her attention to one Hugh Le Baron, played by Charles Clary, a devoted lover who has waited for her all through the fifteen years of her anxiety.

Program and Exploitation Catchlines:

Wholesome Comedy Drama with Marguerite Clark as the Star.

Two Mothers—Which Did She Choose? The rich Aristocrat or the Poor, Humble One. See "A Girl Named Mary" for the Answer.

See the Surprising Thing That Marguerite Clark Does When It Comes Time to Choose a Mother in "A Girl Named Mary."

Exploitation Angles: Bear down hard on the star, but make use of the many chances the title offers. Give a matinee for girls named Mary if your afternoon business is light; or offer half price at any matinee. A good teaser would read "Is Your Name Mary? Read this space." Run for a couple of days, and then fill in with the details. Offer a five dollar gold piece to any child born on the day your run opens, who is to be named Mary. This will work only in the smaller places, but it will work strongly.

"Nothing But the Truth"

Taylor Holmes Production Released by Metro Contains Good Entertainment.

Reviewed by Edward Weitzel.

THE Frederic S. Isham novel, "Nothing But the Truth," which James Montgomery fashioned into a lively farce for William Collier, has been turned into a moving picture, with Taylor Holmes as the unfortunate chap who is forced to tell nothing but the truth for five days. In adapting the story to the screen, David Kirkland, who also directed the picture, has been obliged to drop most of the "gag" lines inserted by the witty and resourceful Collier and invent situations to take their place. These situations are not often of a novel nature, and the picture lacks the lively touch-and-go of the stage farce. Judged solely on its own merits, it contains considerable good entertainment and should satisfy the average screen patron.

The production has had the benefit of a capable cast. Taylor Holmes plays the truth telling hero, with the breezy sense of humor the part requires. He receives his principal support from Elsie Mackaye, Marcelle Carroll, Ben Hendricks, Charles Craig, Ned A. Sparks and Colin Campbell. The production has handsome settings.

Cast.

Robert Bennett .....Taylor Holmes
Gwendolyn Gerald .....Elsie Mackaye
The Monocle Man.....Ned A. Sparks
Dolly .....Marcelle Carroll
Commodore Dan .....Ben Hendricks
Mrs. Commoder Dan.....Dan Phillips
The Hammer-thrower ....Radcliffe Steele
Mrs. Clarence .....Elizabeth Garrison
Mr. Clarence .....Charles Craig
Dickie .....Colin Campbell
Mrs. Ralston .....Beth Franklyn

Story by Frederic S. Isham.
Stage Version by James Montgomery.
Adapted and Directed by David Kirkland.

The Story.

Bob Bennett, having made a thirty-thousand dollar bet with three of his friends that he can tell "Nothing But the Truth" for five days, proceeds to stick close to his side of the agreement and thus illustrates what a deal of harm the unalloyed truth can work. On being asked questions by the wives of the other parties to the bet he reveals secret sins of commission charged against the trio of frisky husbands, which puts an end to domestic harmony in the households of all three.

The revengeful trio pursue him for the next five days, intent on stopping his mouth until he is no longer obliged to tell nothing but the truth. They kidnap him from his room in the country estate where most of the scenes are laid and have him locked up in a lunatic asylum. Bob makes his escape, aided by a romantic young thing named Dolly, who is in love with him because she thinks that he is the society crook who is relieving the female guests of the house party of their jewels.

Bob is in love with Gwendolyn Gerald, a handsome heiress who returns his affection, but Bob will not tell her of his love because he believes his father has lost everything and the Bennetts are paupers. It is to help his father that Bob is anxious to win the bet. His truth telling causes a misunderstanding between Gwendolyn and him, and suspicion points strongly in his direction as the enterprising jewel thief. He has a stolen article slipped into his pocket by the real thief, and again Dolly comes to his rescue. When time is up at last, and he can clear himself with his friends, he finds that his father's story about being broke was only a scheme to test him and to bring Gwendolyn and him together. Bob wins the thirty-thousand.

Program and Exploitation Catchlines:

How Long Do You Suppose You Could Go and Tell "Nothing But the Truth?" Taylor Holmes' Limit Was Five Days in This Amusing Farce.

Taylor Holmes Makes a $30,000 Wager That He Can Tell the Truth and "Nothing But the Truth" for Five Days. Does He Succeed? See This Entertaining Comedy Drama for the Answer

Famous Stage Play, "Nothing But the Truth," Adapted to the Screen as an Amusing Picture Starring Taylor Holmes.

Exploitation Angles: Make all you can of Taylor Holmes—and you should make a lot—but also play up the fact that this was one of William Collier's best vehicles. For your general advertising, make the bet the basis for a lot of "What would you do?" talk. You might even advertise for someone who would undertake to tell nothing but the truth for three days, starting this before you advertise the title.

"Marked Men" Not a Reissue

In the January 3 issue of the Moving Picture World there was printed a review of "Marked Men," the splendid Universal adaptation of Peter B. Kyne's great story, in which it was stated that the subject was a reissue. An official of the Universal has requested us to set right the exhibitors on "Marked Men," declaring that, while Universal, several years ago, made a version of this Kyne story, it was not the same as the present one, that while the director of the version now before the exhibitors was Jack Ford, that another officiated in the making of the initial subject. The Universal official quoted expresses the opinion that "Marked Men" is one of his company's best special attractions and calls attention to the statement of several critics, placing the production on a par with the best three pictures of the year.

"The Prince of Avenue A"

James J. Corbett Featured in Amusing Universal Subject Dealing with Ward Politics.

Reviewed by Robert C. McElravy.

A TRIUMPH among unique character stories is this blithe little comedy of ward politics, "The Prince of Avenue A," with James J. Corbett in the leading role. The production "hews to the line" in almost every details and presents a story of genuine life, as humorous as it is realistic. An undercurrent of humor is felt through the number, which rises gradually to a laughable climax.

James J. Corbett appears as the hero, Barry O'Connor, son of an old-time Irish ward boss. The character is one that fits Mr. Corbett's personality very well and he does some exceptionally good acting in the part, playing with effective restraint through most of the scenes. An occasional "ruction" gives him the expected pugilistic opportunities, and these are done in a satisfying way, but it is in the quieter moments that he reaches new heights as an actor. Cora Drew, Richard Cummings, Frederick Vroom and Lydia Yeamons Titus do some good work in the supporting cast.

The pictures of an Irish ward on Avenue A are delightful and reflect credit on the director, Jack Ford. The plot incidents are in keeping with the political theme, and the social events are handled with a pleasing touch. Even the campaign cigar is not forgotten and contributes its share of the smiles. The comedy, as a whole, sets a strong pace for screen stories of this type.

Cast.

Barry O'Connor .....James J. Corbett
Patrick O'Connor ....Richard Cummings
Mary O'Connor .....Cora Drew
Edgar Jones .....Harry Northrup
William Tompkins.....Frederick Vroom
Father O'Toole .....Mark Fenton
Reggie Vanderlip .....George Fisher
Butler .....Johnnie Cooke
Housekeeper .....Lydia Yeamans Titus

Story by Charles E. and Frank T. Davey.
Directed by Jack Ford.

The Story.

Barry O'Connor, in "The Prince of Avenue A," is the son of Patrick O'Connor, a Tammany ward boss of the old school. Barry dresses in "Fifth Avenue" clothes, but is greatly admired in the district for all his swell manners. His father, at the time the story opens, is supporting William Tompkins for mayor. Tompkin's daughter, Mary, is engaged to a society chap named Reggie Vanderlip.

While Patrick O'Connor and Tompkins are in a conference, Mary telephones that a faucet is leaking in their bath room at

home. Barry, who is a plumber by trade, responds to the call and rushes to the Tompkins' home. He fixes the faucet and then invites the supposed maid to attend the Mechanics' ball with him that night. The maid turns out to be Mary Tompkins. She does not go to the ball, but in the course of time forms a friendship with Barry and invites him to one of her swell affairs. Barry attends this, but his rough conduct gets on Mary's nerves and she asks him to leave.

The strained social situation between the O'Connor and Tompkins families make things look bad for the coming election. But Patrick O'Connor gets up another social event, at which Barry and Mary lead the grand march. Incidentally, the old ward boss puts one over on his political enemies and this assures the election of Tompkins. Barry fights valiantly to defend Mary, in a hand-to-hand conflict, and she then discovers she is in love with him.

Program and Exploitation Catchlines:

James J. Corbett Featured in Amusing Story of Ward Politics.

She dismissed Him from the Social Because of His Rough Conduct and He Knew She Did Not Love Him, But at the Next Social Event—For the Great Surprise See "The Prince of Avenue A."

Laughable Story of a Dude Plumber Who Dresses in the Latest Styles—That's James J. Corbett in "The Prince of Avenue A."

Exploitation Angles: Corbett, of course, should be made the feature and a big one. For a secondary angle play up his support, but make it 99 per cent. Corbett. Do most of your advertising with big names in the newspaper, and the threes and 24-sheets. And offer Corbett as an actor and not as a prize-fighter. He really can act, as he has abundantly proven in the past.

"The Blue Bonnet"

Hodkinson Presents, Through Pathe, a Story of Humanitarian Interest Starring Billie Rhodes.

Reviewed by Louis Reeves Harrison.

PORTRAYING with power and insight the kindly character and work of a Salvation lass, "The Blue Bonnett" pictures, meanwhile, a fatalistic drama, the eternal conflict between human temperaments. Very much like the old-fashioned novel in structure, it gives the life story of a girl from her babyhood. She becomes a waif, completely lost to both her parents, her soul weak and limited by unfavorable circumstances. Her lines of life, are however, constantly crossed by her wandering father and gay mother until a dramatic moment is reached in the lives of all three.

Up to this moment, "The Blue Bonnet" is an elaborate piece of screen fiction, with many side issues and numerous characters, the latter admirably typed, but it takes on the guise of true drama during the concluding scenes. Billie Rhodes gives an intelligent interpretation of her role throughout, but she is at her best as the Salvation lass. All of her support is good, but none of it distinctive.

Cast.

Ruth .....Billie Rhodes
Jairus Drake .....Ben Wilson
Martha Drake .....Irene Rich
The Manager .....Stanhope Wheatcroft
Caleb Fry .....William A. Carroll
Danny .....Scott R. Beal
Selma .....Charlotte Merriam
Jan Peterson .....Lloyd Bacon

The Story.

When Ruth Drake comes to wear the Blue Bonnett of a Salvation lassie, she has passed through a varied experience, that of a waif abandoned by a heartless mother after being stolen from a loving father. The mother becomes a vaudeville favorite, while the father wanders in a fruitless search for his child. Once or twice. Ruth comes in contact with her father, neither recognizing the other, and it is she who finally rescues him from complete demoralization, when she gives him work in the Salvation Army. She has had a varied experienced abroad as a nurse and a great favorite with American soldiers, particularly Sidney Haviland, who backed her mother in a theatrical venture, unaware that the latter, under the stage name of Aurora Varney, was related to Ruth

Haviland has had more than one glimpse of Ruth's nobility of heart. He owes her, besides, a debt of gratitude for her kindness to him while he was wounded. He is with her on the street one day when he is approached by Aurora Varney with an attempt at reconciliation, but he repels her coldly. She summons the pretty little Salvation lass to her rooms and frames up a successful charge against the girl. So strong is the evidence against Ruth at the trial that conviction seems certain.

Then enter the elements of a storm that has long been gathering. Aurora is identified as the woman who abandoned her baby long years before. She is trying to prove her own daughter to be a criminal. Terrible are the consequences for the faithless wife and mother, but her final misdeed leaves Ruth in the arms of the loving father, brightening their lives and assuring both the happiness they have long deserved.

Program and Exploitation Catchlines:

Billie Rhodes Starred in Captivating Production Dealing with the Salvation Army.

"The Blue Bonnet" Tells an Interesting Story of the Conflicts Between Human Temperaments.

Exploitation Angles: Play up Miss Rhodes and give emphasis to the fact that this is a Salvation Army story. Work on the popularity of the Army in war work, and you may even find it will pay to offer to donate a portion of your receipts to the local section of the Salvation Army. But also make it plain that this is not propaganda, but a gripping novel of life.

"She Loves and Lies"

Norma Talmadge Has Light Comedy Role in Entertaining Select Release.

Reviewed by Edward Weitzel.

A SHORT story by Wilkie Collins in its original form, "She Loves and Lies" is good entertainment and gives Norma Talmadge a light comedy role which permits her to wear handsome gowns, act with her usual excellent effect and disguise herself as an elderly lady of stately manners during a portion of the picture. Joseph Schenck has produced this Select release with liberality as to supporting company and settings, and the director has carried out his part of the work with commendable skill. As one of the adaptors, Chester Withey has changed the English atmosphere and altered the characters of the story to conform with the New York of today, and the entire picture moves briskly, with occasional glimpses of Washington Square and other well-known localities to give impressions of reality to the scenes.

"She Loves and Lies" is never a strong story, but the star makes the most of several displays of real feeling and, as Marie Callender, presents a type of American girl that is clever enough and good enough to be the wife of any man, no matter how high his station. Some of the devices of the plot will cause the more sophisticated portion of a body of spectators to smile indulgently and to wonder if any person ever was fooled by a wig and a few lines on the face; but the spirit of the tale is wholesome and bright, and there is never a moment when the picture is not enjoyable.

Conway Tearle contrives to be manly in a part which depends more upon personality than on situations. Octavia Brooke, Phillips Tead and Ida Darling are consistently amusing in a trio of character parts.

Cast.

Marie Callender .....Norma Talmadge
Ernest Lismore .....Conway Tearle
Polly Poplar .....Octavia Brooke
Bob Brummell .....Phillips Tead
Carrie Chisholm .....Ida Darling

The Story

Marie Callender, the girl in "She Loves and Lies," who does the things mentioned in the title, is an actress with an ambitious aunt and two lovers. One, named Gordon, is an elderly man of vast wealth; the other is a young chap, with nothing but his nerve to recommend him. Urged on by her aunt and Polly Poplar, an artist friend, Marie becomes engaged to Gordon. While visiting his country home, the house takes fire and Marie is rescued by Ernest Lismore, the handsome young man next door. The exposure on the night of the fire proves fatal to Gordon, but before he dies he leaves everything to Marie provided she marries the man of her choice.

After the death of Gordon, the girl, now living in the millionaire's city home, commences to think seriously of the man who saved her life. Hearing that he is badly in need of money, she disguises herself as a woman of sixty and invites him to the house. When he arrives she tells him she will advance him one hundred thousand dollars if he will marry her. The ceremony is performed, but the couple do not live together as man and wife. Gordon treats Marie with the utmost respect, but is led to believe that he loves another woman, when his wife takes off her wig and grease-paint and fascinates him as June Daye, a young artist who lives in Washington Square.

Gordon is honest about the affair, and goes home and confesses everything to his wife, after she has hastened home also and resumed her disguise. There is a pleasant ending all around, with Polly Poplar and Marie's former admirer pairing off and taking out a marriage license.

Program and Exploitation Catchlines:

"She Loves and Lies" Stars Norma Talmadge in a Light Comedy Role of an Entertaining Story.

Did You Ever See Pretty Norma Talmadge as She Will Look at Sixty? If Not, See "She Loves and Lies"—Taken from the Well-Known Story by Wilkie Collins.

See How "She Loves and Lies" in This Amusing Story of an Actress Who Has Difficulty in Selecting Her Better Half.

Entertaining Story of Love and Romance with Norma Talmadge as the Star.

Exploitation Angles; Let Miss Talmadge carry the burden of sale, telling that this gives her a sprightly little story by a well known author. Dwell on the elderly disguise. If you can use cuts, show a cut of her as the old woman and ask your readers who it is, working up a little excitement about the matter.

"An Adventure in Hearts"

Fantastic Paramount Comedy of Love and Romance, Starring Robert Warwick.

Reviewed by Jane McCloskey.

ROBERT WARWICK is the featured player of "An Adventure in Hearts," adapted by Paramount from Anthony Hope's book, "Captain Dieppe." It is cheerful, spring-time comedy, made up of pretty sentiment, some quick action, a wetter-than-wet rainstorm and the romantic background

of an old Italian castle. Warwick takes the part of a mysterious and gentlemanly soldier-of-fortune, too quick witted to be imposed upon and too venturesome to forego a fling at romance when it is presented in so attractive a form as Helene Chadwick's impersonation of Lucia. Specially to be praised is the local color furnished by Tyrolean peasants and sunny countrysides, which lend a welcome summer note.

The tale itself is light and entertaining, a little threadbare in spots and requiring no particular depth of appreciation, but smiling and optimistic throughout. Walter Long's playing of Sevier, a secret agent, is clever as it can be. His proscribed mannerisms look truly natural, and he has the rare charm of stifling his vanity for the sake of a part. James Cruze, in the character of the cultured, love-sick count of Fieramondi, all of whose culture cannot supply him with a rhyming word to describe "my darling's nose," makes a finished, though laughable picture. The other players are satisfactorily cast.

Cast.

Captain Dieppe .....Robert Warwick
Count Fieramondi .....Juan de la Cruz
Countess Fieramondi. Winifred Greenwood
Lucia Bonavia D'Orano ..Helen Chadwick
Guilamo Sevier .....Walter Long
Paul Sharp .....Howard Gaye

Story by Anthony Hope.
Directed by James Cruze.

The Story.

The hero of "An Adventure in Hearts" is one Captain Dieppe, an "international agent and diplomatic free lance," whose current mission, as the story opens, lies with a small principality in Italy. The Councillors of State conspire to withhold payment for his services until he has delivered to them an important report. Dieppe frustrates their plans, refusing to give up the information until the cash is forthcoming, and departs. At the command of the Minister, he is shadowed by Sevier of the secret service.

Eluding Sevier, Dieppe finds himself in Fieramondi and honors the village with his presence for dinner as the guest of the Count. Matrimonial relations at the castle are so strained that the Count and his bride inhabit different wings of the building, and what more natural than that Dieppe should mistake a midnight vision of loveliness, glimpsed in the halls, for the Countess? In reality, the "vision" is a cousin by marriage, who apparently falls as much in love with the noble hero as he with her. Meantime, the Countess herself is off to Genoa in search of fifty-thousand francs, with which to repay a gambling debt due one Paul Sharpe, who is the unwelcome cause of her domestic misunderstanding.

She returns, unsuccessful, in a driving rainstorm, but matters are straightened out to perfection, when Dieppe, keeping an appointment with Sharpe, whom he has previously insulted, fights him, steals the incriminating I. O. U.'s and opens the way to a reconciliation between husband and wife. All this he does in a most laudable self-effacing spirit, thinking he is sacrificing his own love. But he discovers the error in identity, is rejoiced that Lucia is but an unmarried cousin, high-handedly obtains his money from Sevier, and the play ends with some entertaining little by-play, as the gay Captain and his lady go slowly in to dinner.

Program and Exploitation Catchlines:

A Rousing Battle in the Italian Foreign Office—The Great Storm Scenes—See Them in "An Adventure in Hearts," Starring Robert Warwick.

Love—Scandal—Intrigue—Go to Make "An Adventure in Hearts" a Gripping Photoplay.

Robert Warwick Goes in for "An Adventure in Hearts" and Wins in the End.

An Unusual Story of Love and Secret Service with Robert Warwick as the Star.

Exploitation Angles: Play up Warwick, and tell that this is "Captain Dieppe" under another title. Make your appeal to the book lovers, and get the local stores to help. Then work an appeal to those who do not know the book with the high lights of the story, centering upon the efforts of the hero to restore the woman he loves to her supposed husband.

"The Heart of Youth"

Lila Lee Featured in Paramount-Artcraft Picture Especially Pleasing to Youthful Audiences.

Reviewed by Margaret I. MacDonald.

LILA LEE is well suited to the role of Josephine Darchat, which she plays in the Paramount-Artcraft picture, "The Heart of Youth." The majority of the players in the picture are young, many of them children, and the youthful capers carried to the extreme in the production are bound to excite laughter. A family feud occasioned by the presence of a spring on the edge of joint properties leads to amusing complications in which the love thread is jolted into temporary insensibility. The production takes the form of a comedy-drama, and has a steady flow of interesting action. There is a strong vein of human interest and a pleasing characterization. The production is wholesome, not always faultless in direction; in fact there is a tendency to over-do certain details of the action. It is adapted to the children's matinee as well as to the adult audience.

Cast.

Josephine Darchat.....Lila Lee
Jimmy, her brother.....Buster Irving
Os Whipple.....Charles Ogle
Mitty Whipple.....Fannie Midgley
Calvin Prendergast.....Guy Oliver
Mrs. Prendergast.....Lydia Knott
Russ Prendergast.....Tom Forman
Mildred.....Fay Lemport
Cora.....Gertrude Short
Dickey.....Cameron Coffey
Evie Atherton.....Vera Sisson
Lorenzo.....Lewis Sargent
The Cook.....Sylvia Ashton
The Squire.....Robert Brower
Abner.....Ed Alexander

Story and scenario by Bulah Marie Dix.
Direction by Robert G. Vignola.
Length—4,700 feet.

The Story.

A quarrel between Os Whipple and Calvin Prendergast, who summers with his family on a plot of ground adjoining the Whipple farm, is the pivot about which the action of "The Heart of Youth" centers. A spring on the border line between the two properties is the bone of contention which leads to bitter strife and finally to a reunion of the two families.

The interesting part of the situation lies in the fact that young Russ Prendergast falls in love with pretty Josephine Darchat, and follows the bent of his inclination in spite of family differences. Mrs. Prendergast, yielding to her son's request, invites Josephine to a party at her home. Things run smoothly until one day Russ leaves a note with some flowers for Josephine in the hollow of a tree. The youthful Prendergasts, who have stolen the cook's false hair, displace the flowers and leave the hair in their stead.

The result is disastrous to the peace of the family, and things go from bad to worse, until one day in desperation Josephine changes the course of the water from the spring, and the Prendergast cottage is left without any. Prendergast brings in outside help, and a fierce fight ensues. While the fight is on, the youngest of the Prendergast children falls in the lake. Josephine rescues him and is the means of revealing to the old folks the foolishness of their quarrel.

Program and Exploitation Catchlines:

Vivacious Lila Lee Stars in "The Heart of Youth"—a Story of Young Love That Is Unusually Appealing.

See How Cupid Brought About a Reconciliation Between Two Families Who Possessed Hatred for Each Other.

Lovely Lila Lee Starred in "The Heart of Youth"—Romantic Comedy Drama of Many Laughs and Thrills with the Rugged Mountain Scenery as the Background.

Exploitation Angles: Play up Miss Lee and the "kid" element. Make youth the keynote of all your advertising. Appeal to the man who wants to get back to boyhood days and you will have worked the strongest appeal.

"Go West, Young Woman"

Christie Comedy Is Funny and Spirited.

Reviewed by Edward Weitzel.

FAY TINCHER is the star player of the Christie comedy, "Go West, Young Woman." Much of the business is not particularly novel, but the idea underlying the plot is capital, and the director keeps things moving at a lively rate. Spirited acting by the entire cast and a good "surprise" finish heap up the measure of the picture's entertaining qualities.

The mayor of a town out in Texas receives word that his niece from the East is about to pay him a visit. The young woman is shown on the train, then landing in the town. Here she finds that the place is literally going to the dogs. The sheriff cannot keep order, and a bandit is in the habit of riding into town and robbing it whenever he takes the notion. Her uncle is about to lose his office, and matters are in a bad way for him. Determined to help him out of his troubles, the girl has the mayor appoint her sheriff. With the help of a female police force, she starts a reform administration which amounts to a moral whirlwind. The bandit is captured after a terrific fight, and the girl herself, finding the the ex-sheriff is in league with the robber, goes gunning for him. She wakes up in the middle of a lively shooting match, to find herself still on the train. Apprehension of what the town may be like has caused her bad dream. Met at the station by her uncle, she discovers that the place is as quiet and well behaved as a New England village.

Fay Tincher puts jump and ginger and many comedy touches into her part and turns it into a good natured satire on the ambition of the woman of today to tackle any job once the exclusive property of mere man. There are laughs aplenty in "Go West, Young Woman."

"The Log of the U-35"

C. B. Price Co., Inc., Exhibits Authentic Film Illustration of German Barbarism.

Reviewed by Margaret I. MacDonald.

NO more convincing evidence of the truth of German barbarism could be found than that exhibited in the two-reel film "The Log of the U-35," which is being handled by the C. B. Price Company, Inc. It displays 1,600 feet of submarine crime, the actual destruction and sinking of ships of the Allies plying to and fro in mid-ocean with supplies of various sorts. From one hundred vessels sunk by the U-35, six lone prisoners pacing its decks are the only living evidence of the ship's crews.

The film, clearly photographed, represents a painstaking effort on the part of the photographic section of the German Naval Department, to preserve, for the Imperail archives, authentic records of glorified atrocities mistaken by the "all highest" for deeds of bravery. It includes close-up views of a German officer bearing a French name, whose father captured in the Franco-Prussian war, married a German woman, and the crew apparently happily engaged in the business of submarine murder. All the views, in fact, are taken at close range, and show the actual details of setting out to obey the order of Von Tirpitz, the preparing of the guns, the stealing of water and supplies from the merchant ships, the wanton sinking of each in turn, to the number of six or eight, the taking prisoner of officers and the leaving of the crews to their fate. Actual scenes of bombing and torpedoing ships, and sometimes the explosion of a boiler as a vessel goes down are among the appalling sights to be seen in this film, which was captured by an allied officer who was a prisoner in Germany.

"Germany in 1920"

Series of Views Brought from Germany by Fox News Cameraman Showing Rehabilitation of Conquered Country.

Reviewed by Margaret I. MacDonald.

AFTER meeting with many difficulties in trying to make entry into Germany for the purpose of obtaining film evidence of conditions as they are in the conquered country, the camermen of the Fox News were able not only to secure some German government films, but also to procure scenes of the rehabilitation of Germany first hand.

The film measures 2,000 feet, and includes official records of the Austrian as well as of the German government, released now for the first time. There are scenes in Coblenz, Cologne, Leipsic and Berlin. Views on the storied Rhine, looking north from the bridge which was destroyed by the Germans, and rebuilt on pontoons by the Americans, and from the fortress of Ehrenbreitstein overlooking the river and known as the "Gibraltar of Germany," are due for good American applause when "Old Glory" is seen flying from the top of the fortress.

Hindenburg in civilian clothes, looking much the worse for wear, and as a sub-title happily quotes, "wearing in his head a gray hair for every American soldier that crossed the ocean." One of the grim comedy touches in connection with the Germany of the old regime shows the ex-kaiser handing out iron crosses like so many lozenges. The crown prince also figures in a couple of scenes of the picture.

In striking contrast to the rulers of the old Germany is President Ebert with his wife and sons, Herr Bauer, president of the Board of Ministers, and Herr Noske, Minister of War, are also present.

The most important feature of the picture is the knowledge which it gives us of Germany's haste to get herself together again, and also of the apparent necessity for very young men, mere boys, entering the trades. The cameraman has snapped views of boys tilling the fields, making gardens, mending and making shoes, shoeing horses and employed at various unchildlike labors. The extensions of the Berlin subway, and the enthusiasm exhibited over a produce fair in Leipsic are among the warning which the picture holds for those who are inclined to be too sanguine.

Athletic tendencies of German girls are illustrated in scenes showing them swimming and at work on the trapeze and at the bar. A scene showing 10,000 German school children simultaneously taking calisthenics is not surprising but interesting.

COMMENTS

ALL FOR THE DOUGH BAG (Rainbow), Feb. 3.—A good two-reel comic, by J. A. Howe, featuring Phil Dunham, Bartine Barkette and others. Some of the small business in this is decidedly funny and novel as well. A thief with a grip filled with money furnishes a number of amusing complications. The subject is a good one of the knockabout sort.

SCREEN MAGAZINE, NO. 44 (Universal).—Contains some vivid photographs of the moon, taken through the great Hooker telescope at Mt. Wilson observatory. Further double-action animated drawings of Cinema Luke, a new and humorous method of serving meals on a revolving table top, and other features are included.

THE BETRAYAL (Pathe).—Chapter 7 of "The Black Secret." This serial continues to make unusual claims upon the interest. One of the best features is the complex character of Vaux, who turns some new tricks in this instalment. The number closes with Evelyn and McKay arriving at the forest of Les Errues by the use of an aeroplane and parachutes. The illusion is good and they meet a warm reception behind the German lines.

THE COUNTERFEIT TRAIL (Universal).—A two-reel subject, written by Dorothy Rochfort, with Magda Lane and Robert Burns in the leading roles. The scenes are laid in the West and the plot concerns the round-up of a counterfeiter. The latter manages to throw suspicion temporarily on the hero, but he is cleared in the end. This contains considerable hand-to-hand fighting and is good in action.

THE MIGHT OF LOVE (Universal Jewel).—A two-reel number, made by the Stage Women's War Relief. This features Mabel Taliaferro as the heroine, a part which she appears in to advantage, screening to excellent effect. The story is one of a light, agreeable sort, not particularly strong as to plot, but entertaining. Others appearing are Rob Wagner, Mrs. Russ Wytal, Lucia Moore and Margaret Leslie.

HIS LUCKY BLUNDER (Universal).—A one-reel comedy of average quality. The action centers about a married woman's birthday and some jewels stolen from her by a pair of crooks. The husband recovers the jewels by accident, but claims credit with his wife for being very shrewd. The number is only fairly entertaining.

THE SPEAKEASY (Sennett).—With the question of an up-to-date subject before him, Mack Sennett has filmed the humors of Prohibition and filled his picture with the comic difficulties encountered by the proprietor of a small hotel when he tries to run a "speakeasy" in the cellar. Charlie Murray plays the landlord and is aided by several of the leading members of the Sennett fun makers. The comedy is up to the Sennett average.

RED HOT HOTTENTOTS (Rolin-Pathe).—A "Snub" Pollard comedy, one of the best in which he has appeared. This opens with rivalry over a girl in this country and then moves to the heart of Africa, where the principals get into difficulties with man-eating cannibals. The number is amusing and should have a particular appeal to children.

FOX NEWS, NO. 25.—Some truly remarkable pictures taken from an aeroplane driven by Bertram E. Moisant are the strong feature of this. Looping the loop, tail spinning and other stunts of the plane serve to turn the earth over and over in a marvelous way. Only "seeing is believing" in such pictures as this. The number contains various other good features.

THE PURPLE DAGGER (Hallmark).—The second episode of "The Trail of the Octopus" rivals the first in the quality of its thrills. The openinfg of the episode shows Carter Holmes rescuing Ruth Stanhope in the Temple of the Devil Worshippers. After an apparently successful struggle with members of the Sacred Twelve, they find themselves pre-

THE STOLEN PICTURE (Pathe).—Episode No. 4 of "The Adventures of Ruth." In this number Ruth acts as maid at a reception and recovers in a clever manner a painting which had been stolen from an artist. She again finds herself in a clash with "The Thirteen" and the Hound threatens vengeance for her interference with their plans. The scenes are highly colored and the settings much superior to the average serial. The action is good but requires close watching as Ruth takes up the various tasks laid out for her.

WHY GO HOME? (Rolin-Pathe).—A "Snub" Pollard comic, in which Snub plays the role of a sporty judge who makes a specailty of "divorce and burglary" cases. He visits a cabaret and is having a high time when his wife appears. There are many knockabout scenes of the conventional sort, some of which will bring laughs. As a whole the subject is one of about average strength.

THE DEATH STUDIO (Pathe).—Chapter 11 of "The Black Secret." Despite the trick of the spies to bring Evelyn and Kay together in deadly combat, both escape serious injury. They then go to a studio, at 26 Stuart Place, where they discover a German spy searching for information about the great secret. He has killed the artist living in the studio. Vaux turns up and there are a number of exciting occurrences in a general effort to get a certain bit of paper containing valuable information.

THE JAY BIRD (Western), Jan. 10.—A two-reel subject, featuring Hoot Gibson and Josphine Hill. This has a fine comedy plot and makes an unusually good number. The country bank scenes are especially funny and quite true to life. The hero makes good with the bank president, by preventing a robbery and thus wins the daughter's hand in marriage.

IN THE SOUP (Okeh).—A Chris Rub comic, featuring Chris in his Swedish character. He woos the daughter of an old African lion hunter, who insists that his daughter can only marry a brave hunter. Chris, after many mishaps, catches a live lion in a barrel. This is an amusing subject of the elemental sort and should delight children in particular.

CAUGHT IN THE END (Star Comedy).—A typical Lyons and Moran comedy, featuring Eddie and Lee as a couple of gay deceivers. Each pretends to be ill in order to remain away from a lecture which is attended by their wives. The latter return to find the husbands playing poker with friends. The usual amusing complications follow.

THE DUNGEON OF DESPAIR (Universal), Feb. 16.—This Chapter, No. 8, of "The Lion Man," opens with a real thrill, when Jim, in a high powered auto, rescues Stella from the end of the moving train. The scenes in Wang's Chinese den are also done in good melodramatic style, and the number closes with Stella and Jim in danger of drowning in a dungeon room which is slowly filling with water.

SOLD INTO SLAVERY, (Universal), Feb. 23.—Chapter 9 of "The Lion Man." Stella and Jim are rescued from drowning in the dugeon room by the sudden appearance of the Lion Man. They emerge from the cave by means of rope ladders. But Wang once more captures Stella and plans to sell her to a Chinese slave dealer. Jim in the meantime is leading a band of cowboys in an effort to capture Wang. The number is full of lively action.

band of cowboys in an effort to capture Wang. The number is full of lively action.

"A LADY'S TAILOR" (Sennett-Paramount). The popularity of Mack Sennett farces will be enhanced by "A Lady's Tailor," though it is a departure from the customary thing in some respects, an artistic departure in its way during the opening scenes. Ford Sterling gives a Fashion Revue to a small and delighted audience, in which he deftly wraps and unwraps some ladies of symmetrical outlines. When the unwrapping promises startling disclosures there is much craning of necks and excitement among the male spectators at the Revue. Some of these effects are the same on those who watch the presentation of the farce. Thereafter is the usual mixup of jealous wives and husbands with an athletic mother-in-law in lively evidence.

FOX NEWS, NO. 21.—This interesting number presents a diversified collection of topics in pictorial form. The opening feature shows devastating floods in southern towns and Red Cross relief work. On the trail of Carlisle, the train robber, is also a good subject and there are many others.

MUTT AND JEFF'S NOOZE WEEKLY (Fox).—Here is a laughable animated subject, featuring Mutt and Jeff in the act of projecting a burlesque news pictorial. They also appear in the various scenes. The unveiling of a statue, and the fight with the India Rubber Kid are typically amusing.

THE GANGSTER'S VENGEANCE (Universal), Instalment No. 14 of "The Midnight Man."—A characteristic chapter of this melodramatic serial. Nell and Jim escape from the house in which they were captives by way of the roof. Later they plunge in an automobile into an excavation, and the final events take place in a packing house, where Jim is suspended at the close over a blazing furnace. The name and products of the Cudahy Packing Company appear quite prominently at times in this number.

WHIRLED TO DESTRUCTION (Universal), Chapter 15 of "The Midnight Man."—Some special mechanical devices contribute a number of genuine melodramatic thrills to this instalment. Jim is saved by Nell from the burning pit, only to be trapped later in a small cage, with descending spears threatening his life. Later he takes a dizzying ride on an electric fly wheel. This and other recent numbers have held up the interest in the serial very well.

HURLED FROM THE HEIGHTS (Universal), Chapter 16 of "The Midnight Man."—This sees the further efforts of John Gilmore and Morgan to get the mystery ring away from Jim. The latter plays the part of a lighthouse helper on Luna Point, which makes a picturesque setting for the stirring action. Jim is hurled from the lighthouse tower at the close.

THE CAVE OF DESTRUCTION (Universal), Chapter No. 17 of "The Midnight Man."—This takes an unusually interesting turn, picturing the opening of the mysterious ring, which discloses where the secret wealth is hidden. John Gilmore and another lose their lives when opening the steel door at th cave's mouth. Jim and Nell enter the cave only to find themselves in danger from a fire and explosion.

TOUGH LUCK, (Rolin-Pathe).—A comic number, featuring "Snub" Pollard and a large cast. This gets a good running start and the action continues without abatement till the end. The idea is a funny one; Snub and his girl break a mirror, walk under a ladder, a black cat crosses their path, and they meet a cross eyed man. Some amusing misadventures follow.

THE STRIKE OF A RATTLER, (Tempest Cody Series).—A strong two-reel Western, in which Tempest Cody decides suddenly to purchase a beautiful ranch property. She is badly swindled by "The Rattler" and his friends. The real owner appears, after the alleged sale and helps Tempest recover the money. This has a unique plot and contains splendid scenic effects.

SHE'S EVERYWHERE, (Universal).—A two-reel number of The Stage Woman's War Relief series. Montague Love and Enid Markey play the leading roles. The plot is a clever one, and concerns a nervous business man who is pursued by what he thinks are visions of the same girl in many places. The latter turns out to be an authoress who changes jobs frequently in order to get literary material. The number is a very entertaining one.

THE BETRAYAL (Pathe).—Chapter 7 of "The Black Secret." This serial continues to make unusual claims upon the interest. One of the best features is the complex character of Vaux, who turns some new tricks in this instalment. The number closes with Evelyn and McKay arriving at the forest of Les Errues by the use of an aeroplane and parachutes. The illusion is good and they meet a warm reception behind the German lines.

THE ROPE OF DEATH, (Universal).—Episode No. 2 of "The Lion Man." Kathleen O'Connell, who plays the heroine, begins getting into her best stride in this number, which is a very good one for serial purposes. The events of the number, which are full of exciting action. Stella dresses in boys' clothes in order to turn some interesting tricks on the conspirators.

THE KIDNAPPERS, (Universal).—Episode No. 3 of "The Lion Man." This gets into full swing and makes a strong serial instalment. It pictures the coming of Stella to a Western town, where she meets Jack Westcott, who has been slated to be killed by Enright and his gang. The two have many adventures in this number, which includes many riding and fighting scenes of a stirring sort, and some splendid scenic effects.

Additional Film Reviews

Reprinted from Bulletins

THE MYSTERY OF THE YELLOW ROOM (Realart).—An Emile Chautard feature produced by Mayflower and derived from a widely-read mystery novel by Gaston Leroux. This interesting detective story has an unexpected ending. It is visualized capably. The mystery relates to a murderous attack on a girl in the Yellow Room. Her cries call her father to the only door locked on her side. When he finally breaks in and finds her nearly dead her assailant has escaped, though the only window is heavily barred and there are no exits. A good attraction and calculated to hold the spectator's attention closely.—HARRISON.

MAKING GOOD WITH MOTHER (Lawrence Grossmith).—A short and amusing comedy of the Grossmith type, with the lead in the role of a stupid, good-natured and wealthy young man on a weed-end visit to the family of his finance. He is popular in spite of his absent-mindedness and mishaps, but he gets into a predicament by retiring early in the wrong bedroom, that of a young society vamp. The story follows the negligee idea now in vogue in Broadway stage comedies.—HARRISON.

BULLIN' THE BULLSHEVIKI (Eff and Eff).—There is every evidence that no expense has been spared in the making of the four-part burlesque, "Bullin' the Bullsheviki." Frank P. Donovan has written and directed the production; and while he has made a commendable effort to convert his theme into an amusing burlesque, he occasionally fails to arrive at the intended comedy. Marguerite Clayton is the featured member of the cast She appears on the scene in the town of Killemoff wearing a suave smile but hiding a ferocious determination to steal from Troitsky certain important papers. The average audience would find many things in this production highly amusing.—MacDONALD.

PRETZEL FARMING (Fox).—A Mutt and Jeff Animated, depicting one of Bud Fisher's whimsical ideas. The two raise pretzel bushes, which are irrigated with 2.75 per cent. beer and produce enormous crops. This is very funny.—McELRAVY.

THE ARIZONA CAT CLAW (World).—A five-reel western story of the cattle country, featuring Edythe Sterling, Leo Maloney, William Quinn and others. Cattle stealing is one feature of the production, which is not very strong in continuity, but contains some entertaining melodraatic moments. The number resembles a serial in construction and its chief strength is found in various entertaining stunts and some unusually good scenic effects. A touch of heart interest is woven into the number by the betrayal of a girl named Amelia Young by a mining engineer. The latter is forced to marry the girl at the point of a gun. The production as a whole is one of average strength.—McELRAVY.

THE WOLF PACK (Pathe).—October 19.—Episode No. 12 of "The Great Gamble." This shows more of Nell's adventures in passing herself off as Aline and then pictures the trials of Aline and Ralph.—McELRAVY.

THE HEART OF THE JUNGLE (Paul J. Rainey).—For real thrills this one-reel picture of big game hunting in Africa beats the best melodrama. A lion hunt with the king of beasts shot within twelve feet of the camera is the final stunt.—WEITZEL.

THE BROKEN BUTTERFLY (Robertson-Cole).—A Maurice Tourneur production featuring Lew Cody, with Pauline Stark in the feminine lead. The picture is excessively beautiful as regards settings, photography and the individual work of some members of the cast, including Pauline Stark and Mary Alden. Lew Cody is not well suited to the role of the composer in love with the simple country girl. The character is a poorly balanced one, and is therefore a thankless one to play.—MacDONALD.

THE MOONSHINE TRAIL (Pathe).—A six-part production by J. Stuart Blackton and Stanley Olmsted. Sylvia Bremer and Robert Gordon head a large cast, many of whom play interesting character roles. The story deals throughout with the havoc wrought by strong drink on the human family. The first pictures are taken in the Kentucky mountains, showing the destruction of a still and the death of the father and the two sons operating it. The mother and daughter of the still owner then come to New York, and drink plays a strong part in the latter's love affair. The production as a whole abounds in powerful scenes of a compelling, though frequently unpleasant nature, softened by the influence of love and occasional touches of real humor. It grips the interest well and has a certain timeliness that is not to be overlooked.—McELRAVY.

THE STREAM OF LIFE (Plymouth).—"The Stream of Life" is a religious conception carefully thought out and well made. It has a powerful appeal for the average spectator, for the reason that its play is principally on the emotional side. It tells the story of man from his childhood to his death, showing him first in the simple country life under the influence of an ideal mother. When he reaches the ag of manhood, he longs to better himself, and begs to be allowed to go to the city, where he becomes in time a successful business man with a wife and child. The mother, left alone on the farm by the death of her husband, comes to visit them. During the period of the visit, the son's child dies. Through this incident both the son, who has long been estranged from the church, and also his wife, renounce the gay life to which they have been accustomed and spend the remainder of their lives in trying to make others happy.—MacDONALD.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. Volume number is also shown where information was published in previous volumes.

FOX FILM CORPORATION

Should a Husband Forgive? Vol. 42; P-1191.

WILLIAM FARNUM SERIES.

Wings of the Morning. Vol. 42; P-672.
Heart Strings (William Farnum—Six Parts). Vol. 43; P-299.
The Adventurer

TOM MIX SERIES.

The Feud. Vol. 42; P-1008.
The Cyclone.
The Daredevil.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russell). Vol. 43; P-296.
The Devil's Riddle (Gladys Brockwell).
The Shark (George Walsh).
Shod With Fire (William Russell).
Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray and Elinor Fair). Vol. 43; P-296.
Her Elephant Man (Shirley Mason)
The Hell Ship (Madlaine Traverse)

SUNSHINE COMEDIES.

Chicken a la Cabaret.
Hungry Lions and Tender Hearts.
Sheriff Nell's Comeback.

MUTT AND JEFF.

Cutting Out His Nonsense. Vol. 42; P-1191.
For Bitten or for Verse.
He Ain't Done Right by Our Nell.

FAMOUS PLAYERS-LASKY

The Miracle Man (George Loane Tucker).
The Hayseed (Roscoe Arbuckle).
The Teeth of the Tiger. Vol. 42; P-857.
In Mizzoura. Vol. 42; P1192.
The Miracle of Love (Cosmopolitan). Vol. 43; P-146.
Dec. 7—An Adventure in Hearts (Robert Warwick).
Victory (Maurice Tourneur Production). Vol. 42; P-672.
More Deadly Than the Male (Ethel Clayton). Vol. 42; P-1101.
Dec. 14—The Cinema Murder (Cosmopolitan).
Behind the Door (Hobart Bosworth). Vol. 43; P-300.
Dec. 14—Speed (Al St. John—Two Reels).
Dec. 14—A Scenic Classic (Burton Holmes—One Reel).
Dec. 14—Paramount Magazine.
Dec. 14—Down the Strand in London—Burlingham—One Reel).
Dec. 21—His Wife's Friend (Dorothy Dalton).
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid).
Dec. 21—A Girl Named Mary (Marguerite Clark).
Dec. 21—Love, Honor and Behave (Sennett—Two Reels).
Dec. 21—Those Distant Cousins (Briggs—One Reel).
Dec. 21—In Brittany (Burton Holmes—One Reel).
Dec. 21—Paramount Magazine.
Dec. 21—From a Piscatorial Angle (Nature Pictures).
Wanted—A Husband (Billie Burke). Vol. 42; P-1187.
Red Hot Dollars (Charles Ray). Vol. 43; P-296.
Everywoman (Super-Special—All Star Cast). Vol. 42; P-1190.
Dec. 28—Too Good to be True (Ernest Truex—Two Reels).
Dec. 28—Housecleaning (Briggs — One Reel).
Dec. 28—King Rama at the Royal Wat (Burton Holmes—One Reel).
Dec. 28—Paramount Magazine.
Dec. 28—Winter Sports at St. Moritz (Burlingham—One Reel).
Jan. 4—The Woman in the Suit Case (Enid Bennett).
Jan. 4—Too Much Johnson (Bryant Washburn).
Jan. 4—The Thirteenth Commandment (Ethel Clayton).
Jan. 11—Sand (Wm. S. Hart).
Jan. 11—On With the Dance (Special).
Jan. 18—Mary Ellen Comes to Town (Dorothy Gish).
Jan. 18—Huck Finn (Special).
Jan. 18—The Tree of Knowledge (Robert Warwick).
Jan. 25—What's Your Husband Doing? (McLean & May).
Jan. 25—Dangerous Hours (Ince Super Special).

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 42; P-1014.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 42; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
Oct. 19—Why Divorce? (De Haven—Two Parts). Vol. 42; P-1014.
The Gay Lord Quex (Tom Moore). Vol. 43; P-147.
Jubilo (Will Rogers). Vol. 42; P-1007.
The Loves of Letty (Pauline Frederick).
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes).
A Misfit Earl (Betswood-Louis Bennison).
Toby's Bow (Tom Moore). Vol. 42; P-1189.
Pinto (Mabel Normand).
Water, Water Everywhere (Will Rogers).
The Silver Horde (Rex Beach Production).
The Palliser Case (Pauline Frederick).
The Blooming Angel (Madge Kennedy).
Duds (Tom Moore).
Moving Day (Mr. and Mrs. Carter DeHaven—Two Reels).
A Much Needed Rest ("Smiling Bill" Parsons—Two Reels).
The Little Dears (Mr. and Mrs. Carter DeHaven—Two Reels).

BRAY PICTOGRAPHS.

In Far Away New Zealand and Other Subjects.
Uri Pottery Makers of the Caribbeans and Other Subjects.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

Islands of the St. Lawrence.
Cutting Up.
The Story of Zinc.
"Meat" Again.
Eventide.

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297.
The Westerners (Hampton Production).

ZANE GREY PICTURES, Inc.

The Desert of Wheat (Six Parts—Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts).

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Parts).

ARTCO PRODUCTIONS.

The Capitol (Leah Baird—Six Parts)). Vol. 43; P-149.
Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.

The Joyous Liar (J. Warren Kerrigan). Vol. 42; P-1011.
The Lord Loves the Irish (J. Warren Kerrigan). Vol. 42; P-1011.

PATHE EXCHANGE, INC.

Releases for Week of December 7.

Brothers Divided (Frank Keenan). Vol. 42; P-672.
No. 7 of Bound and Gagged.
No. 5 of The Black Secret. Vol. 42; P-857.
How Dry I am (Harry Pollard—One Reel). Vol. 42; P-857.

Releases for Week of December 14.

The A-B-C of Love (Mae Murray—Six Parts). Vol. 42; P-855.
No. 8 of Bound and Gagged.
No. 6 of The Black Secret. Vol. 42; P-1012.
Looking for Trouble (Harry Pollard—One Reel). Vol. 42; P-1012.

Releases for Week of December 21.

The Prince and Betty (William Desmond and Mary Thurman). Vol. 42, P-1010.
No. 9 of Bound and Gagged (A Homeless Prince).
No. 7 of The Black Secret (The Betrayal).
Tough Luck (Harry Pollard—One Reel).
From Hand to Mouth (Harold Lloyd and Mildred Davis—Two Parts). Vol. 42; P-2026.

Releases for the Week of Dec. 28.

Hopely Takes the Liberty (No. 10 of Bound and Gagged).
A Crippled Hand (No. 8 of The Black Secret).
The False Countess (No. 1 of The Adventures of Ruth).
From Hand to Mouth (Harold Lloyd and Mildred Davis—Two Parts).
The Floor Below (Harry Pollard—One Reel).

Releases for the Week of Jan. 4.

My Husband's Other Wife (Sylvia Bremer and Robert Gordon—Six Parts).
No. 9 of The Black Secret (Woes of Deceit).
No. 2 of The Adventures of Ruth (Kidnapped).
Red Hot Hottentots (Harry Pollard—One Reel).

Releases for Week of January 11.

Fighting Cressy (Blanche Sweet—Six Reels).
No. 10 of The Black Secret (The Inn of Dread).
No. 3 of The Adventures of Ruth (The Bewitching Spy).
Why Go Home? (Harry Pollard—One Reel).

Releases for Week of January 18.

The Web of Deceit (Dolores Cassinelli—Six Parts). Vol. 43; P-299.
No. 11 of The Black Secret (The Death Studio).
No. 4 of The Adventures of Ruth (The Stolen Picture).
Slippery Slickers (Harry Pollard—One Reel).

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. Volume number is also shown where information was published in previous quarters.

ROBERTSON-COLE

Nov.—The Blue Bandanna (Desmond).
Nov. A Fugitive From Matrimomny. Vol. 42; P-672.
Dec.—Where There's a Will.
Beckoning Roads (Bessie Barriscale). Vol. 43; P-148.
Dec. The Tong Man (Hayakawa). Vol. 42; P-1009.
Dec.—The Golden Hope.
Dec.—The Beloved Cheater (Special).

STRAND COMEDIES.

Nov.—Too Many Bills.
Nov.—Is Your Sweetheart False?

SUPREME COMEDIES.

Dec.—Stuck Out.
Dec.—Are Honeymoons?
Dec.—Their Little Wife.
Jan.—Hearts and Diamonds.
Jan.—Her Nearly Husband.
Jan.—Mollie's Millions.
Jan.—A Four Cylinder Frame-Up.

MARTIN JOHNSON.

Dec.—Through the Isles of the New Hebrides.
Dec.—Home of the Hula Hula.
Jan.—Saving Savages in South Seas.
Jan.—Cruising in the Solomons.
Feb.—Domesticating Wild Men.

ADVENTURE SCENICS.

Dec.—The Home of the Hula Hula.
Dec.—Just Over Yonder.
Dec.—I and the Mountain.
Jan.—The Last Resort.
Jan.—Flaming Ice.
Feb.—Sheep O'Leavenworth.

METRO PICTURES CORP.

Lombardi Ltd. (Bert Lytell). Vol. 42; P-160.
Please Get Married (Viola Dana). Vol. 43; P-1191.
Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63.
The Willow Tree (Viola Dana—Six Parts).
The Right of Way (Bert Lytell—Six Parts).
The Walk-Offs (May Allison—Six Parts).
Stronger Than Death (Nazimova—Parts).
Nothing But the Truth (Taylor Holmes—Six Parts).

HALLMARK PICTURES CORP.

The Trail of the Octopus (Serial).
A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All Star).
High Speed (Edward Earle and Gladys Hulette).
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard).

TRIANGLE

Dec. 7—The Life of Reilly (Ford Sterling-Sennett—Two Parts).
Dec. 14—Betty of Greystone (Dorothy Gish).
Dec. 14—Crashing Through (Ford Sterling-Sennett).
Dec. 21—Keystone Babies (Sennett—Two Parts).
Dec. 28—Fast Trains and Slow Women (Sydney Chaplin-Keystone).
Jan. 4—The Clodhopper (Charles Ray).
A Lunch Room Romance (Mabel Normand—Sennett—One Reel).
Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).

UNIVERSAL FILM MFG. CO.

Releases for Week of December 1.

Under Suspicion (Ora Carew and Forrest Stanley). Vol. 42; P-455.
No. 14 of The Midnight Man.
No. 7 of The Great Radium Mystery. Vol. 42; P-1014.
Tailor Maid (Neva Gerber—One Reel).
A Barnyard Romance (Charlie from the Orient—Two Parts).
The Kid and the Cowboy (Art Record—Western—Two Parts). Vol. 42; P857.

Releases for Week of December 8.

Lasca (Edith Roberts and Frank Mayo). Vol. 42; P-455.
No. 9 of The Great Radium Mystery.
No. 15 of The Midnight Man.
Woes of a Woman (Lyons-Moran—Two Parts).
The Mite of Love (Mabel Taliaferro—Stage Women's War Relief—Two Parts).
A Lucky Dog's Day (Century Wonder Dog—Two Parts).
The Lone Hand (Hoot Gibson—Two Parts). Vol. 42; P-857.

Releases for Week of December 15.

A Gun Fightin' Gentleman (Harry Carey). Vol. 42; P-537.
No. 16 of The Midnight Man.
No. 10 of The Great Radium Mystery.
His Lucky Blunder (George Ovey—One Reel).
The Good Ship Rock 'N Rye (Jimmy Adams—Two Parts).
The Double Hold-Up (Hoot Gibson and Josephine Hill—Western—Two Parts). Vol. 42; P-1022.

Releases for Week of December 22.

No. 17 of The Midnight Man (The Cave of Destruction).
No. 11 of The Great Radium Mystery (Perils of Doom).
In the Good Old Days (Lyons-Moran—Two Reels).
She's Everywhere (Enid Markey and Montagu Love—Stage Women's War Relief—Two Reels).
Weak Hearts and Wild Lions (Jimmy Adams and Lois Nelson—Two Reels).
The Counterfeit Trail (Magda Lane and Edward J. Henessey—Two Reels).

Releases for the Week of Dec. 29.

The Pointing Finger (Mary MacLaren).
Shackled (No. 12 of The Great Radium Mystery).
A Wild Finish (No. 18—Final Episode of The Midnight Man).
The Flames of Hate (No. 1 of The Lion Man).
Seeing Things (Neal Burns—Okeh—One Reel).
The Line Runners (Arnold Gregg and Helen Howard—Western—Two Reels).

RELEASES FOR WEEK OF JAN. 5.

The Day She Paid (Francelia Billington).
No. 13 of The Great Radium Mystery (The Scalding Pit).
No. 2 of The Lion Man (The Rope of Death).
Sweet Patootie (Lyons-Moran—One Reel).
The Inner Ring (William Courtenay—Stage Women's War Relief—Two Reels).
Adam and Eve a la Mode (Rainbow Beauties—Two Reels).
The Jay Bird (Hoot Gibson and Josephine Hill—Western—Two Reels).

Releases for Week of January 12.

The Trifiers (Edith Roberts and David Butler).
No. 14 of The Great Radium Mystery (Hemmed In).
No. 3 of The Lion Man (The Kidnappers).
Some Shimmiers (Lyons-Moran—One Reel).
Bill's Wife (Ben Wilson—Okeh—One Reel).
A Baby Doll Bandit (Jimmy Adams—Jewel—Two Reels).
Naughty Lions and Wild Men (Century—Two Reels).
West is Best (Hoot Gibson and Josephine Hill—Western—Two Reels).

Releases for Week of January 19.

No. 15 of The Great Radium Mystery (The Flaming Arrow).
No. 4 of The Lion Man (A Devilish Device).
The Sweet Dry and Dry (Lyons-Moran—One Reel).
Romeo's Dad (Thomas Wise and Gail Kane—Stage Women's War Relief).
All for the Dough Bag (Rainbow—Two Reels).

VITAGRAPH

The Invisible Hand (Antonio Moreno—15 Episode Serial—Every Week).
The Golden Shower (Gladys Leslie). Vol. 42; P-1188.
The Tower of Jewels (Corinne Griffith). Vol. 43; P-295.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
Pegeen (Bessie Love).
The Vengeance of Durand (Alice Joyce). Vol. 42; P-362.
Dew Drop Inn (Semon Comedy). Vol. 42; P-1014.
The Midnight Ride (Gladys Leslie).
The Fortune Hunter (Earle Williams).
When a Man loves (Earle Williams).
The Sins of the Mothers (Anita Stewart).
The Midnight Bride (Gladys Leslie).
Human Collateral (Corinne Griffith).
The Birth of a Soul (Harry T. Morey).
Slaves of Pride (Alice Joyce—Special—Six Reels).
The Head Waiter (Semon—Two Reels).
The Friendly Call (Julia Swayne Gordon).
Yaps and Yokels (Big V—Two Parts).
Vamps and Variety (Big V—Two Parts).
Mates and Models (Big V—Two Parts).
Squabs and Squabbles (Big V—Two Parts).

BIG V COMEDIES.

Bungs and Bunglers (Big V—James Aubrey).
Rubes and Robbers (Big V—Montgomery and Rock).
Switches and Sweeties (Big V—James Aubrey).
Throbs and Thrills (Big V—Montgomery and Rock).

FIRST NAT'L EXHIBITORS

Back to God's Country (Nell Shipman). Vol. 42; P-1013.
The Thunderbolt (Katherine MacDonald). Vol. 42; P-453.
In Wrong (Jack Pickford).
The Virtuous Vamp (Constance Talmadge). Vol. 42; P-536.
Mind the Paint Girl (Anita Stewart). Vol. 42; P-536.
Heart O' the Hills (Mary Pickford). Vol. 42; P-853.

Current Film Release Dates

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The Beauty Market (Katherine MacDonald).
In Old Kentucky (Anita Stewart). Vol. 43; P-145.
The Greatest Question (D. W. Griffith).
A Daughter of Two Worlds (Norma Talmadge).
The Inferior Sex (Mildred Harris Chaplin).
The Turning Point (Katherine MacDonald).
The River's End (Marshall Neilan).
A Day's Pleasure (Charles Chaplin—Two Reels). Vol. 42; P-1009.
A Twilight Baby (Lehrman Comedy—Four Reels).

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.

Distributed by Select Exchanges.

A Regular Girl (Elsie Janis). Vol. 42; P-454.
The Country Cousin (Elaine Hammerstein). Vol. 42; P-536.
Sealed Hearts (Eugene O'Brien). Vol. 42; P-362.
The Glorious Lady (Olive Thomas).
Piccadilly Jim (Owen Moore).
Out Yonder (Olive Thomas). Vol. 43; P-150.
The Broken Melody (Eugene O'Brien). Vol. 43; P-147.
Sooner or Later (Owen Moore).
Greater Than Fame (Elaine Hammerstein).
The Imp (Elsie Janis).
Footlights and Shadows (Olive Thomas).
His Wife's Money (Eugene O'Brien).
The Woman Game (Elaine Hammerstein).

SELECT PICTURES.

Distributed by Select Exchanges.

The Undercurrent (Guy Empey). Vol. 42; P-536.
Faith of the Strong (Mitchell Lewis).
A Scream in the Night (Special). Vol. 42; P-1192.
Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves and Lies (Norma Talmadge).
Girl of the Sea (Williamson Submarine Production).
Trilby (Clara Kimball Young—Tourneur Reissue).

NATIONAL PICTURES.

Distributed by Select Exchanges.

Jan.—Just a Wife.
Jan.—Blind Youth.

REPUBLIC PICTURES.

Distributed through Republic Exchanges.

Twelve-Ten (Marie Doro). Vol. 43; P-146.
The Blue Pearl (Edith Hallor).
The Amazing Woman (Ruth Clifford).
Prizma Pictures (Nature Color Pictures).
Kinograms (News Reel).

WORLD PICTURES

Oct.—Arizona Catclaw (Edythe Sterling).
Nov. 3—Me and Captain Kidd (Evelyn Greeley).
Nov. 10—The Poison Pen (June Elvidge).
Nov. 17—You Never Know Your Luck (House Peters). Vol. 42; P-454.

REALART PICTURES

Special Features.

Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts).

STAR PRODUCTIONS.

Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

A. H. FISCHER PRODUCTIONS.

The Amazing Lovers (Grace Darling).

SOL LESSER.

Sky Eye. Vol. 43; P-298.

UNITED ARTISTS.

Broken Blossoms (Griffith).
His Majesty the American (Fairbanks). Vol. 42; P-245.
When the Clouds Roll By (Douglas Fairbanks). Vol. 43; P-298.
Pollyanna (Mary Pickford).

GAYETY COMEDIES.

Dark and Cloudy.
Hits and Misses.
Bride and Gloomy.
Love Sick at Sea.

(One Reel)

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.

CHRISTIE FILM COMPANY.

(One Reel)

All Jazzed Up.
Two A. M.
Kidnapping Caroline.
Bobby's Baby.
Settled Out of Court.

(Two Reels)

Nov. A Roman Scandal (Colleen Moore).
Dec. Go West Young Woman (Fay Fincher).
Jan. Save Me, Sadie (Eddie Barry).

CHESTER OUTING PICTURES.

(*One Reel Each.*)

The Fifteen Million. Vol. 42; P-854.
Considering Posey. Vol. 42; P-854.
Temple Bells and Wayside Shrines.
No Coma in Acoma.
The People in White.
Editorial Horseplay.
The Simple Life.
Mr. Outing Gets a Soup Dream.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters).
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.
The Forbidden Woman (Clara Kimball Young).

CAPITAL FILM COMPANY.

(*Two Reels Each*)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

ADOLPH PHILIPP FILM CORPORATION.

(*Musical Film Comedies—Two Parts Each*)

The Midnight Girl.
Oh! Louise!

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Vigilantes (Seven Reels).
"Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
The Wolves of Wall Street.
The Last of the Open Range.
Vigilantes (Seven Reels).
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).

HALL ROOM BOYS COMEDIES.

Dec. 2—The Chicken Hunters.
Dec. 16—Taming the West.
Dec. 30—The Millionaire Paupers.
Jan. 13—Wrong Again.
Jan. 27—Neck and Neck.

BULL'S EYE FILM CORPORATION.

(*Two-Reel Comedies Every Two Weeks Featuring Gale Henry.*)

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This Way Out.
Legends of the Wilderness.

(*Two Reels Each.*)

Billy West Comedies.

Haunted Hearts.
A Scented Romance.
Hot Dogs.
Blue Blood and Bevo.
Bone Dry.
$1,000 Short.
A Rural Romance.

TYRAD PICTURES.

Johnny Dooley Comedies (Two Reels).

FROHMAN AMUSEMENT COMPANY.

Texas Guinan Westerns.
Mack Swain Comedies.
The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthal). Vol. 42; P-245.
Atonement (Grace Davison).
Hidden Code.
Sins of the Children.

Facts and Follies Series.
(*One Reel Each.*)

Baseball and Bloomers.
Back to Nature.
Camping By Proxy
In the Sweet Dry and Dry
My Kingdom for a Meal

S. L. K. SERIAL CORPORATION.

The Fatal Fortune Serial.

D. W. GRIFFITH.

The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

VICTOR KREMER.

Reissue of Chaplin Burlesque on Carmen (Four Reels).
Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
April 1—Reissue of Work (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).
March 1—Reissue of Jitney Elopement (Chaplin—Two Reels).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 42; P-854.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

How Would You Lay Out and Equip This Proposed Picture Theatre?

A SUBSCRIBER to the Moving Picture World who is considering the erection of a new picture theatre sends us a rough sketch of his proposed floor plan and requests that brother exhibitors favor him with any constructive criticism regarding the layout that their experience dictates.

The plan arrived in rather crude form, so we have had it redrawn, adhering to the dimensions given in the original and submit it to our readers, who we invite to tear it apart and reconstruct from the fragments something that they believe to be a better proposition.

Three Stores Provided For

It will be noted by referring to the plan that the house measures eighty-five by one hundred and twenty-five feet. In order to reduce overhead expense three stores are to occupy the frontage. One of these is to be thirty-five and two to be seventeen feet in width. Between the stores is a foyer sixteen feet wide and over this and extending for a short distance into the flanking stores it is planned to have a projection room, nine by eighteen feet with a three-foot motor room on one side and a four-foot rewinding room on the other.

The seating is arranged in twenty-three rows, the twenty-fourth and twenty-fifth rows being merely suggested by a few chairs. Three aisles, each four feet wide, are indicated on the plan and there are four exits provided for on each side of the house.

Our friend evidently proposes to be prepared for personal appearances and the efforts of the local dramatic club, as he has allowed for rather ample stage space. The screen is a trifle over thirty-three feet distance from the first row of seats.

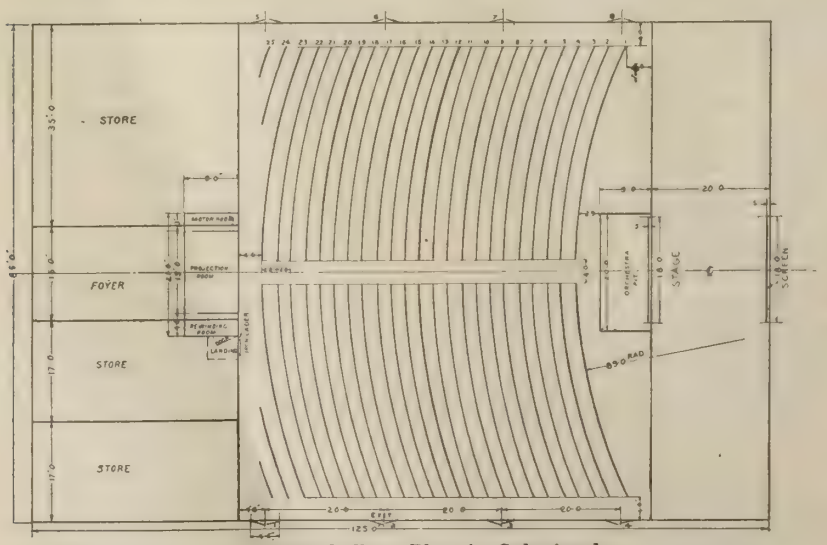
While the engraver's boy was delivering the plan cut, Kinsila, Edward Bernard, you know, the man who wrote "Modern Theatre Construction," drifted in. We showed him the plans and asked him to contribute a few ideas.

Tell Us About It

THIS department exists for the purpose of spreading the glad tidings of anything in the way of equipment, its use or arrangement that makes or saves money for picture theatres or studios.

The door is wide open and the lid entirely absent to any exhibitor, house or studio manager or manufacturer who has a story to tell or a device to describe, the reading of which will tend to increase efficiency in the showing or making of films.

Send photos and diagrams whenever possible and address your communication to "Better Equipment" Department, Moving Picture World.



Ground Floor Plan As Submitted.
What would you suggest as improvements?

Kinsila Contributes.

He said: "Tell him to make his house in amphitheatre form, each succeeding row about five inches above the row in front. This will leave the aisles with an easy ramp, and elevate the last rows enough for him to install the stores underneath the last rows and on a level with the street. This would give him all his seating on the one floor and economize greatly in the construction of the house.

"The lobby of the theatre should be at least about twenty or twenty-five feet wide, with either side or intermediate tunnels ramped into a cross aisle dividing the house in half. This will give him his entire area for seating, with a generous lobby and two shallow stores underneath on the street level. It will also afford ideal sight and projection lines."

We can see the store rent profiteering scheme go blooey if Kinsila gets the job, but as it would certainly make for better interior arrangement there are extenuating circumstances.

Richardson Lays Down the Law.

Kinsila had hardly vanished down the elevator before Richardson hove into sight. We grabbed him with one hand and waved the plans at him with the other. "How about it?" we asked.

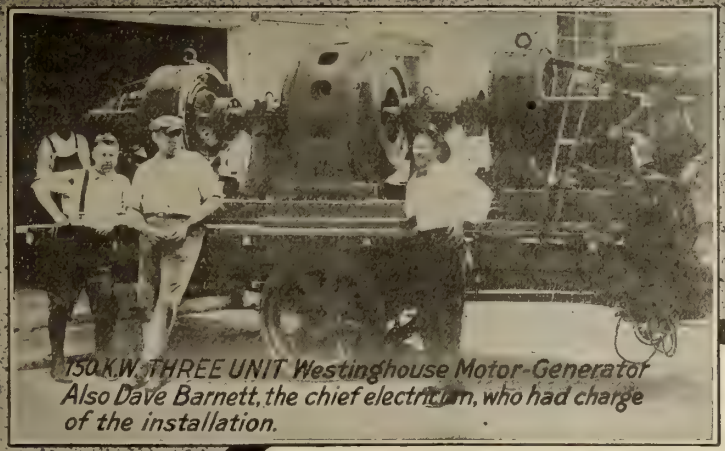
Richardson glanced over the layout until his eye caught the projection room. Then he unlimbered and began shooting. When Richardson gets talking on this subject all speed laws are off, so we hung out a distress signal and the young lady who explains our absence to bill collectors proceeded to catch his conversation with the aid of the late Sir Isaac Pitman. And here it what she caught on the fly:

"As to the front wall of the room, if your inquirer will follow driections as per the handbook he will get the best there is to be had. That same holds good in the entire construction of the room."

(We believe that Richardson would sell handbooks at a missionary meeting. But it's a good book all right and would probably enable the missionaries to give good educational shows to prospective converts. Ed.)

"As to the floor plan, as shown in drawing, would suggest that more space is devoted to the projection room proper than is at all necessary. The extra space does no harm, but why use eighteen feet for that room and allow only three feet for the motor room (presumable motor-generator room), which is too small.

"I would suggest the following change: Add two feet to motor room, making



150 K.W. THREE UNIT Westinghouse Motor-Generator
Also Dave Barnett, the chief electrician, who had charge of the installation.

At the Power Plant of
Clune's Studio at Los Angeles, Calif.
the Equipment is 100%
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Three Unit Motor-Generator

The **three unit** 150 kw. Westinghouse motor-generator illustrated was installed and placed into operation five hours after the above photograph was taken. Undoubtedly quick work, but it is nothing unusual for motion picture studios where ability and efficiency are performing many unusual things.

It is interesting to note that within three months of the time this installation was made, another three-unit 75 kw. Westinghouse motor-generator was ordered. This new equipment is to be operated in parallel on a common bus with the 150 kw. unit.

100% WESTINGHOUSE

It is significant to say that everything in the Clunes plant is WESTINGHOUSE.

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it five feet wide and one foot to the rewinding room, making it four feet wide. This will leave a projection room sixteen feet wide by nine feet, front to back, with a ten-foot ceiling. This is ample, even though a stereopticon and spot be used.

"If your inquirer wants a really efficient room he must have fresh air inlet ducts entering at or near floor line, and in such position that when the air is pulled out of the ceiling vent pipe there will be a circulation of air in all parts of the room. He MUST provide running water, with basin, and should have toilet facilities also.

Walls and Ceilings Black.

The walls and ceiling should be dead black, or a very dark green. No lights should be allowed to burn in the room when projection is in progress, unless observation ports of at least twenty-four inches be provided.

Small observation ports and light in the projection room are prolific causes of poor results, as they make it impractical for the projectionist to have a clear-cut, sharp view of his screen. Large ports and a fairly light room are permissible, but the size must NOT be less than twenty-four inches square, though the ports may be covered with plate glass, in the center of which a hole four to six inches in diameter has been cut, or thin photographic glass may be used without the hole.

"If glass is used it must not be set vertically, but on a slant of about two inches to the foot—the bottom that much further out than the top, to kill the reflection. It must be readily removable, or on hinges, for cleaning.

"But regardless of whether large ports are used and some light allowed, the projection room walls must be black or very dark green. This is to kill the glare which is present with light colored walls.

Two Projectors Suggested.

"As to equipment, I would suggest two projectors, and a spot and stereopticon, if there be use for the latter. A motor generator if the current is A C, a volt and ammeter, located on the front wall of the projection room, where they will be under the eye of the projectionist at all times, and a rewinder geared down so that it will require not less than eight minutes to rewind a thousand feet of film.

"This rewinder should be motor driven and so arranged that the motor will automatically stop the instant the rewinding is done.

"In addition there should be a hand driven rewinder for inspection purposes.

Projection Room Circuit.

"The projection room electric circuit should be not less than a size capable of carrying the full projection room load with five per cent. voltage drop.

"Anything less means waste, which is registered on the meter. The projector outlets should come out of the floor directly behind each machine, and four feet from the front wall."

Having thus expressed himself regarding the projection room, the editor of the Projection Department called attention to the fact that owing to the angle of vision from the sides of the front rows, those seats provided for outside of a line drawn from outer aisle seats in row ten to the outer edge of screen should be eliminated.

What a Heating Man Advises.

Later in the day, we were favored with a call by Henry N. Dix, Jr., of the American Radiator Company's architectural department. We showed him the plans and suggested that he make a few remarks on the subject of a heating plant.

Mr. Dix took the plans back to his office and promptly came across with the following communication:

I would suggest that the boiler room be placed under the stage and not below the stores as is usually done. By doing this the problem of heating is greatly simplified and radiators may be placed on or near the floor in the front of the theatre near the orchestra pit. To do this may require that the theatre be narrowed a few feet in order to allow a coal wagon to pass to the rear through the side alleys. In this case this does not seem a great hardship as the building is now unusually wide.

Suggests Two Boilers.

I would strongly suggest that two boilers be used for heating, each boiler at least 75 per cent. of the size which would be used in case only one boiler was installed. With such an arrangement one boiler alone, by forcing, would be capable of heating the theatre satisfactorily in case the other boiler was broken or otherwise out of use. Where only one boiler is installed, a broken boiler means a complete shut-down of the theatre for several days, during which time many times the cost of the extra boiler is lost in revenue at the box office. Other than this, such an arrangement of twin boilers is much more economical from the fuel standpoint, great economies being affected in the mild days of spring and fall when only one boiler is needed.

Selecting the Boiler.

When selecting the boiler I believe that there are at least four things to bear in mind, namely: First cost, efficiency or economy, nature of care boiler will require and lastly, "water line."

The first three of these are closely related, first cost being the least important. A theatre is built with the idea of making the capital invested pay large dividends; therefore, it seems that if by spending, let us say, several hundred dollars extra on the boiler and heating equipment one can through the increased efficiency or economy of the plant show a saving in fuel and operating cost of at least 20 per cent. on the extra money invested, such an expenditure is well worth while, indeed it would, if necessary, be good business to borrow this extra money at 6 per cent.

The Question of "Water Line."

The question of "water line" is of vital importance in the case being considered because the lower the water line of the boiler the less excavation is necessary for the boiler room. This means a corresponding saving in cost of building construction due to this lesser excavation, and the lesser amount and cost of foundation walls.

As for the location of the radiators, I would suggest that wall radiation be used, the side walls recessed to a depth of five inches in order that this radiation may be set therein and not project into the aisle space.

It is needless to say that a downfeed system is perhaps the most satisfactory for this and the average theatre. By this I mean that the supply piping is run somewheres above the radiators and the return along or below the floor back to the boiler.

For Economy.

In the interest of economy, I have one more suggestion to make, naemly: That there be a separate supply and return main for the radiators to be installed in the stores and offices. By closing the valves on these lines in the boiler room, a large economy of fuel is obtained during such times as the theatre is in use and the stores closed. That is, steam would only be used to heat the theatre and none needlessly wasted by heating closed stores.

On the other hand, there will undoubtedly be times such as mornings when heat is needed in the stores and not in the theatre. The additional cost of such piping would not be prohibitive and the economies obtained would pay handsome dividends on the additional investment.

If anyone, manufacturer or exhibitor, has further suggestions to make, this department is wide open for their reception and publication.

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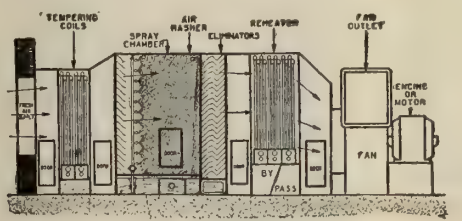

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Nicholas Power Company and Fox Film Join in Great Foreign Trade Drive

THE announcement that the Nicholas Power Company has given the Fox Film Corporation the agency for the sale of Power's Cameragraphs in France, Belgium and Switzerland, is one of the most interesting trade news items that the film industry has received in many years. Not only does this indicate that these two great organizations have consummated an important contract, but also that the Nicholas Power Company has completed its great chain of noted foreign representatives.

Edward Earl.

When Mr. Fox decided to enter the foreign field, one of the first matters considered was the adoption of a projector which would be well known to all foreign exhibitors, and as a result of his investigations, he sought the agency for the Cameragraph.

Spain's King a Power's Patron.

In a number of great international competitive tests Power's Cameragraph has received first honors, so that it is today universally recognized as a projector of the first class.

One of the most exacting and important international tests was made when the Power's projector won out against a great field of competitors at the time the King of Spain purchased the American Power's Cameragraph for the use of the royal family.

The details of the contract were arranged by J. Leo, vice-president of the Fox Film Corporation, and W. C. Smith, general manager of the Nicholas Power Company, and they have made working arrangements which are already showing important practical results.

The Power's Pioneered.

The pioneer period of introducing American motion picture machines in foreign fields was almost exclusively the work of the makers of the Cameragraph, and the fact that today American motion picture machines dominate throughout the world is very largely the result of the aggressive export policy of Edward Earl, president of the Nicholas Power Company.

Typhoon Fan Company Acquires T. R. Wilson

THE former chief of Chicago's Commission on Ventilation, T. R. Wilson, is now in charge of the new offices of the Typhoon Fan Company at 64 West Randolph street, Chicago.

Mr. Wilson was also the test and survey engineer for the Chicago Commission on Ventilation, as practically all the tests and much of the research work of the commission were conducted by him.

The experience acquired during his former activities is now at the disposal of the Typhoon Company's clients.

Comfort Under Averse Conditions.

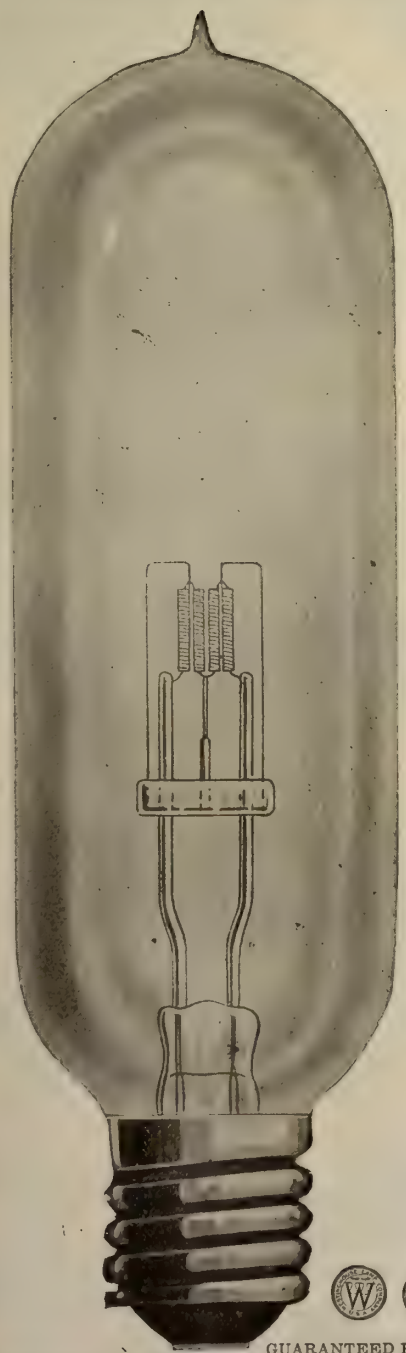
The Typhoon Fan Company is pleased to announce that the principle on which Typhoon cooling is made possible was

William Fox.

demonstrated and proven by tests under the direction of the Chicago Commission on Ventilation conducted under actual working conditions with numerous subjects and widely varied conditions of temperature and humidity.

These tests demonstrated that it is possible to maintain perfect comfort even under the most adverse temperature conditions obtained in the warmest parts of the United States, provided air is supplied at a sufficient velocity.

This principle is perfectly demonstrated by the Typhoon cooling system which delivers air to the audiences or patrons with an air motion of sufficient velocity to break up the aerial envelope surrounding the body, thus allowing a natural dissipation of the excess heat generated by the body.



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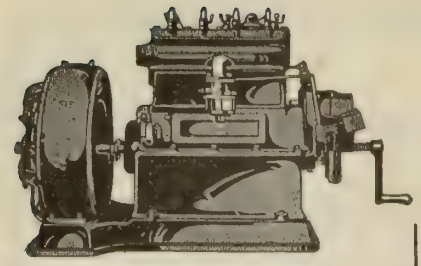

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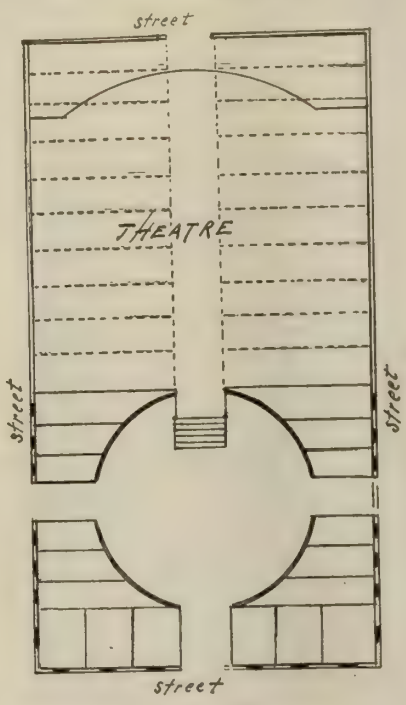
Sam Spedon Butts Into the Architectural Game

WE ARE indebted to Sam Spedon for the following suggestion.

The use of the arcade in many of our western cities suggests a new plan of building a theatre that would combine a profitable investment and a very beautiful structure.

A rotunda at one end or, if desired, at both ends would serve as lobbies to the theatre, stores being built with entrances from both street and rotunda.



Suggested Plan.

If the theatre were built on a second story, approached by a spacious and artistic stairway, the arcade could run the whole length of the building and allow of stores, suggested by dotted lines, being built the whole length, with entrances from both street and arcade. The attraction of a plan of this kind is evident, as it permits of shopping, dining and promenading in the arcade.

Motion Picture Producing Company Has New Plant

ANOTHER stride in the advancement of the Motion Picture Producing Company of America is evidenced in the completion of a new machine shop at 121 West Fifty-second street, New York, in which will be manufactured Stereospeed cameras.

The new shop will house the mechanical department of Stereospeed Productions, Inc., and is being opened in anticipation of the demand for this camera. It is planned to have at least five of these cameras in operation within six months.

One Month to Build Camera.

Mr. Emlay's invention is a camera of such perfect balance that the variation of a thousandth of an inch would prove disastrous to its mechanism. Such care is required in the making and assembling of the various parts, that the building of one Stereospeed camera necessitates a month of time.

To superintend this work, the Motion Picture Producing Company has secured the services of Maxmilian Veith, formerly supervisor of the mechanical department of the Automatic Motion Picture Corporation and rated as one of the greatest experts on precision camera construction.

A Nice Order.

Paramount Theatres, Ltd., a subsidiary company of the Famous Lasky Film Service and Regal Films, Ltd., Toronto, has placed an order for $45,000 worth of equipment for present and prospective moving picture theatres which it controls. The order includes Simplex projection machines, Hertner Transverters, Simplex ticker vendors, Caille ticket choppers, Lightning coin changers, Crescent spotlights, Kinarko and Speer carbons, etc. The order was placed with the Perkins Electric Company of Toronto, Montreal and Winnipeg.

George F. Perkins recently bought 250 Lightning coin changers at Chicago but delivery of these machines has been delayed because it is necessary to change them to accommodate the various sizes of Canadian currency. Mr. Perkins has also announced that he recently sold 275,000 Kinarko carbons to a Chicago supply house for sale in the United States.

SAVE COAL by conserving electricity by the use of proper electrical equipment. "Motion Picture Electricity," by Hallberg, 280 pages, postpaid for $2.50. Chalmers Publishing Company, 516 Fifth avenue, New York.

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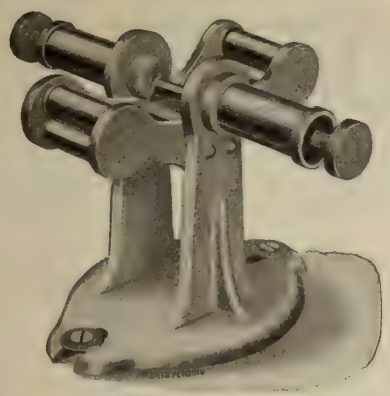

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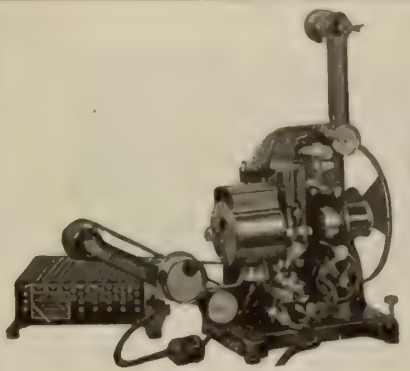

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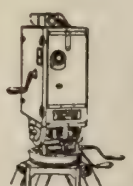

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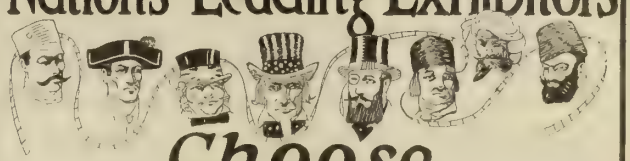

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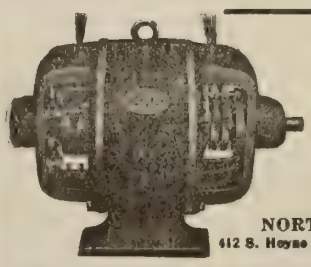

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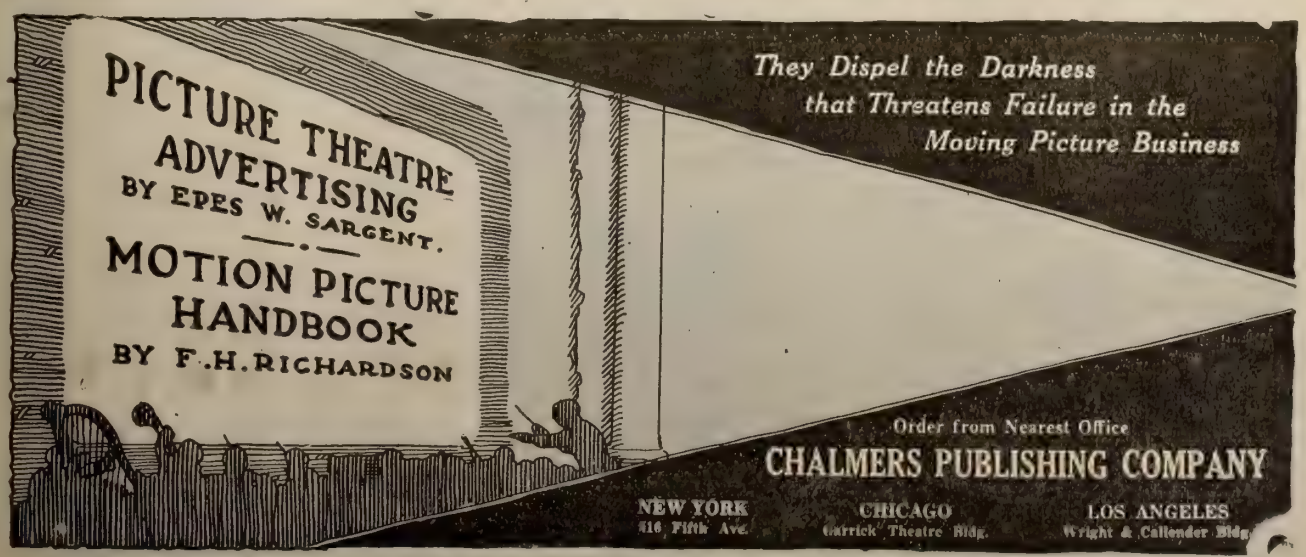
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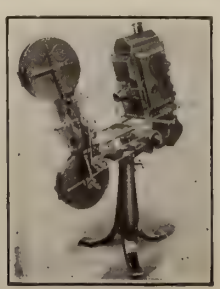

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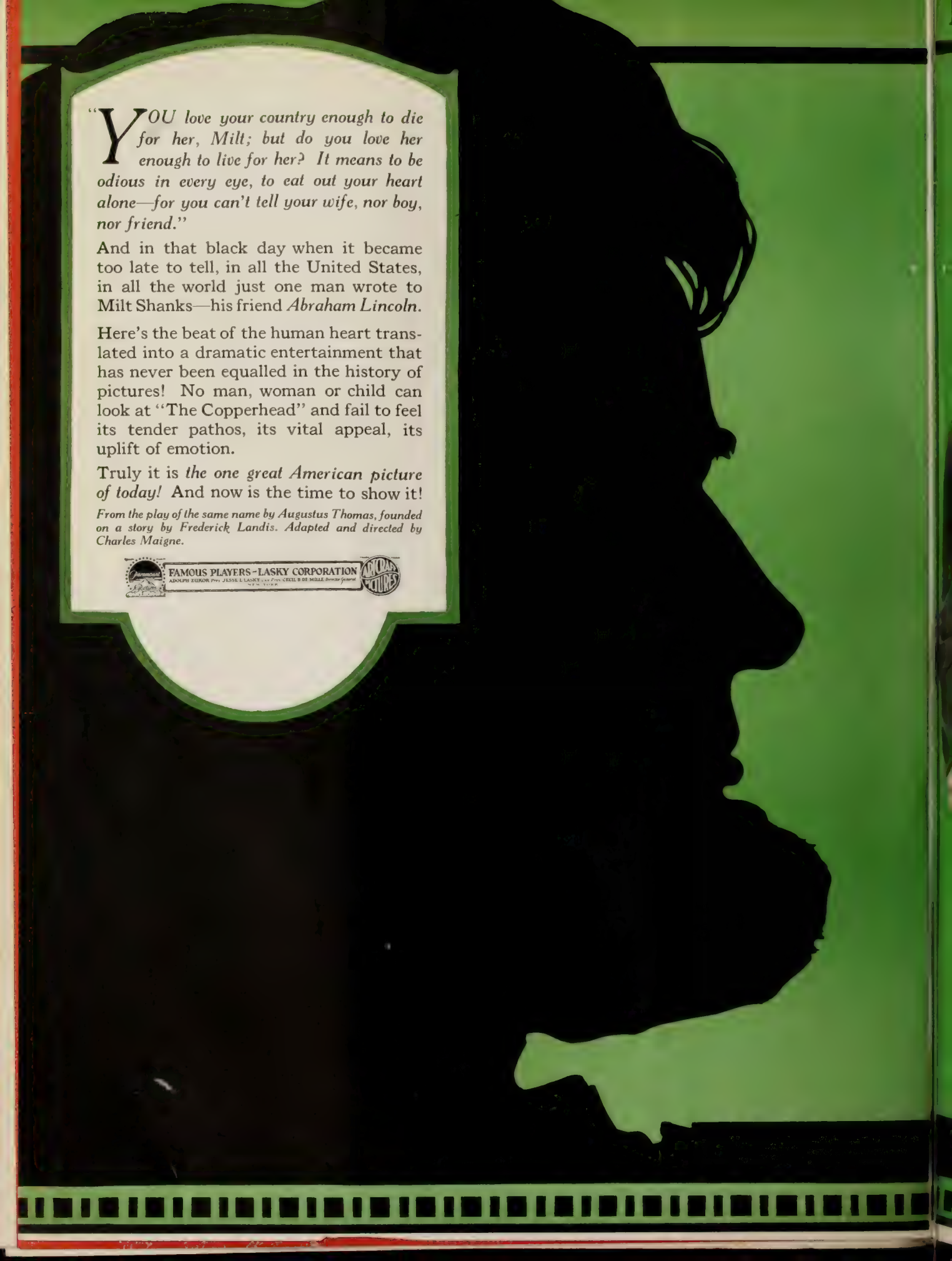

"YOU love your country enough to die for her, Milt; but do you love her enough to live for her? It means to be odious in every eye, to eat out your heart alone—for you can't tell your wife, nor boy, nor friend."

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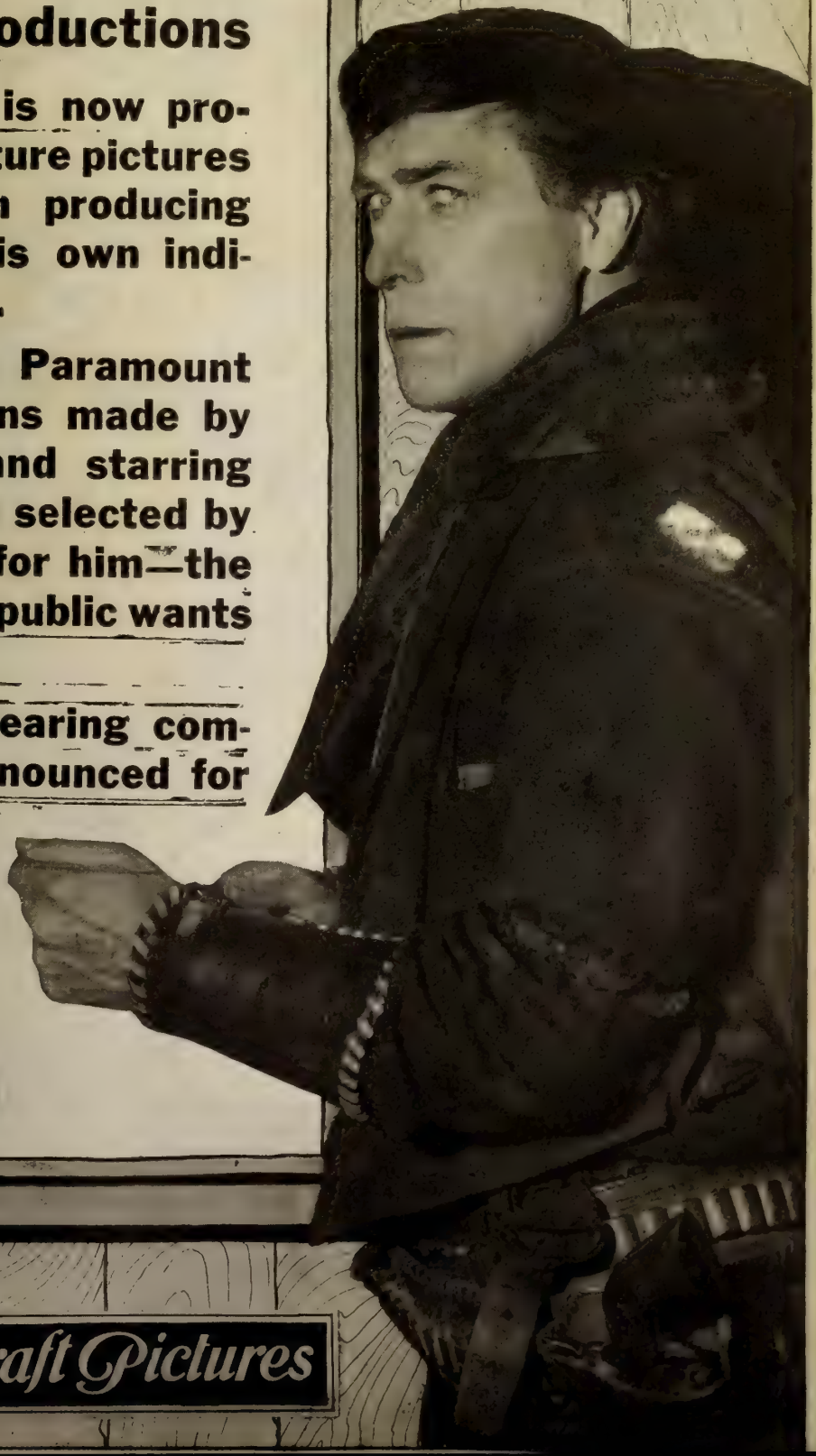

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Directed by Donald Crisp

Scenario by Tom J. Geraghty

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HOBART

BOSWORTH i

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Sincerely yours,

(Signed) B. S. MOSS.

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From the famous novel by GRACE MILLER WHITE

Scenario by Clara Beranger

Directed by WILLIAM DESMOND TAYLOR

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MARY MILES MINTER

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FOLKS will like "JUDY OF ROGUES' HARBOR." They will laugh over it and cry over it. It's a big kindly story about every-day people who live in the sweet, clean, wholesome country atmosphere that you and everybody knows and loves. There's meanness here, too, perhaps, but it is smothered, by and by, with kindness.

"JUDY OF ROGUES' HARBOR" tugs at human heart strings. There are times when one's heart even wells up into his throat and the sobs come in spite of all the trying in the world to stop them. It is a picture you will want to play on and on, because of the pleasure it will give and the money it will bring.

REALART
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And Thrills, Too!

THERE'S big dramatic action in "JUDY OF ROGUES' HARBOR"—the sort that grips and thrills! And it is all logically and smoothly developed right out of the story. No ranting—no tearing of hair—no forced situations—just powerful action that befits the narrative and saves the play from cheap melodramatic effects!

MARY MILES MINTER

is not the kind of guest who soon wears out her welcome. More and more will your patrons want longer and longer visits from this sweet, charming, adorable American girl! Get your extra dates now for "JUDY OF ROGUES' HARBOR"!

REALART PICTURES CORPORATION
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Of course, "JUDY OF ROGUES' HARBOR" is a love story, else Grace Miller White would not have been its author. And it's all the sweeter in pictures from the fact that

MARY MILES MINTER

queen of youth, portrays the role of the fascinating, tantalizing heroine.

Contrast in suitors—the play of man against man—contributes mightily to the suspense and interest of

"JUDY OF ROGUES' HARBOR"

It's a story to justify two-week runs. But don't expect to get even *one* extra day later unless you make your arrangements now!

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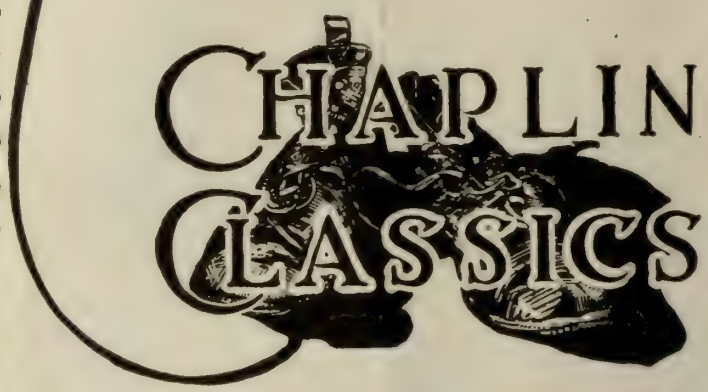

now released by REPUBLIC

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CLARK-CORNELIUS CORPORATION

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, Presiden
130 West 46th Street New York Ci

REPUBLIC RP PICTURES

"THE FLOORWALKER"
"THE FIREMAN"
"THE VAGABOND"
"THE RINK"
"THE COUNT"
"THE PAWNSHOP"
"BEHIND THE SCREEN"
"THE IMMIGRANT"
"THE ADVENTURER"
"THE CURE"
"EASY STREET"
"ONE A.M."

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director - BRITON N. BUSCH, President
West 46th Street New York City

ALBERT E. SMITH presents

Antonio Moreno

in

The Invisible Hand"

A Brand New Idea in Serials

"The Invisible Hand" tells the story of a conflict between the Secret Service and a powerful combination of crooks who would wreck society—organized law battling against organized crime. Every known device of science is employed in the pursuit of crime and of crime detection. The annals of all the detective bureaus in the world contribute thrill thoughts to this subject.

Fifteen episodes of ***Action***. The first chapter is in ***three*** reels, planting the story in the minds of the audience at the outset; the other episodes are of two reels each.

Underground tunnels and secret vaults under the bay, chests of jewels and disappearing walls, submarine dips and airplane flights—these are just a ***few*** of the ***thousands*** of thrills that sprinkle the action of ***"The Invisible Hand."*** The fact that it is ***different*** is responsible for its having been booked by exhibitors who ***never before ran a serial.***

VITAGRAPH SERIAL

THRILLS! THRILLS! THRILLS!

GREAT WESTERN PICTURES CORPORATION

PRESENTS

EMMETT DALTON

(Last of the World's Most Noted Outlaws)

IN A SERIES OF TWO (2) REEL WESTERN DRAMAS.

FIVE REELS OF ACTION PUT INTO TWO.

ALL DONE AMID THE GENUINE WESTERN MOUNTAIN AND DESERT SCENERY.

COMPLETE STORY IN EACH EPISODE.

EMMETT DALTON

SEE HOW ONE MAN HOLDS UP A TRAIN AND RECOVERS HIS PAL'S MONEY.

THEN SEE HIM ACTUALLY CROSS A HUNDRED FOOT MOUNTAIN CHASM ON A ROPE, TO CAPTURE HIS ABSCONDING PARTNER.

Directed by Francis Powers, formerly of D. W. Griffith's directing staff
Stories by William Addison Lathrop

For Information Regarding Rights Apply to

WILK & WILK, 525 Longacre Bldg., 1476 Broadway, New York City

We ask you to book "The Little Shepherd of Kingdom Come" because we sincerely regard it as Jack Pickford's best picture. What further endorsement is necessary?

SAMUEL GOLDWYN PRESENTS

JACK PICKFORD

IN

THE LITTLE SHEPHERD OF KINGDOM COME

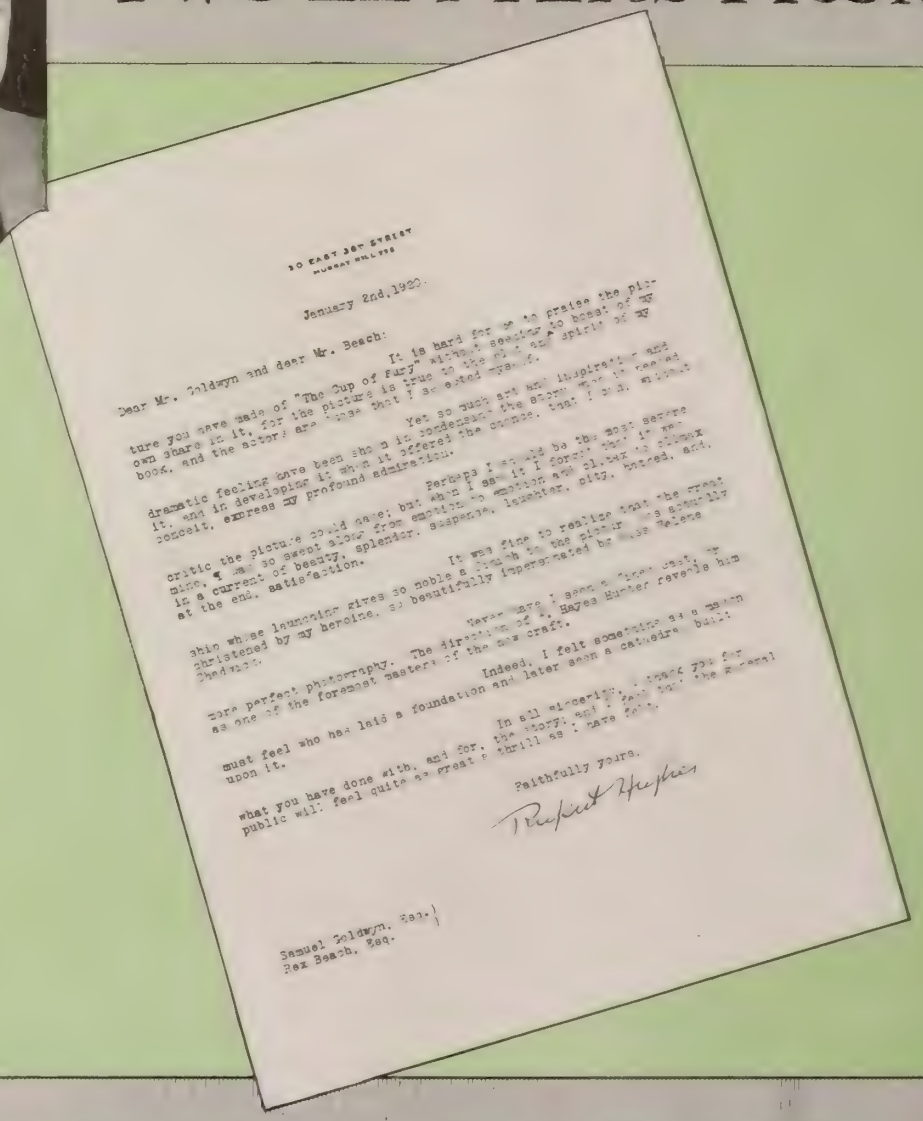
BY JOHN FOX, JR.

DIRECTED BY WALLACE WORSLEY

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

TWO LETTERS FROM



30 EAST 60th STREET
MURRAY HILL 8700

January 2nd, 1923.

Dear Mr. Goldwyn and dear Mr. Beach:

It is hard for me to praise the pic-
ture you have made of "The Cup of Fury" without seeming to boast of my
own share in it, for the picture is true to the spirit and
book, and the actors are those that I selected myself.

dramatic feeling have been shown in condensing the story for the screen
it, and in developing it when it offered the chance, that I did, without
conceit, express my profound admiration.

Yet so much art and inspiration and
critic the picture could have; but when I saw it I forgot that it was
mine, I was so swept along from emotion to emotion and climax to climax
in a current of beauty, splendor, suspense, laughter, pity, hatred, and
at the end, satisfaction.

Perhaps I should be the most severe

ship whose launching gives so noble a start, it was fine to realize that the great
christened by my heroine, so beautifully impersonated by Miss Malone
Shedman.

It was fine to realize that the picture was actually

more perfect photography. The direction of A. Hayes Hunter reveals him
as one of the foremost masters of the new craft.

Never have I seen a truer cast. To

must feel who had laid a foundation and later seen a cathedral built
upon it.

Indeed, I felt something as a mason

what you have done with, and for, the story, and I can thank you for
public will feel quite as great a thrill as I have felt.

In all sincerity, I thank you for

Faithfully yours,

Rupert Hughes

Samuel Goldwyn, Esq.
Rex Beach, Esq.

SAMUEL GOLDWYN AND REX BEACH PRESENT

RUPERT HUGHES'

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President*

TWO FAMOUS MEN

TELEPHONE
DOBBS FERRY 109

REX BEACH
ARDSLEY ON HUDSON
NEW YORK

January 7th, 1920.

Mr. Rupert Hughes,
30 East 38th Street,
New York City. N.Y.

My dear Rupert Hughes:-

I have seen "The Cup of Fury" and it is a great picture. Permit me to compliment you upon achieving such a splendid result with your first Eminent Authors production.

In "The Cup of Fury" you have accomplished the end Mr. Goldwyn and I had in mind in organizing the Eminent Authors Pictures Co.; viz. you have told a great story upon the screen with the same force, the same directness, the same artistry that marks your writings.

We contend that the screen needs famous plays told in the language of their creators. And "The Cup of Fury" is a great, a significant story for it, aside from its clean, strong love interest and swift, absorbing action it deals with perhaps the most vital problem of our national life, the relation of Capital and Labor.

It is not a war story but a story of conditions arising from the war. Above all it is timely. It is a story of today, a story of American determination to overcome odds and accomplish the impossible. Technical detail, cast and direction are splendid and I feel sure it will meet with a tremendous popular response.

I beg to remain.

Again with hearty congratulations

Sincerely yours,

Rex Beach

FAMOUS STORY

THE CUP OF FURY

DIRECTED BY T. HAYES HUNTER

GOLDWYN PICTVRES CORPORATION

SAMUEL GOLDWYN *President*

"The Paliser Case" is the most mysterious tale of love, murder and revenge ever thrown upon the screen. To us, there is only one thing more mysterious -- and that is the exhibitor who fails to recognize its tremendous drawing power!

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

IN

THE PALISER CASE

BY EDGAR SALTUS

DIRECTED BY WILLIAM PARKE

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

A strange yellow-eyed woman with the instincts of a tigress. A daring young amateur detective. A marvelous diamond. A gang of pitiless French crooks. Lashed into hair-raising action in the most exciting of all Tom Moore Pictures.

SAMUEL GOLDWYN PRESENTS

TOM MOORE

IN

D U D S

BY HENRY C. ROWLAND

DIRECTED BY TOM MILLS

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

Two and a half million people laughed, wept and hugged themselves regularly every week when "The Blooming Angel" appeared in the Satevepost. With Madge Kennedy as the heavenly "Floss" - can you imagine the wallop packed in the picture?

SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY

IN

THE BLOOMING ANGEL

BY WALLACE IRWIN

DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

No need to cover Mabel Normand with a mantle of shimmering adjectives! Nobody knows better than you do her amazing popularity with the public. "Pinto" is her latest and greatest!

SAMUEL GOLDWYN PRESENTS

MABEL NORMAND

IN

P I N T O

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

The astounding personal success scored by Will Rogers in "Jubilo" has made him the most talked-of star before the camera. Book "Water, Water Everywhere" and keep step with the times.

SAMUEL GOLDWYN PRESENTS

WILL ROGERS

IN

"WATER, WATER, EVERYWHERE"

BY W. R. LEIGHTON

DIRECTED BY CLARENCE BADGER

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President*

The Maximum of Entertainment

Goldwyn-Bray releases are the concentrated essence of entertainment. Only subjects of vital interest to the public are selected. All corners of the world are portrayed with a twist of novelty which is peculiarly BRAY — absorbing educationals, always of timely interest.

Bray animated cartoons bring roars of laughter. The funniest of all cartoon characters— Jerry on the Job, Happy Hooligan, Shenanigan Kids, Silk Hat Harry and Krazy Kat—

APPEARING DAILY IN OVER 100 NEWSPAPERS,

have joined the Bray forces.

These famous international black and white comedies, illustrating the comic characters of Opper, Knerr, Tad and Hoban, with the full publicity of the Hearst newspapers, are given to the public in the Bray studios releases.

Every subject short, crisp and concise — the maximum of entertainment in the minimum of footage.

Goldwyn Bray Releases

Produced by
BRAY PICTURES CORP.

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

MONEY TALKS!

UNIVERSAL FILM MANUFACTURING COMPANY
1600 BROADWAY
No. 12374
New York January 8th, 1920 191
Pay to the order of Motion Picture Exhibitors of America, Inc. $ 404.50
FOUR HUNDRED FOUR DOLLARS FIFTY CENTS Dollars
UNIVERSAL FILM MANUFACTURING COMPANY
TO THE COLUMBIA BANK
1-198

TO THE MOTION PICTURE EXHIBITORS:—

The money represented by the above check is the first ever paid to exhibitors for the showing of educational and industrial pictures which they have received without charge. This amount was paid to be distributed among exhibitors for the showing of HEADS WIN in Chicago and vicinity.

The arrangement between the UNIVERSAL FILM MANUFACTURING COMPANY and the MOTION PICTURE EXHIBITORS OF AMERICA, INC., under which this money was paid is NOT AN EXCLUSIVE ONE AND NEVER HAS BEEN. ANY OTHER PRODUCER OF MOTION PICTURES IS AT LIBERTY TO ENJOY THE SAME PRIVILEGES THAT THE UNIVERSAL HAS AND DOES ENJOY IN REGARD TO EDUCATIONAL AND INDUSTRIAL FILMS.

IN REPLY TO SLURRING CHARGES MADE IN RECENT TRADE PAPER ADVERTISEMENTS

1—First, the so-called Motion Picture Theatre Owners' Association has failed to answer any of the pertinent questions, evidently for reasons best known to themselves.

2—Mr. H. A. Mintz ranks as one of the high-grade attorneys of New England. .The contract as proposed was arranged so that the Association in the event of any slip-up would not be involved with heavy legal fees.

3—As a matter of fact no contract was ever executed. It was submitted to the Cleveland gentleman in a tentative form and he promptly turned it over the men who were trying to tear down one big exhibitors' movement for personal reasons. It was decided best not to further consult Mr. Lustig, and as president I am only too pleased that this gentleman has tendered his resignation. It would have shown better business ethics to have resigned first than to have used a committee membership against the best interests of the Association.

4—The League would have made a large sum of money had the New York Tribune seen fit to continue negotiations. Under the proposed contract the League would have received the first $10,000 earned and continuous profits thereafter.

5—If this so-called Motion Picture Theatre Owners' Association's idea of commercial independence means the censorship of the screen by a self constituted committee, then I am very glad that I stand for open competition whereby each and every exhibitor will receive direct remuneration for the use of his screen for advertising purposes.

6—As to comparison of records, we are glad to have the Exhibitors of the country decide as to the calibre of the men concerned in this controversy, and to their honest intent for the best interests of the industry.

MOTION PICTURE EXHIBITORS OF AMERICA INC.

ALFRED S. BLACK, President

Motion Picture Exhibitors of America, Inc.

64 BROADWAY, BOSTON, MASS.

Frank Rembusch of Indiana, Secretary

Ernest Horstman of Massachusetts, Treasurer

VICE PRESIDENTS

Marcus Loew of New York
P. J. Schaefer of Illinois
Harry Nolan of Colorado
Jake Wells of Virginia

CHARLIE CHAPLIN

MABEL NORMAND AND MARIE DRESSLER

IN

STATE RIGHTS NOW SELLING

Tower Film Corporation

71 West 23rd. St. New York

Charlie
Mabel Normand
in
"TILL
PUNC
ROM
STATE RIGHTS
TOWER FILM
71 WEST 23rd STREET

Chaplin

and Marie Dressler

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NOW SELLING

CORPORATION

NEW YORK CITY

CHARLIE

MABEL NORMAND

STATE RIGHTS

TOWER FILM

71 WEST 23rd STREET

CHAPLIN

AND MARIE DRESSLER

in

"TILLIE'S PUNCTURED ROMANCE"

NOW SELLING

CORPORATION

NEW YORK CITY

Charlie Chaplin

Mabel Normand and Marie Dressler

in

"Tillie's Punctured Romance"

STATE RIGHTS NOW SELLING

Tower Film Corporation

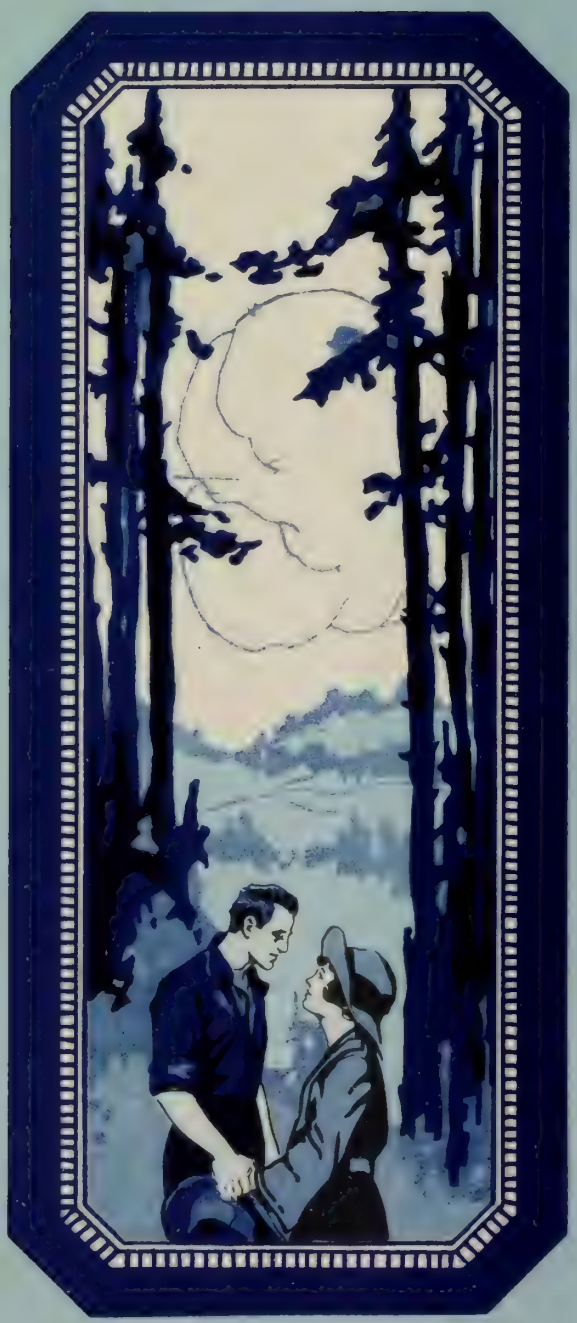
71 West 23 St New York

The VALLEY of TOMORROW

Taken in Nature's Wonderland near Lake Tahoe

SAMUEL S·HUTCHINSON, *President*
American Film Company, Inc.,
Presents

The VALLEY of



A story of unusual dramatic power and tenseness ~ ~ with

William Russell

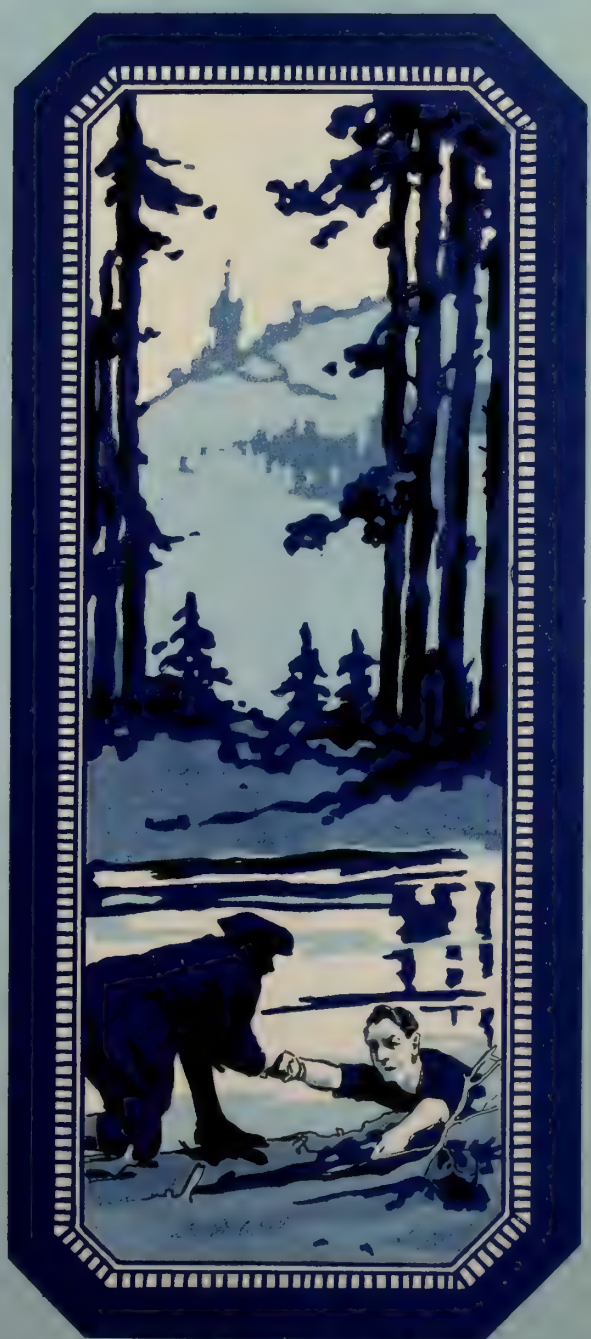
Directed by
EMMETT J·FLYNN

Produced by
AMERICAN FILM CO. INC.
Distributed by
PATHE'

Taken in Nature's Wonderland near beautiful Lake Tahoe ~

TOMORROW

-filmed against a back-ground of scenic grandeur-~



Supported by an All-Star Cast that Includes ~

Mary Thurman
Fred Malatesta
Pauline Curley
Harvey Clark
Frank Brownlee
Frank Clark
Lewis King

Crammed with Suspense !!
Thrilling-Sensational-Powerful!

The attraction famous critics have called

"The Most Grippingly Dramatic Special Feature Of The Year!"

SAMUEL S·HUTCHINSON *Presents*

THE VALLEY OF TOMORROW

A tremendous story of life in the mountain fastnesses—enacted by a superb cast, scenes taken at Lake Tahoe and the Truckee River in Nature's Wonderland.

with

William Russell

in the greatest role of his career

The Story

"The Valley of Tomorrow" is a compelling novel by Stephen Fox. It maintains suspense throughout—powerful dramatic interest.

The Production

Directed by Emmet J. Flynn, the all-star cast of carefully selected players enact the story amid surroundings of such scenic grandeur they defy description.

The Box-Office Possibilities

Exhibitors who have seen "The Valley of Tomorrow" predict it will break all previous box office records—are confident it can play to capacity business for runs of two weeks or more.

Make your reservations now with American Film Co. representatives at your nearest Pathé exchange!

Produced by
American Film Company, Inc.
Samuel S. Hutchinson, Pres.

A AMERICAN FLYING "A" PICTURES

Distributed by
Pathé

Robert Brunton *presents*

J. WARREN KERRIGAN

and his own company in

Live Sparks

By CAROLINE SAYRE
Directed by ERNEST C. WARDE

The important thing is Kerrigan in *a powerful story splendidly produced.*

The Kerrigan popularity is enduring—permanent. For years he has been a favorite of the people flocking to see motion pictures.

Today his popularity is greater than ever. Pictures like "Live Sparks" are the cause of his increasing appeal to audiences and exhibitors.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through FATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

BOOKED at the STRAND

WEEK OF JANUARY 11

Benj. B. Hampton & Eltinge F. Warner
present

ZANE GREY'S
most powerful picture
DESERT GOLD

Directed by T. HAYES HUNTER

with an all star cast:

E. K. LINCOLN

MARGERY WILSON EILEEN PERCY EDWARD COXEN
W. LAWSON BUTT ARTHUR MORRISON RUSSELL SIMPSON
WALTER LONG FRANK LANNING FRANK BROWNLEE
WILLIAM BAINBRIDGE

BOOKED at the CAPITOL

WEEK OF JANUARY 18

J. Parker Read Jr.
presents

LOUISE GLAUM
in THE
LONE WOLF'S DAUGHTER

By Louis Joseph Vance

Directed by WILLIAM P. S. EARLE

Combining the famous characters of
"The Lone Wolf" and "False Faces"

Big Productions Command Time in Big Houses
No Matter How "Tight" a Street Is "Sewed Up"

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

ANOTHER GREAT SPECIAL PRODUCTION

MOTION PICTURE NEWS: "Wonderful" is the word that accurately describes this screenization of Emerson Hough's great story "The Sagebrusher." A photoplay masterpiece demands many essentials and Benjamin B. Hampton's picture qualifies in every respect. First it has an appealing story and a notable cast.... Box-office angle: Metropolitan, big puller and tremendously pleasing; Elite, strong puller and exceptionally pleasing; Family, big puller and wonderfully pleasing; Workers, strong puller and tremendously pleasing.

MOVING PICTURE WORLD: Benjamin B. Hampton's newest Great Authors' special, Emerson Hough's "The Sagebrusher" is the story of a rough diamond with a big heart. It will please the great majority of screen patrons. Replete with dramatic intensity with much of the spectacular and melodramatic elements.

EXHIBITORS TRADE REVIEW: Benjamin B Hampton's big new production "The Sagebrusher" brings another powerful author to the screen in the person of Emerson Hough. This picture has a following booked in advance on the author's popularity.

WID'S DAILY: In his story of love and faith Emerson Hough has the truly human touch containing all of the emotions expected in such a fine theme. There are enough thrills to flavor and they will keep the interest sustained. Be sure and tell your audience this is the first Emerson Hough novel ever screened.

NEW YORK TELEGRAPH: "The Sagebrusher" is highly commendable and worth seeing from every angle. It combines story, director and players in a strong attraction; a worthy successor to "The Westerners" and "Desert Gold."

Benjamin B. Hampton
presents

The SAGEBRUSHER

The photoplay of the novel by

EMERSON HOUGH

Directed by EDWARD SLOMAN

A Benjamin B. Hampton–Great Authors Production

With an all-star cast:

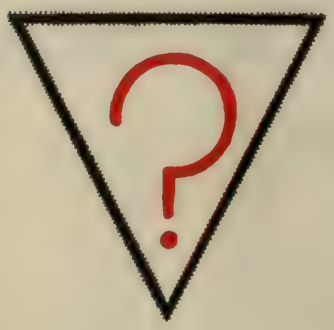
ROY STEWART
MARGUERITE De La MOTTE
NOAH BEERY
BETTY BRICE
ARTHUR MORRISON
GORDON RUSSELL

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor J. Frank Brockliss, Inc. 729-7th Ave.

SEE THIS SERIAL
and
LEARN TO LIVE
FOREVER!

"THIS MAN HOLDS THE SECRET
TO ETERNAL YOUTH!"
— *The Screaming Shadow*

EPISODE ONE —
"A CRY IN THE DARK"
WHO KILLED JASPER WHITNEY
IN THE LOCKED ROOM?



BEN WILSON
IN

TWO FAMOUS AUTHORS
J. GRUBB ALEXANDER
AND
HARVEY GATES
COLLABORATED IN THE WRITING OF
THIS REMARKABLE STORY

NOW BOOKING

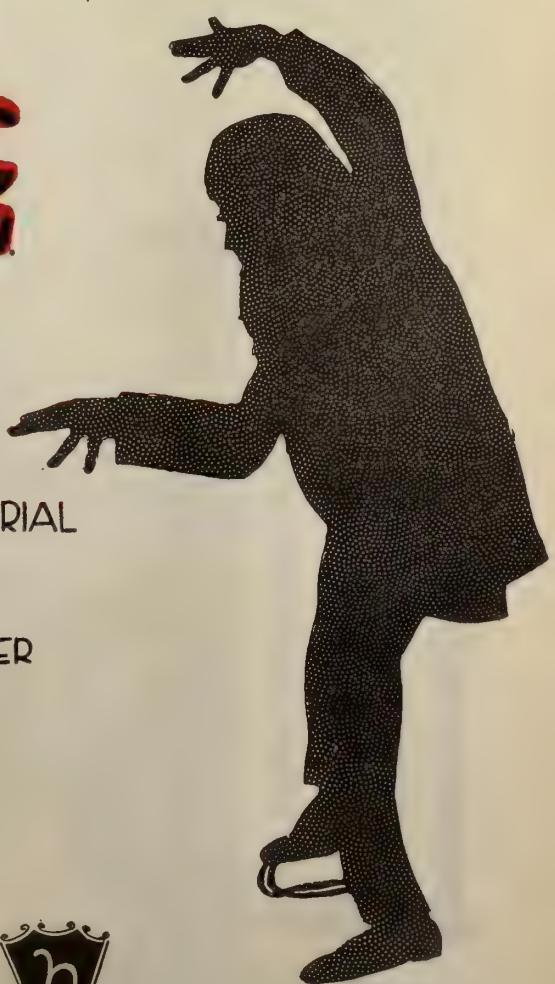
First Three Episodes Ready for Immediate Screening

EPISODE TWO—
"THE VIRGIN OF DEATH"

CARRYING ON HER BODY A PORTION OF THE LOST KEY TO ETERNAL YOUTH!"

FOUNDED UPON THE SCIENTIFIC DISCOVERY THAT THE SUBSTITUTION OF
MONKEY GLANDS
PROLONGS HUMAN LIFE

"The SCREAMING SHADOW"



BEN WILSON'S GREATEST SERIAL
with
NEVA GERBER
IN THE MOST SENSATIONAL ROLE EVER PORTRAYED ON STAGE OR SCREEN

HALLMARK PICTURES CORPORATION
FRANK G. HALL, PRESIDENT

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH

Released January Eighteenth

MARY PICKFORD

in

"POLLYANNA"

From Eleanor H. Porter's Famous Novel, "Pollyanna", Published by the Page Company and the Four Act Comedy by Catherine Chisholm Cushing. Screen Adaptation by Frances Marion. Photographed by Charles Rosher.

MARY PICKFORD *in* "Pollyanna"—

can more - need more - be said?

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

It is against our policy to indulge in superlatives but we cannot restrain the hosts of exhibitors, reviewers and theatre-goers who are proclaiming

"WHEN THE CLOUDS ROLL BY"
the best picture ever made by
DOUGLAS FAIRBANKS

A·L·M·A

WHERE DO YOU LIVE

Music by ADOLF PHILIPP

...ic by GEO. HOBART

...IRECTION ...AL CLARENDON

THE THEATRES

OPERA HOUSE

"Alma Where Do You Live" opened at the Opera House yesterday to large and enthusiastic audiences who gave their whole hearted approval to this new form of entertainment. It is described as "a synchronized production."

The original score of "Alma Where Do You Live as produced for two years on Broadway is used. The plot, story and exteriors are shown in six reels of film, while the picture is cut where the musical song and dance numbers come and real performers are introduced.

Miss Delphia Daughn the featured dancer is wonderful and won rounds of applause. Mr. Robert Hall Russell has a pleasing voice of rare sweetness and was no small part of the production's entertainment.

The chorus is modest, capable and gorgeously costumed. The stage settings are entirely adequate and breathe a simple elegance that gives the artistic atmosphere so necessary for this class of production. The electric lighting effects are beautiful in the last degree.

"Alma Where Do You Live" appeals to every class of people and it's subtle sweetness comes like the breath of a spring flower.

"Alma Where Do You Live" will appear at the Opera House today and tomorrow, both afternoon and evening.

Now being released on the Monopol state right co-operative basis

Wire for your territory immediately

Present plans for coming feature productions include

"THE FLAMING NIGHT" "THE IDLE LOVER"

"THE WOLF"

Monopol Pictures Company

1476 Broadway, New York City.

JEROME H. REMICK & CO.
NEW YORK DETROIT

TRIANGLE PLAYS

TIGER GIRL

ORIGINALLY TITLED "THE LILY AND THE ROSE"

A FINE ARTS PRODUCTION

SUPERVISED BY

D. W. GRIFFITH

LILLIAN GISH

ROSZIKA DOLLY *AND ALL STAR CAST*

A Woman without a conscience.

A Man lured by the wiles of a siren.

An innocent girl fighting to save her home.

A thrillingly dramatic story-a truly great picture.

RELEASED FEBRUARY 15

TRIANGLE EXCHANGES

TRIANGLE PLAYS
A

DOROTHY DALTON

& WILLIAM DESMOND

IN

A GAMBLE IN SOULS

A Thomas H. Ince *Production*

Released January 25'

Branded with the scarlet letter that proclaimed her infamy to the world
Crucified on the fiery cross
Purged of her shame in the crucible of a pure unselfish love

A drama that will stir you to the depths

TRIANGLE EXCHANGES

SPECIAL OFFER

TAYLOR HOLMES

IN

"TAXI"
"THREE BLACK BEARS"
"REGULAR FELLOW"
"IT'S A BEAR"
"UPSIDE DOWN"

OLIVE THOMAS

IN

"TO TON"
"FOLLIES GIRL"
"LOVES PRISONER"
"PRUDENCE ON BROADWAY"

Special arrangements are being made to show all of these first run pictures in every community. You know the box office value of these Stars. You know what you have to pay for their pictures today.

TRIANGLE EXCHANGE

Send me details of your Special Offer on the Olive Thomas and Taylor Holmes Series.

Name _____

Theatre _____

City _____

TRIANGLE

BOSTON
48 Melrose Street
BUFFALO
86 Exchange Place
CHICAGO
5 South Wabash Avenue
CINCINNATI
215 East 5th Street
CLEVELAND
506 Sloan Building
DENVER
1435 Champa Street
LOS ANGELES
643 South Olive Street
MINNEAPOLIS
16 North 4th Street
NEW YORK
1457 Broadway

EXCHANGES

PHILADELPHIA
13th and Vine Streets
PITTSBURG
414 Penn. Avenue
SAN FRANCISCO
86 Golden Gate Avenue
SEATTLE
2010 Third Avenue
DETROIT
55 East Elizabeth Street
SALT LAKE CITY
58 Exchange Place
WASHINGTON
708 13th Street, N. W.
NEW HAVEN
130 Meadow Street
MILWAUKEE
172 Toy Building

A Leonce Perret Production

MAE MURRAY

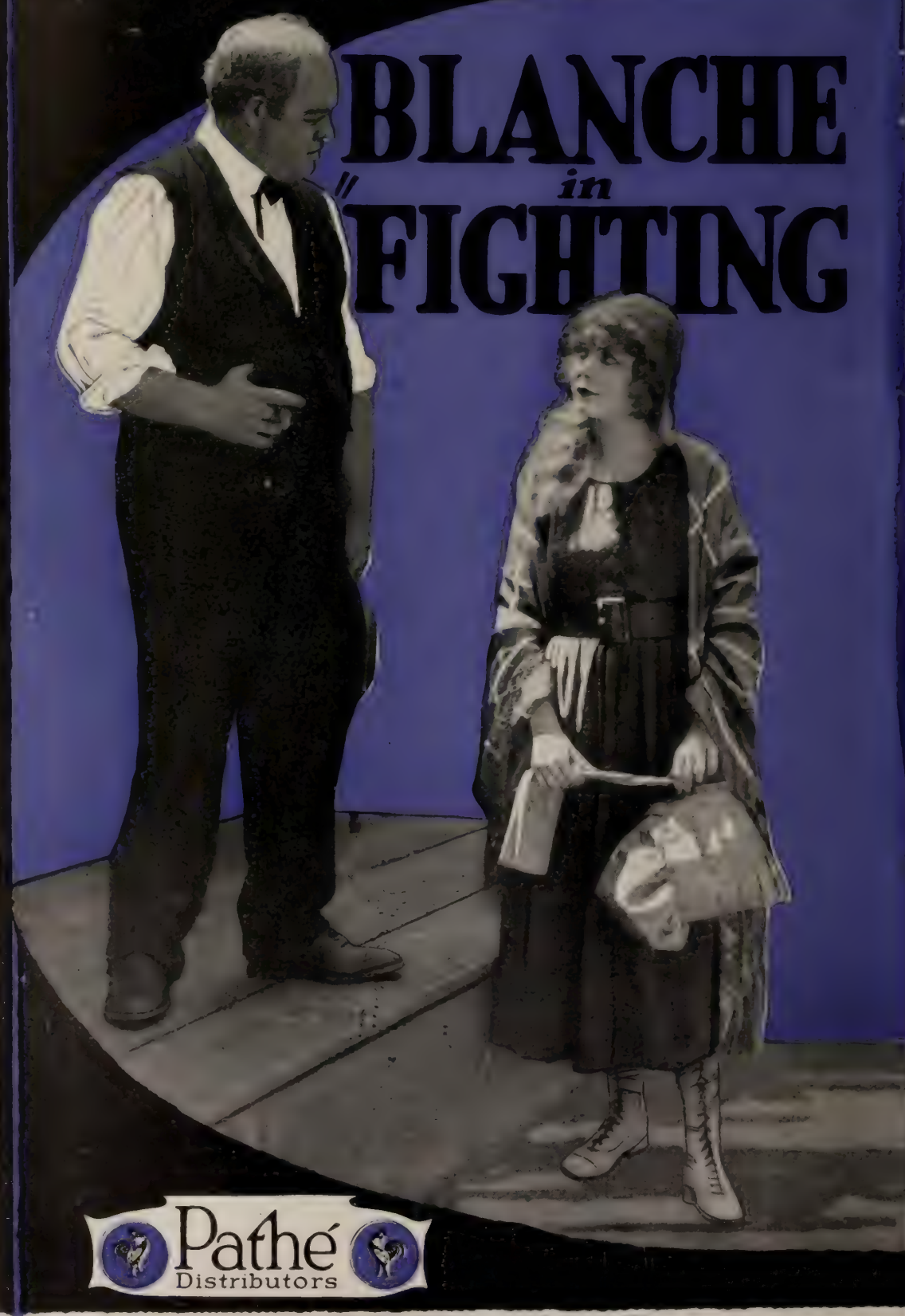
in **THE TWIN PAWNS**

a drama suggested by Wilkie Collins' famous novel, "The Woman in White". Even a jaded appetite for drama will respond to this intense photodramatization of one of the most popular novels in the English language. Warner Oland, "the screen's best villain", furnishes a magnificent foil for charming Miss Murray in a story of many sensational situations. A box office star in a box office picture. Produced by Acme Pictures Corporation

Pathé
Distributors

"A PERFECT GEM
says a well known reviewer of

BLANCHE in "FIGHTING"



Pathé
Distributors

OF A PICTURE"
the Jesse D. Hampton Production

SWEET CRESSY"

Adapted from the famous story by BRET HARTE.

"A perfect gem of a picture, strong in dramatic power, excellent in characterization, superb in atmosphere, clean and wholesome .... I have heard people who saw every other feature picture on Broadway this week say quite emphatically that they prefer this play to any of the others. Very close to 100% entertainment.... It is the ideal screen food for an American audience."

W. Stephen Bush in the Billboard.

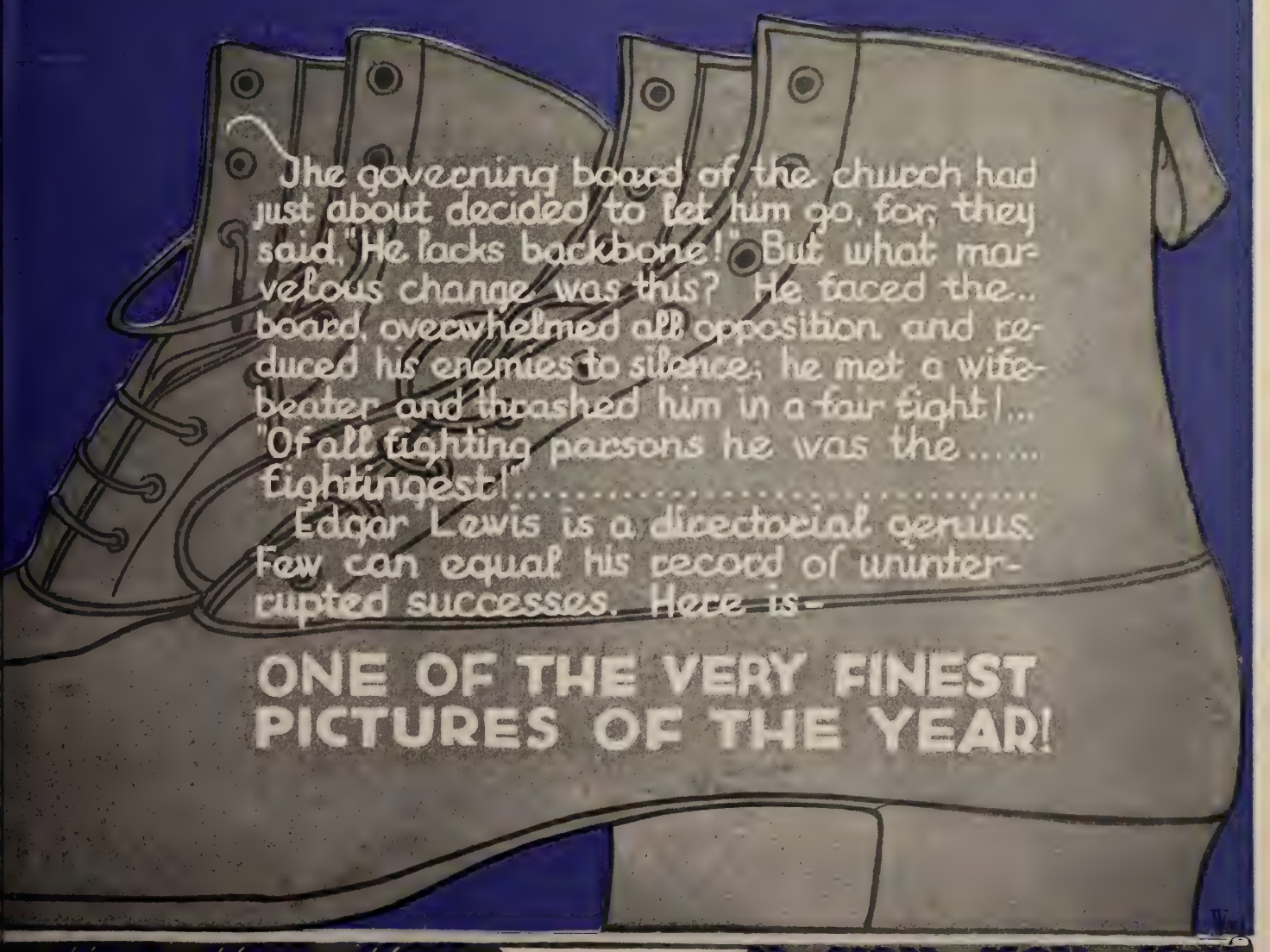
TAKE OUR WORD FOR IT, THIS IS A REAL PICTURE.

Pathé
Distributors

AN
Edgar Lewis
PRODUCTION
From the novel by
G. ANDREW SOUTAR
Pathé
Distributors

"OTHER MEN'S SHOES"

DIRECTED BY EDGAR LEWIS



The governing board of the church had just about decided to let him go, for, they said, "He lacks backbone!" But what marvelous change was this? He faced the board, overwhelmed all opposition and reduced his enemies to silence; he met a wife-beater and thrashed him in a fair fight!... "Of all fighting parsons he was the..... fightingest!".....

Edgar Lewis is a directorial genius. Few can equal his record of uninterrupted successes. Here is—

ONE OF THE VERY FINEST PICTURES OF THE YEAR!

Pathé Distributors

And He Rocks Their Houses

WESTERN UNION TELEGRAM

B116NY 40H 69 EXTRA BLUE COLLECT

PH CHICAGO ILL 123P DEC 1 1919

PATHE EXCHANGE INC

NEW YORK NY

CONGRATULATIONS UPON YOUR FIRST TWO REEL HAROLD LLOYD RELEASE BUMPING INTO BROADWAY STOP RAN SAME IN OUR PANTHEON THEATRE ALSO IN OUR ENTIRE CIRCUIT OF FIFTEEN THEATRES IN CHICAGO STOP WE THOUGHT THIS TO BE ONE OF THE BEST TWO REEL COMEDIES EVER SHOWN IN OUR THEATRE AND THE ENTHUSIASM SHOWN BY THE PUBLIC WHO WITNESSED IT AT OUR THEATRES CONVINCED US THAT WE WERE RIGHT STOP WISH POWER TO YOU AND HOPE YOU WILL CONTINUE YOUR OTHER RELEASES AS GOOD AS THIS ONE REGARDS

S STERN, LUBLINER AND TRINZ 404P

WESTERN UNION TELEGRAM

A456D 21 2 EXTRA NL

DENVER COLO 16 1919 DEC 16 PM 8 49

PATHE EXCHANGE INC 25 WEST 45 ST NEW YORK CITY NY

HAROLD LLOYDS BUMPING INTO BROADWAY SHOWN ALL LAST WEEK AS A SPECIALLY ADDED ATTRACTION AT THE AMERICA THEATRE PLAYED TO VERY LARGE AND ENTHUSIASTIC AUDIENCES NOTWITHSTANDING OUR HAVING SEVERAL DAYS OF BELOW ZERO WEATHER AND PARTIAL CLOSING OF THEATRE ACCOUNT FUEL SHORTAGE ALL COMMENTS THIS COMEDY VERY FLATTERING AND PATRONS SEEMED GREATLY SURPRISED AND PLEASED TO LEARN THAT LLOYDS NEW SPECIAL COMEDIES WERE SO SUPERIOR TO HIS FORMER EFFORTS FEEL CERTAIN THEY WILL WELCOME EACH NEW SUBJECT WHEN ANNOUNCED

A C TALBOT MANAGING DIRECTOR

THE STRAND THEATRE

EAST NINTH & PROSPECT

CLEVELAND O

December 9th,1919.

Pathe Exchange, Inc.,
City.

It has always been my policy to play only the best of pictures procurable at my Strand and New Orpheum Theatres, but in your Harold Lloyds "Bumping into Broadway" I believe that I have obtained not only the very best from a comedy point of view but the very best from the box office stand point as well.

From present indications the New Lloyd Comedies are going to be as big a box office attraction as any star in dramatic or comedy acting upon the screen today. This is my opinion based on the business we are doing on "Bumping into Broadway" and I do not hesitate in recommending the New Harold Lloyd Comedies to all exhibitors.

Assuring you of my hearty cooperation and congratulating you in securing the New Harold Lloyd Comedies, I am,

Very truly yours,

Paul Gusdanovic
President.
Strand Entertainment Company.

WESTERN UNION TELEGRAM

D141 NYKS 26 BLUE 2 EX PITTSBURG PA 404 PM NOV 24 1919

PATHE EXCHANGE INC

25 W 45 ST NY

FIRST TWO REEL LLOYDS COMEDY BUMPING INTO BROADWAY WHICH WE PLAYED LAST WEEK DID PHENOMENAL BUSINESS AND MADE EXCEPTIONALLY BIG HIT WITH TREMENDOUS AUDIENCES

BLACKSTONE THEATRE

ISAAC GUCKENHEIMER

516 PM

WESTERN UNION TELEGRAM

E7 ONY CFR 24 COLLECT 3 FX

PH CHICAGO ILLS 1230 PM DEC 1

PATHE EXCHANGE INC

NY

BUMPING INTO BROADWAY STARRING HAROLD LLOYD MET WITH ENTHUSIASM BY OUR AUDIENCES AND WE ARE ANXIOUSLY AWAITING FUTURE LLOYD COMEDIES

BALABAN AND KATZ

230 PM

WESTERN UNION TELEGRAM

D89 NY LE 43 BLUE

PH CHICAGO ILLS 1214PM DEC 4 1919

PATHE EXCHANGE INC. 25 WEST FORTY FIFTH ST NY

WITH THE TERMINATION OF A SUCCESSFUL WEEKS RUN OF BUMPING INTO BROADWAY WITH HAROLD LLOYD AT THE WOOD-LAWN THEATRE I DESIRE TO CONGRATULATE YOUR COMPANY UPON THE DISTRIBUTION OF A PICTURE OF SUCH SPLENDID COMEDY MERIT COMBINED WITH SUCH EXCEPTIONAL BOX OFFICE VALUE

A KARZAS

4 PM

WESTERN UNION TELEGRAM

A417 NYS 43 6 FX

D KANSAS CITY MO 305P NOVEMBER 26th 1919

PATHE EXCHANGE INC

25 WEST 45 ST NY

LLOYD FIRST SPECIAL BUMPING INTO BROADWAY MET WITH WONDERFUL RECEPTION MORE LAUGHS AND MORE COMMENTS BY AUDIENCE THAN ON ANY COMEDY I HAVE EVER USED AND HAVE USED THEM ALL SATISFIED BIG AUDIENCES FOR SEVEN DAY RUN

SAM HARDING MANAGING DIRECTOR LIBERTY THEATRE

KANSAS CITY MO 440P

WESTERN UNION TELEGRAM

497X 75-4 EXTRA COLLECT

PATHE EXCHANGE TOLEDO O 1011A 28

750 PROSPECT AVE CLEVELAND O

I AM PLEASED TO ADVISE YOU THAT HAROLD LLOYDS FIRST ONE HUNDRED THOUSAND DOLLAR COMEDY BUMPING INTO BROADWAY WAS VERY WELL RECEIVED AND WAS ONE HALF OF OUR SHOW AT OUR PREMIER AND OPENING OF THE NEW PANTHEON THEATRE WE RUN THIS COMEDY SEVENTY TWO SHOWS AND EVERY AUDIENCE WAS IN AN UPROAR FROM START TO FINISH MY PERSONAL OPINION IS IT IS THE BEST COMEDY THAT WAS EVER PRODUCED

R. C. HORATER

MANAGING DIRECTOR PANTHEON THEATRE

When Big Exhibitors Talk Like This You Can Bet

Pathé Distributors

With Laughter Also!

We told you a week or two ago of the nice things that S. L. Rothapfel, Jack Eaton, James Q. Clemmer, Billy Connors, B. W. Brentlinger and the Ogden Theatre had to say of the wonderful success in their houses of

HAROLD LLOYD
IN THE
SPECIAL $100,000.00 TWO REEL COMEDIES

Now read what some more prominent exhibitors say:

H. C. HORATER of the Pantheon Theatre says: "Best comedy ever produced."

SAM HARDING of the Liberty Theatre says: "More laughs than on any comedy I have ever used."

ISAAC GUCKENHEIMER of the Blackstone Theatre says: "Exceptional big hit with tremendous audiences."

BALABAN and KATZ say: "Met with enthusiasm by our audiences."

A. KARZAS of the Woodlawn Theatre says: "Splendid comedy merit combined with exceptional box office value."

S. STERN of LUBLINER & TRINZ says: "One of the best two reel comedies ever shown in our circuit of 16 theatres.

A. G. TALBOT of the America Theatre says: "Played to large and enthusiastic audiences in spite of zero weather."

Produced by Hal Roach

Your Last Dollar That These Comedies Are Good!

Pathé Distributors

Edwin Carewe Productions Inc. *presents*

DOLORES CASSINELLI

in The Web of Deceit

Fair to look at but black within; thief of the happiness of the one who had been a sister to her. She thought to escape her muddied past with the cloak of respectability, with honeyed words, and with the affectation of the social station to which she aspired.

But murder will out!

Directed by EDWIN CAREWE

Pathé Distributors

Known by the company it keeps—

Pathé News

It keeps company with the best exhibitors and the best theatres.

It is applauded by the largest audiences as generously as they applaud the best feature.

It is dominatingly distinctive.

Show it

TWICE A WEEK

Schomer-Ross Productions *Inc.* Present

Emily Stevens

with Muriel Ostriche and a brilliant cast

in

"The Sacred Flame"

A WONDERFUL love story backed by an unique and unusual advertising and publicity campaign guaranteeing exhibitors capacity on a run of from 2 days to a full week. The perfect combination of Box Office Star, powerful human interest story, perfect direction, splendid investiture, and a box office title that means full houses over any length run The type of story that sends audiences away talking like walking 24 sheets. One of the best of the successful photo dramas—

Written and Directed by ABRAHAM S. SCHOMER

—who numbers among his stage and screen successess such money makers as "The Yellow Passport"—"Today" (legitimate stage play)—"The Inner Man," "Ruling Passions" and many others. With Emily Stevens playing the leading role, backed by a campaign book filled to overflowing with big money making ideas, suggestions and helps, "The Sacred Flame" offers unusual profits for exhibitors. The story being of world wide appeal.

STATE RIGHTS NOW BEING SOLD

Independent Exchanges and State Rights buyers have in "The Sacred Flame" an opportunity to make a financial clean up by proper handling and proper exploitation. State Rights selling rapidly, with northern New Jersey and the entire State of New York already sold to Sam Zierler, Mgr. Commonwealth Pictures Corporation, 1600 Broadway, New York. Write or wire for territory, terms, prices, and other complete information immediately to

SCHOMER-ROSS PRODUCTIONS, Inc.

126 West 46th Street, New York

E. S. Manheimer, General Mgr.

A. Egan Cobb, State Rights Sales Rep.

WARNING

The entire Motion Picture Industry is hereby warned of an attempt by certain distributing agencies to offer a series of productions as being the works of David Wark Griffith.

For the protection of all—AND ESPECIALLY EXHIBITORS—and that they may not be misled by these offerings, Mr. Griffith has issued the following statement:

"TO THE MOTION PICTURE INDUSTRY:

"All genuine Griffith prouctions carry the initials D. G. and the written name GRIFFITH on the main title and on all important sub-titles, and any motion picture offered without these trademarks not only is unauthentic, but is being fostered on the exhibitors and the public in an effort to give the impression that it was personally directed.

"In justice to all concerned I hereby ask all exhibitors, for the protection of themselves and their patrons, not to advertise any picture as a Griffith production unless it carries the above trademarks stamped in the film."

(Signed)

D. W. Griffith

For the information of all exhibitors the following list of GENUINE GRIFFITH PRODUCTIONS is submitted:

RELEASED THROUGH D. W. GRIFFITH SERVICE:
"Hearts of the World"
"The Fall of Babylon"
"The Mother and the Law"

RELEASED THROUGH FAMOUS PLAYERS-LASKY:

"The Great Love"	**"A Romance of Happy Valley"**
"The Greatest Thing in Life"	**"True Heart Susie"**
"The Girl Who Stayed at Home"	**"Scarlet Days"**

RELEASED THROUGH UNITED ARTISTS:
"Broken Blossoms" (Others to be announced later)

RELEASED THROUGH FIRST NATIONAL EXHIBITORS' CIRCUIT:
"The Greatest Question" (Others to be announced later)

SPECIAL PRODUCTIONS: "The Birth of a Nation" "Intolerance"

Any and all productions not listed above ARE NOT GRIFFITH PRODUCTIONS, and if advertised as Griffith productions a denial signed by Mr. Griffith will be published in all territories where they are shown.

For Further Information Address

D. W. GRIFFITH SERVICE

ALBERT L. GREY, General Manager

720 Longacre Bldg., 1480 Broadway, New York City

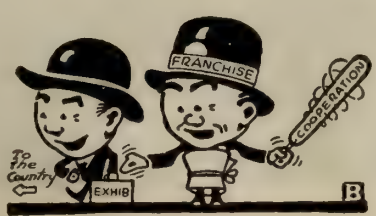
NOTE The picture called "Tiger Girl," recently advertised as a Griffith production, was not directed by Mr. Griffith, but by Paul Powell, and it is an injustice to Mr. Powell as well as to Mr. Griffith to call it a Griffith picture. As a matter of record, the picture is an old print formerly called "The Lily and the Rose" and is now being resurrected presumably for the purpose of trading on Mr. Griffith's name.

The cave man lived an uncertain life.

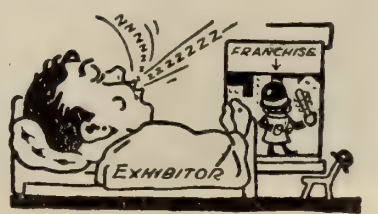
He depended entirely upon his own prowess.

Most Exhibitors are mighty uncertain about their futures. They have to fight each other and they have to fight the predatory producer-distributor gang.

The Big Idea is for the independent exhibitor to get into a gang of his own, a gang that won't skin him alive, a gang in which he can be as big as any other man.



The fellows in OUR GANG can take a vacation occasionally, because their franchise in our organization will protect them.



Our franchise holders can sleep o' nights because old Policeman Franchise is always on the job.

IF YOU'RE A LIVE ONE WE WANT YOU IN OUR GANG

Write today for our booklet

"A FRANCHISE TO INDEPENDENCE"

Exhibitors Defense Committee

Address

Exhibitors Defense Committee
Care The First National Exhibitors Circuit, Inc.
6 West 48th St., New York, N. Y.

B. A. ROLFE
presents
CHAS. A. LOGUE'S
ADAPTATION

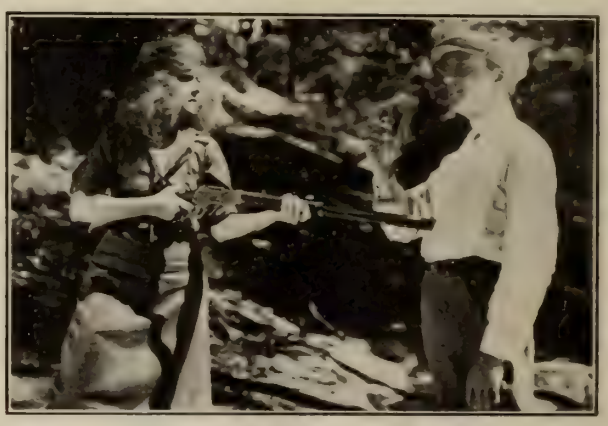
'EVEN as EVE'

From
Robt. W. Chamber's
Story
"The Shining Band"

"Down with the wealth worshippers," yelled the fanatic.

A quiet little dinner for two at a Road House ends unexpectedly.

The villain appeals to his victim to save him.



"You may be an O'Hara, but you'll never be a lady," he said.

"To choose the best possible father for her children is a woman's right," said she.

"Keep away from that abode of Satan," he admonished her.

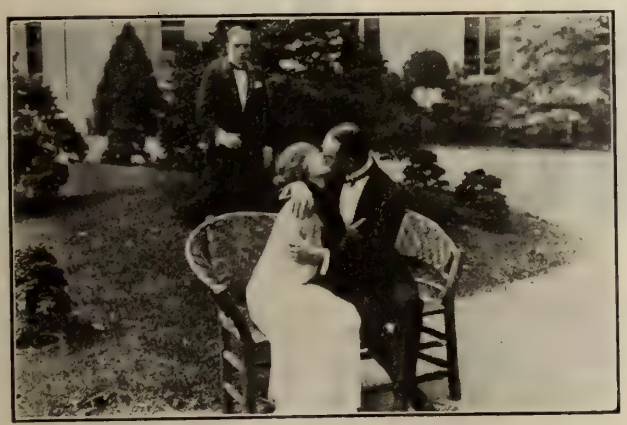
Directed by B. A. Rolfe and Chester DeVonde
Produced by A. H. Fischer Features, Inc.

Photographed by A. A. Caldwell and A. Fried

Filled with the kind of stuff that makes a good audience picture.

O'Hara's daughter's heart defies parental interference.

The aristocrats await the charge of the fanatics.



The cynic discovers he can still be jealous.

From mountain girl to society maid—a true daughter of Eve.

"Thy long hair tempts men to thee; it must come off."

The greedy prophet would even steal an orphan's birthright.

A First National Attraction

A January Release

Critics Congratulate Brilliant Premiere of

Norma T

in "A Daughter

MAY WELL FEEL PROUD

"The First National may well feel proud of this brilliant premiere, for the picture held a packed house at the Strand (New York) profoundly interested. Norma Talmadge is superb, always convincing, a veritable artist of the first rank . . . a beautiful characterization; and the support admirable."—**Moving Picture World.**

NOT A DRAGGING MOMENT

"Norma Talmadge played with vim and magnetic grace, her charm never ceasing to fascinate throughout the entire six reels. Lots of action—not a dragging moment . . . melodramatic punch and emotional intensity with telling contrast."—**Exhibitor's Trade Review.**

PICTURE OF STRONG CONFLICT

"A story of shadows and sunshine . . . a wealth of melodramatic incident. . . . The director, with his underworld life, has caught the right atmosphere and the proper perspective . . . a picture of strong conflict and sharp contrast."—**Motion Picture News.**

MAKES A STRIKING APPEAL

"The star made a striking appeal during emotional moments especially. Gives her a chance to display considerable versatility. The spectator will not be disappointed."—**Wid's.**

the First National on Great Emotional Actress

almadge of Two Worlds"

STORY WITH PLENTY OF ACTION

A story with plenty of action. Miss Talmadge with her eauty, her wit and her fine art made the character a very al sort of a person."—*New York Tribune.*

IT IS HIGHLY MELODRAMATIC

Highly melodramatic, with the element of suspense well ıstained and with a skilful admixture of humor."—*New ork Evening Post.*

A LIVE STORY; ACTING EXCELLENT

A live story, and it bristles with action. Excellent acting ıd exceedingly well directed."—*New York Evening Sun.*

STAR IN A CHARMING ROLE

"The star in a charming role that offers her a wide scope in displaying her acting abilities. An excellent photoplay that will register away above par."—*Screen News.*

GREAT EMOTIONAL INTENSITY

"Good melodrama—and Norma Talmadge makes the most of the situations—an actress whose emotional intensity and scope is in many ways greater than any other star on the screen."—*New York Evening Globe.*

IT'S A THRILLER

"A thriller, though it has its lighter moments. An exceptionally well balanced cast."—*New York Evening Telegram.*

Adapted from the Novel of LEROY SCOTT

By JAMES YOUNG and EDMUND GOULDING

Presented by JOSEPH M. SCHENCK
Photographer, DAVID ABEL

Directed by JAMES YOUNG
Tech. Director, WILLARD REINECK

A "First National" Special Attraction

JOSEPH M. SCHENCK Presents
CONSTANCE
JANUARY—FIRST MONTH
FIRST NATIONAL EXHIBITORS CIRCUIT
A First National Attraction

TALMADGE in "TWO WEEKS"

What's the use of our telling you how strong Constance is with your audiences?

If you've run "A Temperamental Wife" and "A Virtuous Vamp"

you know

If you haven't played them

ask the man who has

WE KNOW "CONNIE" TALMADGE TO BE ONE OF THE BEST STARS IN THE BUSINESS

Directed by Sydney A. Franklin
Tech. Director Willard Reineck
Photographed by Oliver Marsh

Where are the independent oil refineries of 20 years ago?

Wall Street gobbled them.

Where are the independent meat packers of twenty years ago?

Wall Street gobbled them.

Where are the independent ore smelters of twenty years ago?

Wall Street gobbled them.

—and just as sure as God made little apples Wall Street will gobble the picture business if we don't watch out.

Wall Street is reaching for it now.

Exhibitors who fortify themselves with a First National franchise can't be gobbled np. The united power of thousands of exhibitors is as much greater than Wall Street as the united power of the world's Democracies proved greater than grasping autocracy.

Eventually there will be a Franchise Holder in your town
If you're alive and progressive it can be you.

Write today to

Exhibitors Defense Committee

composed of members of

The First National Exhibitors Circuit, Inc.

Address inquiries to
Exhibitors Defense Committee,
Care First National Exhibitors Circuit, Inc.,
6 W. 48th St., New York, N. Y.

J. A. BERST
PRESIDENT OF

UNITED

PICTURE PRODUCTIONS CORPORATION
ANNOUNCES
THAT UNITED HAS SECURED
CONTROL OF THE

TRIANGLE EXCHANGES

AND
ALL THE FAMOUS TRIANGLE PICTURES WHICH
INCLUDE SUCH STARS AND DIRECTORS AS

D. W. GRIFFITH	CHARLES RAY
THOMAS H. INCE	NORMA TALMADGE
DOUGLAS FAIRBANKS	CONSTANCE TALMADGE
WILLIAM S. HART	DOROTHY DALTON
FRANK KEENAN	LOUISE GLAUM
THE GISH SISTERS	OLIVE THOMAS

AND
THE FAMOUS MACK SENNETT KEYSTONE COMEDIES

1920

EDMUND F. COBB

featured in

"The Desert Scorpion" *and* "Wolves of the Street"

STATE

Specials

ART-O-GRAF FILM CO., INC.,
OFFERS

Two 1920 Specials made for the State Right Market

by OTIS B. THAYER
and featuring

Edmund F. Cobb

SUPPORTED BY MISS VIDA JOHNSON

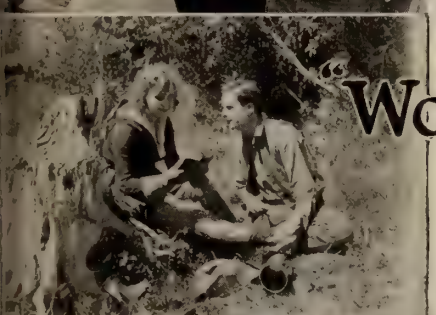
FOR RELEASE JAN. 15TH

"The Desert Scorpion"

A red-blooded story of the West, teeming with thrills, action and wonderful riding. "The Desert Scorpion" is a great story of the pioneer days—of the feuds between ranchmen and sheep-herders.

FOR RELEASE FEB. 1ST

"Wolves of the Street"



A stupendous production picturizing one of the greatest double characterizations ever screened. An unusual, gripping story of the East versus the West. Beautifully photographed.

DISTRIBUTED BY

ARROW FILM CORPORATION

W. E. SHALLENBERGER, *PRES.*,
220 West 42nd St. New York

RIGHTS

Manufacturers Producers and Exporters

If there is any doubt in your mind as to the best medium to use in reaching the

Latin-American Countries

Ask to See Our Spanish Paper

Cine-Mundial

the only magazine of the Motion Picture Industry completely covering this extensive and rapidly growing market.

"Be Convinced"

CHALMERS PUBLISHING CO.

THE Hall Room Boys COMEDIES

Their Human Appeal, Coupled with Genuine
fun have caused owners of the largest and finest houses in the country to say

HALL ROOM BOYS' COMEDIES

ARE THE

"MOST WHOLESOME COMEDIES ON EARTH"

BOOK THROUGH

STANDARD FILM CORP.
Boley Bldg., Kansas City, Mo.,
and

STANDARD FILM CORP.
North Plaza Bldg.
St. Louis, Mo.
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PREMIER PICTURE CORP.
8-10 S. Graham St.
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MASTERPIECE FILM ATTRACTIONS
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Fior Eastern Pennsylvania and Southern New Jersey

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For Michigan, Ohio and Kentucky

MERIT FILM CORPORATION
126 West 46th St.
New York City
For New York State and Northern New Jersey, excluding Trenton

GREATER FEATURES, Inc.
2020 Third Ave., Seattle, Wash.
For Washington, Oregon, Idaho and Montana

EXHIBITORS' FILM EXCHANGE
916 G St., N. W.
Washington, D. C.
For Delaware, Maryland, District of Columbia and Virginia

FIRST NATIONAL EXHIBITORS' CIRCUIT OF N. E., Inc.
35 Piedmont St., Boston, Mass.
For Massachusetts, Rhode Island, New Hampshire and Connecticut

CELEBRATED PLAYERS FILM CORP.
207 S. Wabash Ave.
Chicago, Ill.
For Illinois and Indiana

CONSOLIDATED FILM CORP.
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For Western Pennsylvania and West Virginia

FONTENELLE FEATURE FILM
1504 Harney St., Omaha, Neb.
For Iowa and Nebraska

ARROW PHOTOPLAYS CO.
1735 Welton St., Denver, Colo.
Colorado, Wyoming, New Mexico, Utah and Southern Idaho

JACK and HARRY COHN

DISTRIBUTORS

1600 BROADWAY

NEW YORK CITY

WE ARE MAKING THEM PAY

The sensation of the week, we might say of the year, or indeed, of all motion picture history, is the payment of money to exhibitors for use of their screens by film producers who have trespassed on those screens in the past.

BEAT THE TOM TOM!
SOUND THE BUGLES!!
SET OFF THE FIREWORKS!!!

To celebrate this great event of the exhibitor actually getting something for the use of his own property.

THE WHY AND WHEREFORE OF IT ALL

The Screen Protection Committee of the Motion Picture Theatre Owners of America through their exposure of the screen "snipers" are responsible—solely and entirely responsible—for this belated effort to pay the exhibitor for the use of his screen. But for the fight of the Screen Protection Committee the exhibitors would never have received a penny.

In contrast with this sudden, apparent willingness to pay, we ask you to read the letter sent by W. H. Linton, state treasurer of the New York exhibitors' league to the executive seecretary of that organization which was sent on January 5th, 1920. Here is the letter, which speaks for itself:

Utica, N. Y., Jan. 5, 1920.

Mr. S. I. BERMAN, Executive Secretary,
Motion Picture Exhibitors' League, State of New York,
708 Times Bldg., New York City.

Dear Mr. BERMAN:

This is to acknowledge the receipt of check on account, dated December 31st, 1919, and given to me at the executive committee meeting of our state league at Buffalo, N. Y., on Jan. 2, 1920, in payment for showing of reel "Dame Fashion Decrees."

Our members who have run this reel say that it was well liked by their patrons, especially the women. It seems to me an ideal production, in every way up to our standards, which provide that every such reel must have a predominant entertainment value and under no circumstances afford a cause of just complaint to any of our patrons.

Such being the case I want to go on record as saying that in my opinion it marks a new departure both as to exhibitor control of all screen advertising and as to the possibilities of financing exhibitors' organizaions. In our state at least no seat tax levy or other antiquated methods of taxing the exhibitors directly will be needed hereafter.

I am glad to note you have other films of the same standard ready for our exhibitors.

No one in this state knows better than we do here in Utica what the right kind of an exhibitors' organization can do. It was through the efforts of the organization that we were enabled to open our theatres on Sunday.

I expect to see you and the balance of the boys at Albany about the middle of the month to take up legislative matters.

Sincerely yours,
WM. H. LINTON,
Treasurer, Motion Picture Exhibitors' League, State of New York.

The activities of the Screen Protection Committee of the Motion Picture Theatre Owners of America have started the ball rolling, and if you will guard your screen so that no industrial films or advertising inserts appear without your being paid for them through your state league it will not be very long before every state league in the country will have sufficient funds to carry on the important work that is necessary this year to safeguard the interests and investments of the exhibitor.

Bear in mind that under our plan the control of all screen advertising remains in exhibitors' hands.

EVERY CENT OF MONEY DERIVED FOR SCREEN ADVERTISING GOES TO YOUR STATE LEAGUE

to do with as they see fit. No part of the revenue is diverted to any more or less mythical or nominal "national" organization which does not know your local problems and which as far as the record shows, has never done anything to benefit the exhibitor in a national way.

The Screen Protection Committee has just begun to fight and will keep up its activities to get a full return to the exhibitor for the use of his screen.

No doubt about the exhibitors of the country being with us heart and soul.

Here is the evidence.

The following exhibitors' organizations have endorsed the activities of the Screen Protection Committee, and are co-operating with us:

MOTION PICTURE EXHIBITORS LEAGUE OF NEW YORK STATE
MIAMI VALLEY EXHIBITORS' ASSOCIATION
NORTHWEST EXHIBITORS' CIRCUIT
CLEVELAND MOTION PICTURE EXHIBITORS' ASSOCIATION
AMERICAN EXHIBITORS' ASSOCIATION OF PENNSYLVANIA AND WEST VIRGINIA
KANSAS CITY EXHIBITORS' ASSOCIATION OF MISSOURI
ILLINOIS EXHIBTORS' ALLIANCE
MICHIGAN EXHIBITORS' ASSOCIATION
SOUTH CAROLINA EXHIBITORS' LEAGUE
NORTH CAROLINA EXHIBITORS' ASSOCIATION
LOS ANGELES (CALIFORNIA) THEATRE OWNERS' ASSOCIATION
EXHIBITORS' PROTECTIVE LEAGUE OF MINNESOTA, NORTH DAKOTA, SOUTH DAKOTA AND IOWA
MOTION PICTURE EXHIBITORS ASSOCIATION OF WISCONSIN
TEXAS EXHIBITORS' CIRCUIT
COLORADO MOTION PICTURE THEATRE OWNERS' ASSOCIATION

The Motion Picture Theatre Owners of America

708 TIMES BLDG. NEW YORK CITY

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Feature Reading for Feature Folks

Knocking Out the Red—But Not Out of the Red, White and Blue.....*Page 565*

Big conference at Waldorf marks mobilization of film industry's resources behind Secretary of Interior Lane in his campaign of Americanization.

Big Figures on Tablecloth Become Realities.....*Page 551*

At First National convention in Atlantic City, where Boardwalk is rocked by news of many millions behind Circuit's production and theatre plans. Our own smash.

When Is a Review Not a Review?.....*Page 631*

When it arrives too late to help the exhibitor book the picture that will make money for him at the box office. We're going out of town for many of our reviews—fifteen this week and twenty-two last issue, four of them exclusive with us.

Some Snappy Stuff on Exporters.....*Page 585*

A page of live notes on a live game. And, by the way, have you seen our newest issue of Cine-Mundial with 194 pages? That's a Latin-American paper for you!

Liquor, Liquor Everywhere, But Not for the Producers.....*Page 553*

R. H. Cochrane, vice-president of Universal, says the producers will maintain a neutral attitude on the question of Prohibition as far as propaganda in films is concerned.

Our Own Army of Correspondents Kicks In.....*Page 613*

Three pages of "Live News from Everywhere" about the folks who pay your salary and mine. Our staff of correspondents cannot be duplicated.

The Week's Advertising Barometer*.....*Page 652

The Story of Richmond—Page 557

"The Third Generation"
"The Third Generation"
with a notable Brentwood cast including Betty Blythe and Mahlon Hamilton. A Robertson - Cole Superior picture.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

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Saturday, January 24, 1920

Lane and Americanization

NO man could have listened for more than an hour to the talk of Franklin K. Lane, Secretary of the Interior, at the Waldorf last Sunday without being a better American for it. The speech proved to be a dispassionate analysis of what America stood for, what it had stood for for a century and half, to itself and to the world at large. The secretary pointed out how the fathers so builded that control came from below, and he most sharply contrasted that doctrine with the scheme of government which vests authority in those at the top.

Probably three-fourths of Mr. Lane's talk was devoted to democracy as exemplified by the progress of the United States. Barely a quarter of it was given over to a discussion of what the motion picture industry could do to make the country a better place in which to live. The secretary was not sparing of his praise in telling what had been accomplished in less than twenty years. He pointed out new avenues of usefulness, new fields of entertainment—among these a portrayal of the achievements of more notable Americans, the telling of the story of men who had begun life with few advantages and many disadvantages and risen to eminence.

The response on the part of the industry to the invitation of the Americanization committee, through Mr. Lane, its chairman, was such that probably never before were there so many prominent and influential of its representatives assembled under one roof. It was a compliment to Secretary Lane, a tribute to the great movement of which he seems so easily and so naturally to be the spokesman. Every one who had been stirred and exalted by the words of the secretary could be pardoned a feeling of pride that to the motion picture industry had been offered such leadership.

The secretary's suggestion that the industry make a beginning on Lincoln's Birthday is one that is practical and one that undoubtedly exhibitors everywhere will welcome. Sight should not be lost, however, of the accompanying warning that the work to be done was not for a day or a year, but should be maintained so long as there was a boy or a girl in the United States who could not read or write.

The Two-Cent Piece and the Triple-Nickel

If the bill which the National Association of the Moving Picture Industry has succeeded in having introduced in Congress goes into effect the bulky but welcome two-cent piece of the days of fourteen cent porterhouse and cabbage at eight cents a head will be put in circulation to facilitate the collection of the revenue tax on theatre tickets. Those of us that can recall the appearance of those greasy old coppers which looked heavy enough to be used as paper weights and whose chief virtue in the eyes of the young was their ability to purchase two sticks of candy in place of one, are wondering what the new coins will look like and how many of them it will take to make a pound. Also how many pounds of them it will take to purchase a suit of clothes or even a good cigar, if the present high prices continue to soar.

A 15-cent piece is also asked of congress. This new coin will be of great convenience to the large number of moving picture houses where the standard price of admission if fifteen cents. There is a long line of other industries that will be able to use the triple-nickel to advantage.

"Best Sellers" and the Screen

It isn't every author of a "best seller" that can follow the example of the story writing editor of a certain magazine and print an article lauding the superiority of his novel over the screen version, when the changes made necessary by the new medium fail to meet his approval. Few writers of books are willing to believe that scenes of written description that are so effective on the printed page cannot always be made just as impressive on the screen—and are not always necessary. Vincente Blasco Ibanez is one of these. The author of "The Four Horsemen of the Apocalypse" took the trouble to inform himself at first hand by giving intelligent study to the matter in the company of directors and scenario writers before work of any sort was started on the screen version of his internationally famous novel. The Spanish writer is a wise man.

Quick Glances at

Portrait of a 'Appy Family
In Bessie Barriscale's Robertson-Cole, "The Luck of Geraldine Land."

Selects Woman for Place on Ontario's Censor Board

THE Provincial Government of Ontario has made a radical departure from usual custom by appointing a woman to serve on the Ontario Board of Moving Picture Censors. The woman is Miss Caroline Cassels, who had been an employe of the provincial treasurer's department for a number of years and, previous to her appointment to the censor board by Peter Smith, the new provincial treasurer of the Farmers' Cabinet now in power, had been engaged as a spotter among the theatres of Ontario to see that the amusement tax was being collected. Despite Miss Cassels' service with the government, her initial salary as a censor has been fixed at $1,300 per year, or $25 per week.

Miss Cassels makes the fourth person to be serving as a moving picture censor in Ontario. In the past three men have been handling the work. With her appointment, the examination of pictures is to be divided, it is understood, so that the censors can work in shifts, projection equipment having been provided for this arrangement.

The Ontario government has decided to pass upon all moving picture posters to be used within the province. Hitherto, the Toronto police department has examined all posters for use in Toronto, but the police officials never knew what the censors had done to a picture with the result that posters depicting certain scenes were frequently approved when the actual scenes in the films had been deleted by the censors.

It is also interesting to note that previously only the posters used in Toronto have been censored, but, under the new plan, all posters for every centre in the jurisdiction of the Provincial Government will come under the official eye.

Indiana Theatreman Indicted.

Axel Pierson, proprietor of the Auditorium and Vaudette picture theatres at Connersville, Ind., has been indicted by the Fayette county grand jury for operating his theatres on Sundays. He was arraigned in city court and entered a plea of not guilty.

As to his keeping the theatres open on Sundays, there is no question, but he intends to leave to a jury the question of whether or not Sunday picture shows should be prohibited. The date of his trial has not been set, but it is expected his case will be heard in the near future.

Bill Protecting Film Trademarks Considered; To Investigate Pirating

THE House Committee on Patents will begin its investigations of trademark pirating in foreign lands when it opens hearings January 21 on the bill introduced some time ago by Congressman Schuyler Merritt, of Connecticut, extending the right of manufacturers to register trademarks in the United States and abroad.

There has been a great deal of activity of late in Washington, following out our program of entering foreign markets, for adequate trademark protection. The matter has become of very vital interest to manufacturers and business men everywhere, particularly in view of the reported wholesale scheme being carried on in foreign countries to appropriate American trademarks under certain technical provisions of the Berne convention.

A considerable number of manufacturers and others interested in this matter have signified their intention of attending the hearings. The committee also has before it a bill to give effect to certain provisions of the convention for the protection of trademarks and commercial names, made and signed at Buenos Ayres, Argentina, in 1910. At this convention the United States and the South and Central American countries agreed to the establishment of an international bureau, to be known as the International Trademark Bureau, in Havana, to protect all trademarks and tradenames. The United States, however, has not yet ratified the action.

Pirating Is Easy.

"It is possible in Europe and in several South American countries," said Mr. Merritt, "for any person to have a trademark or tradename issued in his favor without that person being in any way connected with the manufacture or exportation of the article. Under the regulations in many countries the trademark right is given to the first person applying for it, regardless of whether or not that person has any connection with the article.

"It has been reported that some unscrupulous persons in Europe have patented the trademark of many American concerns and can prevent the American from using their own trademark on goods they wish to export. The passage of this bill is imperative If we are to engage successfully in foreign business. LINZ.

Ned Wayburn Resigns as Capitol Revue Director

AN announcement, equivalent to forecasting enlarged and more ambitious activities for the new Capitol Theatre, New York, has come from Managing Director Edward Bowes of that institution. Ned Wayburn, who has staged the two revues that supplemented the motion picture and orchestral program, will withdraw as producing director because of his inability to devote the time essential to the frequent changes of bill contemplated in the Capitol policy. Expert producers, who will devote their time exclusively to this purpose, will hereafter control the actual staging of the offerings.

It has become known that Messmore Kendall, president of the Moredall Realty Corporation, owners and operators of the Capitol Theatre, has just purchased the two buildings at 231 and 233 West Fiftieth street, immediately adjoining the theatre, for scenic studios, rehearsal rooms, the costume department and to house its mechanical staff.

The rumor has revived that in addition to its fixed policy of picture presentation, the management aspires to make the Capitol one of the most conspicuous and prolific producing centers of the American stage, with facilities and a personnel permitting of successful producing in any of the several fields of public entertainment.

Carl Laemmle Threatens to Sue Dorothy Phillips

RUMORS regarding the Dorothy Phillips-Holubar controversy have at last been substantiated at the Universal offices in New York. Carl Laemmle has announced definitely that Miss Phillips and Allen Holubar, her husband, have left Universal City.

It is claimed that Miss Phillips and her husband are still under contract with the Universal and Mr. Laemmle intends to fight them to a finish and compel them to fulfill their contracts, it is announced.

"Allen Holubar and Dorothy Phillips have left Universal City," said Mr. Laemmle. "Both of them have always been given every consideration possible while with us. The have a contract with us which is as honest and fair an agreement as was ever written. This contract is legally binding. For the principle of the thing I am going to go to every extreme to see that both of them are forced to keep their written word. Their contracts have more than a year to run.

"If this matter is allowed to go without a fight, it will leave the film world in a very deplorable state, and it would be a very dangerous precedent to set for directors and players of the industry if this disregard of their legal agreement was allowed to go unchallenged."

an Active Field

Philadelphia Meeting Discusses Many Matters

THE appointment of an adjustment committee and the unanimous adoption of a set of trade rules governing the organization and the promulgation of an official announcement marked the second meeting of the Motion Picture Board of the Philadelphia Chamber of Commerce in the offices of the Select Pictures Corporation on January 8. Representatives of every exchange and every big theatre circuit in Pennsylvania, New Jersey and Delaware were in attendance.

Organized primarily for the purpose of co-operating with the National Committee on Censorship in curbing the policies of the Pennsylvania State Board of Censors, the board in its announcement asserts that its object is "to solve those problems common to all exchanges and all exhibitors and to adjust an equitable and more practical manner any difference that may arise between them.

The appointments to the adjustment committee representing the exchanges were as follows: George Ames, Pathe; V. R. Carrick, Interstate; Robert Lynch, Metro. The exhibitors were John McGuirk, Stanley Company of America, and George Bennethum of the Kline Bennethum Circuit.

While every phase of the distributing end of the business is covered in the board's trade rules, particular stress is laid on the matter of remittance. If close adherence to this rule is kept, large credit balances on the books of an exchange will be a thing of the past.

Another important rule for the unification of an exchange's affairs is the matter of changing dates. Requests for change in dates booked will not be considered unless the request is received more than fourteen days prior to the date originally scheduled, accompanied by a full payment of the rental and other charges on the feature in question and a new date that is satisfactory to the exchange, stipulated.

Harry M. White of Goldwyn Pictures Corporation, who with George Dembow of Fox and John Clark of Paramount, were selected to head the organization, was chairman.

Indiana Operators Decline to Project Legion Slides

SOME members of the Moving Picture Operators Union, Local 194, at Indianapolis, have refused to throw slides advertising the American Legion on the screens of the theatres in which they work, because of what is said to be the Legion's attitude toward strikes.

J. O. Brenner, business manager of the union, said twenty-seven members of the union have decided individually on such a stand, but that action had not been official on the part of the union and that no suggestion had been made that such official action be taken. The operators, he added, were all overseas in the service during the war, and their decision in the matter was because of their individual feeling toward the Legion.

Gustave G. Schmidt, proprietor of the Crystal Theatre, and chairman of the committee of theatre owners which handled the operators strike recently, said no information had come to him regarding the reported stand taken by the operators. At a recent meeting of the Marion county organization of the American Legion, it was announced that the reported refusal of some of the moving picture operators in the city to handle slides advertising the Legion probably will be amicably adjusted by Legion officials and the operators.

Syndicate Plans Erection of Theatre in Bensonhurst

THE old homestead of the Benson family, founders of Bensonhurst, Brooklyn, situated at Eighty-sixth street and Twentieth avenue, has been torn down and in its place will be erected a motion picture theatre designed to rank as one of the most beautiful in Greater New York. It will be known as the Benson Theatre.

The theatre will be a one-story ornamental fireproof structure, having two stores on Eighty-sixth street and four stores on Twentieth avenue. It will have a seating capacity of 1,600 on one continuous floor, running into a balcony arrangement at the rear of the auditorium.

The theatre will be controlled by a syndicate known as the Benson Theatre Corporation, a subsidiary of a large New York concern, and will cost approximately $200,000. The date of opening will be September 1. Plans have been drawn and the work of building will begin when weather permits.

May Amend Revenue Act for Benefit of Salesman

FILM salesmen would be permitted to deduct expenses incurred for meals and lodgings while on the road, in computing their net income for income tax purposes, if the bill just introduced in the House of Representatives by Congressman Jacoway, of Arkansas, is made a law. There has been a great demand from traveling salesmen in all lines for an exemption of these expenses. They declare that this is just as much a part of their expense of doing business as any feature of the overhead expense of a business concern, and that to tax them in this regard is a discrimination.

The Jacoway bill provides for the amendment of paragraph (1), subdivision (a) of section 214 of the revenue act of 1918, to read as follows:

"All the ordinary and necessary expenses paid or incurred during the taxable year in carrying on any trade or business, including a reasonable allowance for salaries or other compensation for personal services actually rendered; traveling expenses including meals and lodging while away from home incurred in the pursuit of trade or business, and rentals or other payments required to be made as a condition to the continued use or possession, for purposes of the trade or business, of property to which the taxpayer has not taken or is not taking title or in which he has no equity."

New Train—New Thought

Given by Sylvia Breamer in her Blackton-Pathe feature, "Respectable by Proxy."

Indiana Pastors Want to Put an End to Sunday Shows

MEMBERS of the Ministerial Association at Plymouth, Ind., at a recent meeting in the public library, decided to take action to close the motion pictures theatres of the city on Sundays. They conferred with Mayor Holtzendorff and called his attention to the state law prohibiting such exhibitions.

Mayor Holtzendorff, it is understood, said that in his opinion the shows were a good thing, inasmuch as they provided good amusement for the young people and kept them in their home town instead of causing them to leave to find attractions in other places. He added, however, that if it was the wish of the people that the Sunday laws be enforced, he would see to it that the law is carried out.

Central Amusement Sues.

Damages of $5,000 are asked of the Central Amusement Company, Edward G. Sourbier, Charles M. Olson and the Charles E. Sheehan Company, all of Indianapolis, in a suit filed in one of the Marion county courts by the Sheehan Engineering Company.

The plaintiff company alleges it was engaged in building the Lyric theatre in April and completed its part of the work about May 1. At that time, it is alleged, the Charles E. Sheehan Company began additional work on the building, this company and the other defendants leasing from the Sheehan Construction Company the tools and equipment it had been using.

In August, the defendants, it is alleged, shipped the tools and equipment out of the state. The plaintiff says the value of the equipment, together with the money for the use of the equipment, is demanded in the suit.

Rambles Round Filmtown

With Walter K. Hill

BELLRINGING FOR PUFFLICISTS

We'd just As lief You would Be brief.

When short Of news Fake Interviews.

—o—

Making It So Easy for Arch Under Some Trying Ordeals

Archie MacArthur, Jr., sojourning in Los Angeles, eats at the Alexandria Hotel—when Rubberneck sets 'em up—for the reason that he can know in advance what he has to digest.

"Explanation of today's dishes" is a line on the bill-of-fare that helps Mac out; f'rinstance:

Breaded Lamb Chops, Reforme.—Breaded, fried, served with tomato sauce with ham, tongue, pickles and egg.

Sweetbreads Saute a Sec.—Saute with shallots moistened with chicken broth and glaced meat.

So it goes, with everything save the consomme.

"They don't give any explanation with the soup" is Mac's comment. "You can generally recognize the soup by its sound."

—o—

Ruth Pearcy, who warbles at the Rialto, is not a high soprano, as her name suggests.

She has a Jessie Bartlett Davis voice for "Oh, Promise Me."

She's issuing promissory notes, thus to say.

—o—

"On with the Dance" (Paramount).

On with **something,** if we see the stills aright.

—o—

Adds Insult to Injury.

The long suffering game of craps gets another wallop from Epes Winthrop Sargent, who never rolls 'em, but stoops to slander in calling the game **Black Billiards.**

"Leaping Dominoes" (Snowden) and "Mississippi Marbles," by one who had suffered in court, have been previously reported. Next!

—o—

"The Overshadowing Crime."

For several weeks a special grand jury in New York has been seeking "the overshadowing crime."

Not having been called as a witness we submit our testimony:

The overshadowing crime is the great amount of excellent mimeographing sent from moving picture press departments to newspapers that could not if they would and would not if they could **publish it under any imaginable circumstances.**

—o—

It's a mean man who assailed woman's greatest prerogative by titling a film "She Loves and Lies."

—o—

Mysteries of the Movies.

If a movie director is "well known"—really w. k.—what's the use of giving his minute picture history every time he starts a new production?

"Americanization Films" will go best in picture theatres where the proprietors have been Americanized.

And that's no "loose writing!"

—o—

Ballyhoo suggested for "The Copperhead":

Have a snake-charmer work in the lobby.

—o—

George F. Weaver of Republic Says:

"Hard Work" Is Secret of His Success.—Exhibitor's Trade Review Headline.

As far as we are personally concerned, his secret is safe.

—o—

Hints for the Title-Hounds.

Goldwyn is producing "Earthbound."

Make way for "Hidebound," "Muscle-bound," "Homewardbound," "Clothbound," "Leatherbound," "Windbound," "Fog-bound"—they're bound to follow.

—o—

For March 17 a Pathe Holiday.

Tom Kennedy, late of Trade Review staff, and Joe Brady, moved over from Robertson-Cole, joined Joe Reddy in promulgating Pathe publicity January 12.

—o—

"Humpty Dumpty" Is Nearing Completion.—Tradepaper Headline.

And we were told that "three score men and three score more" couldn't do it!

—o—

"The Place of Honeymoons" (Atlas).

Love, Ga., or Love, Ky.

—o—

Cause and Effect in Billposting.

There has been a hoarding next the building, No. 25 West Forty-fifth street, where 24-sheets advertising Pathe photoplays have always been exclusively posted. The foxy billposter knew his game, and kept the showing "framed" for Pathe's chief executive who passed it several times a day.

The day after Paul Brunet left for his present trip to the Pacific Coast **the billboard was torn down.**

—o—

Quick, Now, Name Your House!

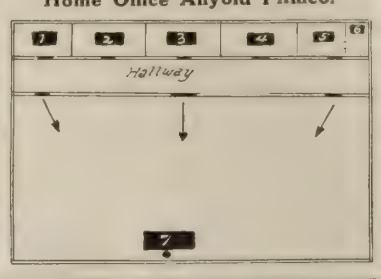
Marcus Loew's theatre at the northeast corner of Broadway and Forty-fifth street will be called the "State."

Now for a "State" in every town that boasts a Strand, Rivoli, Rialto or Capitol!

—o—

Electric signs for cinemas are making Times Square a dangerous place for airplaning.

Home Office Anyold Filmco.



Our Own Title Competition.

"No Questions Asked."—For a "love-at-first-sight," "married-in-haste" drama where the girl turns out bad and virtue goes Democratic.

"Lost and Found."—For a detec-a-tive story with a happy ending.

"Information Wanted."—For any kind of a photoplay that kind of a title wouldn't fit.

"Suitable Reward."—Same as "Information Wanted."

Producers using any of these titles are requested to make checks payable to the New York Times, crossed "For 100 Neediest Cases."

—o—

Boozical "bitter enders" who patronize "Romany Rye" will do so under misapprehension.

—o—

If "The Beloved Cheater" is "The Shark" (referred to in current reviews) she is hereby barred from any poker session we may "sit in" on forever and thirty days.

—o—

Louella Parsons, Sorceress, Can Tell What's in a Letter Without Even Reading It Through.

The newest form of attack against a motion picture player came in an unsigned letter in which the writer told of a very uncomplimentary remark which this actor had made against the one to whom the letter was sent. We never answer anonymous letters nor do we bother to read them.—Morning Telegraph.

—o—

The Reason for a Private Office in Filmland Is Just the Same as Everywhere Else.

Our architect (Sam Spedon) has drawn a birdseye view of the headquarters and home office of the Anyold Moving Picture and Photoplay Corporation, Ink., which we present for the benefit of exchangemen and film peddlers who can get a close-up from afar of the "works."

One's sense of proportions must be acute in order that the press agent's location may not be lost sight of. He is placed next to the shipping room of the home-office exchange. The jangle of flying film-cans as they hit one upon the other proves to him how peaceful life must be in a boiler factory.

The pufflicist is viewed by the big bosses as an evil that simply **must** be endured. He is only seriously considered when "the greatest photoplay of the year" takes a flop. Then, oh then, **he's to blame for it.**

Six then indicates where the body of the pufflicist is found after the aforesaid flop. Five is the target range, shooting gallery and film-can court of the shipping crew.

Figure 4 is the private office of the film-booker. Three is the private office of the exchange manager. Two is the private office of the assistant exchange manager. One is the private office of the stenographer-telephonist upon whom a cruel world ruthlessly breaks and gets stalled.

Gaze, next, upon 7—the private office of the President and Managing Director of the Anyold Moving Picture and Photoplay Corporation, Ink. The hallway is No Man's Land, a still, silent, impressive approach to the going-in end of the arrows. **This completes the picture.**

First National Exhibitors Organize At Momentous Atlantic City Meeting

Formation of Associated First National Pictures, Inc., Is Practically Completed at Capitalization of $10,000,000 and First National Theatres, Inc., Will Be Financed at Large Figure—Announce Officers Later

TWO score of the leading exhibitors of the United States and Canada gathered at the Hotel Traymore, Atlantic City, N. J., January 11 for the purpose of organizing the Associated First National Pictures, Inc., and the

J. D. Williams.
First National's general manager, outside the convention hotel one half hour in three days.

First National Theatres, Inc. At 3.20 o'clock the following Thursday morning it was announced that the organization of the first named company was practically completed, that a board of directors, officers and trustees had been elected and that the remainder of the preliminary work would be done in the ensuing twenty-four hours. The names of the officers and trustees were withheld from publication pending their ratification by members throughout the country.

The proposed capitalization of the two companies was $10,000,000 for the Pictures company and $6,400,000 for the Theatre organization. The latter figure will be substantially increased. The new bodies are the outgrowth of the First National Exhibitors' Circuit, established more than two years ago.

While the full story of the four days conferences will not be told until next week it was announced that the expectations of the promoters had been fully met and that no exhibitors who had come to Atlantic City for the purpose of "signing up" had departed without doing so. It was stated on Thursday morning that members of the new companies already have seventy-five houses under construction. The further declaration was made that a search among the members of the new corporations failed to reveal one that was not prepared to finance his own building operations. One of the members had announced his readiness to take over any houses any member cared to place in the market.

Directors Elected.

The directors elected by the Associated First National Pictures, Inc., are: Robert H. Lieber, Indianapolis; Harry O. Schwalbe, Philadelphia; N. H. Gordon, Boston; J. G. Von Herberg, Seattle; Jacob Fabian, Paterson, N. J.; Moe Mark, New York; J. B. Clark, Pittsburgh; E. B. Johnson, San Francisco; John H. Kunsky, Detroit; Colonel Fred Levy, Louisville; Jay J. Allen, Toronto.

Those Present.

The following were in attendance at the convention: Jule and J. J. Allen, Toronto; A. H. Blink, Des Moines; J. B. Clark, Pittsburgh; R. H. Clark, New York City; R. D. Craver, Charlotte, N. C.; W. P. Dewees, Vancouver, B. C.; Jacob Fabian, New York City; A. M. Fabian, Paterson, N J.; Frank Ferrandini, Richmond, Va.; I. H. Rubin, M. L. Finkelstein, Minneapolis; Nathan H. Gordon, Boston; Samuel Katz, Chicago; J. H. Kunsky, Detroit; G. W. Trendle, Detroit; Robert Lieber, Indianapolis; E. M. Mandelbaum, Cleveland; H. Lieber, Indianapolis; Tom Moore and Boyd Cunningham, Washington; Tom Saxe, Milwaukee; William Sievers, St. Louis; Harry T. Nolan, William H. Swanson, Denver; E. B. Johnson, secretary of the Turner & Dahnken Circuit, San Francisco; J. G. Von Herberg, Seattle; Moe Mark, Max Spiegel, New York; H. O. Schwalbe, Philadelphia; J. D. Williams, New York; Lee L. Goldberg, Louisville; Herbert Weil, Port Huron, Mich.; J. R. Grainger, New York; Claude Jensen, Seattle; F. V. Fischer, Seattle; F. W. Reynolds, Denver; Tom Boland, Oklahoma City; Joseph Skirboll, Pittsburgh; William Hamm, Minneapolis; E. E. Richards, Kansas City; Watterson Rothacker, Chicago; David P. Howells, New York; Jacob Gottstein, Seattle; Harry Koplar, St. Louis; Joe E. Rickards, Phoenix, Ariz.; Paul C. Mooney, New York; Boyd C. Cunningham, Washington, D. C.; E. J. Judson, W. J. Morgan, C. F. Chandler, Paul Sarazan, J. L. Hunter, New York; Harry and Abe Warner, New York; Harry L. Richenbach and Earl Gulick were present in the double capacity of transacting business and pleasure.

Picture and Theatre Companies.

The Pictures Company will deal only with productions and producers—in other words, it is a purchasing organization. The Theatres Company will have jurisdiction over the financing of local exhibitors, employing in a measure the mechanics of the building and loan companies, and also will devise ways and means of filling any vacant franchise in case the exhibitor or exhibitors in that territory for any reason do not care to affiliate with the body.

One Group Shot While Not Writing on the Tablecloth.
Left to right: Max Spiegel, Mark Strand Company; M. A. Lebensberger, Standard Film Service, Cleveland; A. Warner, Earl Gulick, Joe Dannenberg, and Moe Mark.

Harry Schwalbe.
First National's treasurer pushed big things at session.

The plan of organization of the two companies is briefly an extension of the percentage territorial allotment system employed by the First National Exhibitors. Where, under the old basis a franchise holder paid a certain percentage of the cost of a negative for his jurisdiction, under the new form the grouped exhibitors in a given territory will take over a picture instead of the franchise holder. These separate corporations will pay a duly determined portion of the cost of the picture, in turn alloting among their individual members the cost of a picture, the percentage being based upon the size of theatre, clientele, etc. There will be a first run franchise, a second run franchise and others in a declining scale, according to the amount paid in by the theatre to the territorial corporation.

Star Booking System a Problem.

"The specific problem presented to the organizers of the Circuit in the beginning was the star system of booking," said an officer of the new company. "We believe we have succeeded in breaking up that system and also in scattering the stars. During the last year it became apparent that the small exhibitor was being so crowded and in some cases squeezed that it became imperative he should have the identical protection which the organization offered to its franchise holders.

"It has been our experience that by virtue of our collective purchasing power we can do many things in the way of strengthening and solidifying. One of the things at which we have aimed is the giving to an exhibitor, no matter how small, absolute control of a picture in his neighborhood. It will belong to him and he need be under no continuing apprehension that he is going to lose a booking.

"The new companies will not restrict producers to an outright purchase. If a manufacturer believes he has got a big picture we will play him on a percentage basis—that is, we will guarantee a satisfactory minimum and split with him on a determined ratio on all the money the picture makes above that sum. Wherever this percentage basis may obtain, means will be taken to protect exhibitors small and large.

Could Learn Showman's Business.

"Heretofore a producer by playing an exhibitor on a percentage basis could uncover the business a certain showman was doing if it should happen that for any reason he wanted to know—if, perhaps, he might later want to buy his house or to build another in the same section. Under our plan the figures on percentages, so far as individual theatre business is concerned will be retained within the books of each subsidiary corporation.

"The sales force of the present exchanges will be converted into exploitation staffs. All the men will go out—that is, such as may not be concerned in covering the minor parts of a district as are unsold—and do their utmost to show exhibitors how to get the most out of the pictures on their screens.

"The present organization hardly can be called an experiment. The basic plans on which we are to start at work on January 19 have been tried out the past year in Ohio, where E. M. Mandelbaum is the franchise holder. It may not be out of place to say that Mr. Mandelbaum is one of the most enthusiastic supporters of the two new companies."

A $400 Back.
Moe Mark: his coat.

Seen Around the Traymore

The high cost of rum has hit Atlantic City. One of the New Yorkers had promised his friends a bottle of Scotch as a table decoration for dinner Tuesday evening. The smoky liquid was present as stipulated, but the annexing of it cost the host a lot of sleuthing around town and $40 as well.

* * *

Earl J. Hudson was in charge of the First National publicity forces during the convention. He had intended returning to New York Wednesday afternoon, but he got word from "J. D." to postpone the departure "till further orders." It may have been this tip that caused the trade press representatives to cancel reservations for the same train and "stick around."

One of the unusual incidents of the convention was the disinclination to face a camera manifested by a number of the delegates.

* * *

The convention was notable for the talking that was not done in the lobby. The great majority of the exhibitors present had traveled a distance to do an important piece of business. The sessions practically were continuous day and evening. As a result little was seen of the more prominent delegates. The World man had been in town nearly two days before he collided with Harry Schwalbe, the secretary-treasurer of the Circuit, and then the Philadelphian was on his way to the elevator.

* * *

It was First National weather right from the start. On Tuesday the temperature was up to 40, but Wednesday saw a drop below freezing with a young gale blowing. The sun, however, shone throughout the day.

* * *

W. P. Dewees, of Canada, was smiling in the lobby Wednesday afternoon. He had just got word from Vancouver that "Auction of Souls" was going over big, "cleaning up," as he expressed it. "I refused to run the picture until I could secure the attendance of Aurora Mardiganian," said Mr. Dewees," and the result proves I was right."

* * *

Watterson R. Rothacker was host at a dinner party on Tuesday evening. His guests were William Sievers, Leslie Mason, Paul C. Mooney, Harry Koplar, J. R. Grainger, Mr. Cunningham, of Tom Moore's enterprises, Washington, and George Blaisdell.

* * *

A mid-western exchangeman and theatre owner was suffering from a severe cold. Watterson Rothacker advised him to try a half-hour's immersion in a hot salt water bath, in the meantime freely lathering himself with soap. The mid-westerner tried to follow instructions. When the soap failed to create

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John H. Kunsky.
Director in First National organization and figure at convention.

"Wet" and "Dry" Propaganda To Be Kept from Pictures, Says Cochrane

MOVING picture producers are going to stay on the fence in the liquor-prohibition fight," it was announced recently by R. H. Cochrane, vice-president of Universal. Moving picture men are determined that their products will not be used as vehicles for propaganda, either for or against prohibition.

"I want to make myself plain on this point," said Mr. Cochrane, "because there have been many complaints recently from people who think they see in certain pictures or scenes, propaganda one way or the other. To accuse the big film companies of lending themselves either to the liquor interests or to the 'drys' is utterly foolish. They are big business firms manufacturing products for all people, not for any one class or creed.

Belief Spreading in Foreign Lands.

"In all my experience in the moving picture field, I never have known of a film company being used for proaganda of this kind. In fact, I do not know of but one case in which a film company ever was approached concerning the liquor question. That case was one in which the liquor interests asked that whenever a saloon scene was necessary in film stories, they would like to supply the fixtures and fit up the bar-room the way they thought saloons should look. It is needless to say that the film company which received this offer refused it."

"The feeling that American films contain 'dry' propaganda rapidly is assuming alarming proportions in foreign countries, especially in England, but also in the wine drinking countries, France, Italy, Spain and Portugal, as well as the Latin-American countries. Nothing could be more erroneous, of course, but it is a natural feeling growing out of the antagonism felt toward 'dry' America.

"As a matter of fact, moving pictures are built from scenarios and stories written by accredited authors, who never give a thought to propaganda of any kind. Sometime, they take advantage of the dramatic license which enables them to utilize certain cases of over indulgence in drinking. In doing this, they only portray true types, here and there, from life.

Is Not Trying to Inject Propaganda.

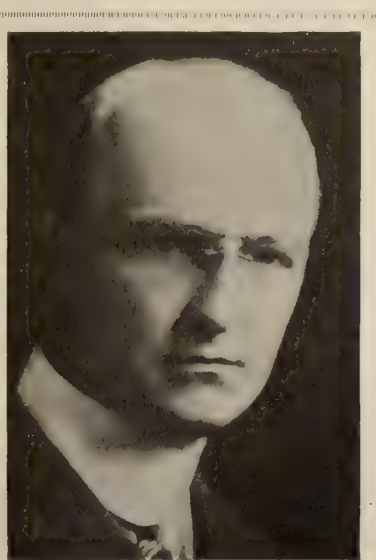
"I venture to say that a poll of the picture world would find film men about equally divided on the question of prohibition. The sooner the picture-going public learns that the film companies are business organizations, bent upon the manufacture of products that will sell to all classes of people, the sooner it will generally be realized that the film world is not trying to "force" any particular style of picture or to insinuate propaganda into its reels.

"It is more or less natural that the two great opposing interests on the liquor question should be suspicious of propaganda on every hand. It is ridiculous, however, for them to intimate that the moving picture companies are permitting anyone to use them as tools.

Such Pictures Would Be Rejected.

"The film companies could not afford it, to begin with. They could not sell such one-sided pictures. The exhibitors would not buy them. The exhibitors of this country, the owners and operators of the thousands of photoplay houses, are shrewd business men. They form the backbone of the moving picture industry. They exhibit only those pictures their patrons want to see. They know only too well that you can't cram propaganda down the throat of the average American.

"I want to take occasion right here to silence that oft-repeated contention of the anti-prohibitionists that film interests favor 'dry' laws on the theory that closed saloons mean full moving picture theatres. That belief is a fallacy. Where the cafe haunting part of



R. H. Cochrane
Vice-president of Universal.

the population turned after last July, I do not know, but it is certain that the increase in photoplay patrons in the last six months doesn't indicate they turned en masse to moving pictures for stimulation and excitement.

Wants Concrete Evidence Shown.

"The increase in moving picture attendance the latter part of last year, while it was exceptionally encouraging, was a natural increase due to post-bellum causes and to the steady improvement in moving picture output.

"In conclusion, I challenge any prohibitionist or any 'wet' advocate, to produce concrete evidence that the Universal has permitted 'wet' or 'dry' propaganda to appear in any of its films. If any one wants to take me up on this, a neutral body of judges can be selected to pass on the picture in question. If no one cares to take issue with me on this subject, let there be an immediate end to the carping criticism insidiously directed at the moving picture interests."

Pathe Features Please Exhibitors in Indiana

PATHE'S progress in the field of motion picture features was made quite apparent to exhibitors of the Indianapolis territory, when two of the late Pathe releases were shown to the trade. More than two score of the leading Indiana exhibitors gathered in the showroom of Pathe's Indianapolis exchange and saw the screening of "My Husband's Other Wife" and "The Prince and Betty." The former is the third of J. Stuart Blackton's series of Pathe productions, while William Desmond is starred in "The Prince and Betty," made by Jesse D. Hampton.

Both features were shown without any advance heralding and took the audience of exhibitors by storm. Some went so far as to assert that "My Husband's Other Wife" was the best feature released in six months. Bookings on the Blackton picture have been heavy on the strength of the trade showing.

Pathe's product was never received with better favor in the Indianapolis territory than it is today. R. S. Schrader, manager of the Indianapolis Pathe office, won the $1,000 prize offered by Hal Roach, producer of the Harold Lloyd two-reel comedies, to the manager recording the largest business on Lloyd's attractions during November, "Quimby Tribute Month."

The Strand Theatre of Evansville booked "My Husband's Other Wife" for a big run; the Isis of Kokomo, and the Victoria of Peru were among the prominent theatres signing up for the third Blackton offering.

Start Work on O. Henry Story.

An O. Henry story, "The Memento," has been selected by Albert E. Smith, president of Vitagraph, as the next Corinne Griffith feature. Work on the new play will be begun at once under the direction of Edward Griffith. This will be the fourth time that Vitagraph has presented an O. Henry story as a five-reel feature.

"The Memento" has two separate themes, with urban and suburban settings. Lucien Hubbard wrote the scenario for the "small town" scenes while Graham Baker did the same for the city scenes, which have much to do with theatrical life.

Finishes "Law-Bringers."

Edward J. Montagne has just completed the script of the "Law-Bringers," a gripping tale of the Northwest, which will serve as a starring vehicle for Ralph Ince under the Selznick banner.

Mr. Montague has written and picturized over one hundred features in the past few years. Twenty-five adaptations were made in 1919 alone, twelve of which have already been released.

Famous Players-Lasky's Attitude Made Clear Through Adolph Zukor

ADOLPH ZUKOR, president of Famous Players-Lasky, invited representatives of the trade papers to call upon him the other morning at his office and hear about the "Wall Street" connection of his firm, and to be told by Mr. Zukor all about its plans as applied to the exhibition as well as production of moving pictures. Mr. Zukor made it clear that Famous Players-Lasky is not going to build or operate theatres as a specific enterprise.

Digesting Mr. Zukor's remarks, the story of "Wall Street" and picture exhibition, as concerns Famous Players-Lasky, may thus be set forth:

Mr. Zukor determined more than a year ago that combinations of exhibitors could restrict the distribution of any specific product, and to protect Famous Players-Lasky he determined to enter into an arrangement whereby its pictures would be sure of circulation.

Thereupon the directors of Famous Players-Lasky decided to issue stock to add resources to the original capital and surplus of the organization. This stock was handled by Dominick & Dominick and underwritten by Kuhn-Loeb. It was placed upon the market and is listed on the New York Stock Exchange.

Stock Sales Increase Resources.

The $10,000,000 thus obtained is to be used in facilitating the operations of Famous Players-Lasky in the matter of production and distribution. Mr. Zukor intends to have a source of exhibition for his pictures in all of the justly celebrated "key cities" of the country.

By making arrangements with established showmen, who own or control theatres or chains of theatres, Mr. Zukor is assuring distribution. Just how this concentration of the exhibitor interest in Famous Player-Lasky product may be obtained is a result of varying methods in various circumstances.

"We feel that it is better to have a permanent arrangement with exhibitors in towns of 500,000 or more," said Mr. Zukor. "This will insure us distribution and will not require an annual bargaining for the renewal of contracts in the big centers of population.

"'Wall Street' does not control Famous Players-Lasky," he continued. "I am still in charge of the business, with Mr. Lasky in charge of production. I started this organization and will continue managing it until I shall decide it is time to turn it over to my son.

Decries Attempts at Monopoly.

"There never has been any intention to monopolize the picture business, and it would be foolish to try. Good pictures, and only good pictures, will control the picture business, and whoever makes good pictures can sell them. Every good picture that is made helps everybody in the business.

"The idea of crowding out an exhibitor in any town by threat of building against him and ruining him is all 'small stuff' and we never have and never will undertake such methods. The exhibitor we make an agreement with will own his own theatre, and we will not attempt to run it.

"We will simply go on making good pictures and protecting ourselves by insuring their distribution. How this shall be done will be left to each individual instance to be decided for itself."

Thus it would seem "Wall Street" does not own Famous Players-Lasky and Mr. Zukor is not going to retire from his control. The company is going to make good pictures and going to be sure that it has a place to show them after they are made.

This, at least, is the conclusion of the Moving Picture World representative who accepted Mr. Zukor's invitation to "sit in" at the meeting the Famous Players-Lasky chief had arranged as above detailed.

Give Much Publicity to Triangle's Recreated Plays

TRIANGLE recreated productions are receiving unusual publicity by managers of first run houses. Exhibitors are realizing that these productions of well known directors and popular stars are equal to the best being produced today. Many of these recreated features contain two or more stars, each of whom has recognized drawing power. In "The Weaker Sex," a Triangle production which is meeting with such marked success, Dorothy Dalton, Louise Glaum and Charles Ray are featured. In "A Gamble in Souls," which Triangle is releasing on January 25, Dorothy Dalton and William Desmond, each a popular drawing card in making this Thomas H. Ince production profitable for exhibitors. Besides being treated by exhibitors as new pictures of the better kind, critics in the metropolitan daily press are treating these productions as new first run films never before seen.

Blind?

A view from Murray W. Garsson's state right feature, "The Blindness of Youth."

Mitchell Lewis to Take His Mother West

Mitchell Lewis, who is in New York for the purpose of taking his mother back to California, is expected to return to the Pacific Coast about January 15, and will start production at once on "Burning Daylight," the first of the Jack London stories that Metro will make and distribute for C. E. Shurtleff, Inc.

Fox New York Exchange to Have House Warming

EVERYTHING and everybody will be present at the formal opening of the new quarters for the Fox exchange in New York. As announced recently, this department of Fox Film Corporation will remain in the building at 130 West Forty-sixth street when all the other departments move to the corporation's new home in the fine West Fifty-fifth street building, just completed.

While remaining behind, however, the New York exchange will move, though this may sound paradoxical. It will move from its present space on the seventh floor to more pretentious and ample quarters. The entire tenth floor of the Forty-sixth street building has been secured by the exchange, and it will then have more than 8,500 square feet of floor space.

An interesting program has been arranged for the formal opening of the new quarters. The big reception room will be tastefully decorated and the entire sales staff of the branch will devote itself to the entertainment of visiting exhibitors and friends. The big feature will be a real jazz band. February 1 is the officially announced date, although the exchange manager expects to have his entire suite of offices transplanted to the tenth floor before that time.

Unique Triple Exposure in "Monopol Production

OFFERING a dramatic story with what is claimed to be the first successful example of a consistant triple characterization running throughout a story is "Crimson Shoals," one of Monopol Pictures Company's novelty features.

The story is a tale of feud between father, son and grandson, the two former being unaware of the identity of the third. It takes place on an island, where vast wealths of coral are found. There is a romantic theme and the ever- present novelty of one actor seen repeatedly in three characterizations at the same time in the same scene.

Cast Is Named for O'Brien Feature.

Following the announcement in last week's issues of the trade press that Eugene O'Brien had begun work on a new Selznick picture, "A Fool and His Money," it was made known from the Selznick offices this week that the cast has been fully chosen.

Appearing with Mr. O'Brien, as leading woman, is Ruby DeRemer, who has the role of Countess Aline in the production. Prominent in the supporting cast are Arthur Housman, Charles Craig, Jules Cowless, Frank Goldsmith, Wray Page, Emile LaCroix, George Dowling, Eric Finnstrom, Ned Hay, Louise Prussing, Betty Hutchinson, Baby Mary Carroll and Marguerite Forrest.

Crime Lags On Sunday In Southern Cities Where No Blue Laws Prevail

By Samuel E. Johnstone

LEGITIMATE amusement for the entertainment of humanity, when humanity has the time and inclination to avail itself of it, is one of the crying needs of the hour. Bodies worn by the strenuous labors of the week, and minds fagged with the tedious routine of professional activity are pleading at the bar of public opinion for some form of Sunday amusement, wherein the diversion supplied will conduce to the recreation of mind and body and replenish the energy the week has exacted as its toll for the livelihood given.

"Blue Laws" are a barrier standing obstinately between man and his Sunday amusement. In the South they are not general, as the majority of the states do not have such statutes. Georgia and South Carolina are the most extreme in their enforcement of such legislation and restriction. Motion picture houses and all other forms of amusement are prohibited. In South Carolina a movement is now on foot to even make it a misdemeanor to sell soft drinks, cigars, etc., on Sunday.

Florida Police Loaf Sundays.

Florida operates picture houses on the Sabbath and the records of the police courts show a comparatively small number of cases appearing in the docket on Monday morning. As one prominent citizen of Jacksonville remarked: "The number of cases tried for offenses committed on Sunday is trivial, and I attribute this very desirable condition to the fact that our people are given some place to go where there is no mischief."

Let us look at the "Lone Star State." Texas operates its theatres on Sunday. Here is how a prominent citizen of Dallas, a man in no way connected with the moving picture business, summed up the situation: "I have carefully observed the effect of Sunday amusement in my own city, and in other cities as well, for I have traveled extensively for the past fifty years. Invariably I have found more infractions of laws in the cities where amusements were barred on Sunday than in the cities where they were not. It is the motto of this city to keep its citizens busy through the week, and wholesomely entertained on Sunday.

Church Attendance Not Impaired.

"It is paying dividends, too. Church attendance has not been lessened; the morals of the city are high, and this section of the country is blessed with a scarcity of dives such as are not infrequently found in cities of this size. All things considered, and not going into the workingman's lack of time to frequent a playhouse during the week. I can honestly say that this city of Dallas has less crime than any other city of equal size that closes its playhouses on Sunday. I speak of crime on this day only."

Let us observe the "Volunteer State." There are no "Blue Laws" in Tennessee. Memphis, the largest city, operates its moving picture houses and legitimate theatres on Sunday. It is situated at the juncture of Arkansas and Mississippi. Thousands from these nearby states throng to this city for Sunday amusement, and in addition to the strangers in its midst Memphis has a navigable water front, always the abode of a certain crude element that follows this calling.

No "Lid" for Memphis.

Here is what a prominent citizen of Memphis had to say in an interview concerning the situation: "Not long ago a so-called uplift league was formed for the purpose of closing our theatres on Sunday. They carefully investigated the conditions in Memphis on Sunday and in five other cities of proportionate size where the Sunday lid was in effect. The conclusion reached was so 'discouraging' that the league abandoned its idea.

"In proportion, the church attendance in Memphis is higher than it is in any other city of this size in the South. Though our population is nearly 150,000, our police court dockets are practically without cases on Monday morning. The number of offenses committed on Sunday is negligible. This is doubtless because the city has entertainment on Sunday and even those inclined to be a little derelict adjust themselves to a peaceable Sabbath, the same as they adjust themselves to a law-abiding week day."

What Baker Said.

During the war a certain ministerial union presented a petition to the secretary of war praying for the discontinuance on Sunday of the army theatres at a certain cantonment. Here is Secretary Baker's reply to that petition: "I do not believe that the entertainment should be discontinued on Sunday because its discontinuance would, in many cases, cause officers and enlisted men to seek means of recreation that would not be morally equal to that supplied in the army."

If the war department, in which was vested that great responsibility occasioned by the war, approved of the Sunday operation of picture houses at a time when the enemies of America were leaping at the throat of the nation, taxing every energy, straining every nerve to equip an army to go upon the field and face Hun bullets, it behooves the reformers to take off their stamp of disapproval.

The Day of the Working Class.

If moving pictures are immoral, illegal, corrupt and inimical to good on Sunday, then they are wrong for the same reason any day of the week. The fact that they can operate on week days is all the more reason why they should operate on Sundays, when men and women of the working class—those whose care-worn faces and tired bodies are numbered among the toiling millions—have an opportunity to witness a performance without having to pay half a night's sleep in addition to the price of admission.

Atlanta has the lid clamped on tight. Yet, that there is a strong tendency there for some form of Sunday amusement, is evidenced by the following quotations from its daily papers:

"Atlanta's desire for some form of amusement on Sunday was forcibly demonstrated Sunday afternoon when approximately 5,000 persons went to the Auditorium for the first showing of feature moving pictures here on Sunday under the auspices of the Atlanta Community Service."

Hungry for Recreation.

The pictures referred to were identically of the same kind as shown every day in the week in the high-class picture houses. Here is another statement quoted from the same paper setting forth the remarks of a prominent Atlanta citizen:

"The way people flocked to the Auditorium Sunday afternoon shows how hungry they are for something to do on Sunday. They were present from the grandparents to the boy and girl, and many parents who couldn't come unless they brought the baby, were there with the baby."

Will anyone say that there was anything demoralizing about such a performance?

Not very long ago four young men were arrested on the outskirts of the city for shooting "craps" on Sunday. They were members of a very good family, of high social standing in the community. In police court on Monday morning they were asked what excuse they had to offer for their conduct. One of them said they didn't have anything else to do on Sunday. These very same boys are among the best patrons the picture houses have on week nights. They may shoot dice during the week but it is secondary to their fondness for the screen.

Not Wholly a Theological Question.

Those who are endeavoring to suppress the operation of playhouses, especially the moving picture theatres, should approach the matter in another light than theological. There is doubt in the minds of many whether or not the Father of all men intended Sunday to be a morgue. Nothing is more wearing on the nerve energy of a human being than idleness. You have got to let out and acquire anew that which you have lost. It will not come from a day of religious meditation and parlor indolence.

Would you close the covers of the countless books that have been written on the "Life of Christ?" Would you deny youth the opportunity to peruse the pages containing the biographical sketches of such American characters as Lincoln, Grant, Lee and Jackson? Would you deny to them the privilege of reading the life of Roosevelt or Wilson? Would you discourage them from reading the fiction of Harold Bell Wright? This list could be continued but enough has been recited to suffice.

"Morally and Ethically Right."

If you would not deny to them the right to read such books, then you

(*Continued on page* 560.)

Selznick Adds Serial Production To Long List of Film Activities

FURTHER indication that the producing activities of Selznick Enterprises are to include all classes of films that have proven money makers for the exhibitors of the country is evidenced in the announcement that Albert Payson Terhune has been engaged to write the first serial to be produced by the Selznick organization.

This interesting news to exhibitors and the public came from Myron Selznick, who reserved the name and theme of the serial for a later announcement. Mr. Selznick accented the fact, however, that in its first serial production, as in all its other motion picture activities, greatest care would be taken to make the picture exactly what exhibitors want, which is another way of saying that it will also be what the general public wants.

It is deemed significant that Selznick has decided to enter the serial production field. For several weeks exhibitors have noticed daily that the Selznick forces were getting into a stride for the new year which promises to eclipse the pace in picture making that has been set in the past. The serial announcement is but another link in the strong chain being forged.

Terhune's Wide Experience.

Robert Ellis has been chosen to direct the Select serial.

As usual, Myron Selznick took great care in selecting an author. Albert Payson Terhune has traveled over the entire world as an explorer, he has studied and written historical books, was at one time a newspaper man and has contributed fiction and non-fiction articles to practically every one of America's leading publications. He is a consistent contributor to the Saturday Evening Post. It is therefore apparent that Terhune is entirely capable of writing a plot of unusual interest and one that will have a wide appeal to the public.

Although no definite announcement has been made regarding the actual producing of the serial, it is probable that it will be made at the eastern studios of Selznick.

Within the Pale.
Is Elinor Field, lead in "The Kentucky Colonel," produced by National Film.

To Start Work on Leonard Serial.

Wally Van, supervising director for the Benny Leonard serial and J. Gordon Cooper, director, expect to shoot the first scenes of the Leonard serial next week. Work will be commenced at the Hallmark Studio at Thirty-eighth street, New York.

Third Scenic Release.

"I and the Mountain" is the name of the third scenic adventure production to be released by Robertson-Cole. It is the story of the adventure of a young man who found himself in the mountains. The story is true and Jock Rantz, who is the main character, is the director and art title man for the Adventure Scenics. Mr. Rantz is a college graduate and in the picture Mr. Rantz against the background of the scenic beauty brings home the fact that everything cannot be learned in a college. Adventure Scenics were all booked by the Capitol Theatre in New York and leading exhibitors throughout the country have successfully displayed them.

Allens' New Theatre in Winnipeg Has Oil Furnace and Signal System

MESSRS. JULE and J. J. ALLEN of Toronto will open their brand new theatre at Yorkton, Saskatchewan, in a few days, it is officially announced. This is the second of the new theatres to be opened in the Canadian West by the Allens since the first of the year, the other new house being the Allen Theatre, Winnipeg. The Allens also opened the fine new St. Clair Theatre, Toronto, a handsome suburban theatre, on January 12. The Allens now have fifty theatres in actual operation throughout Canada, with eight or more large houses well under way or ready to be built.

New Allen theatres are planned for St. John, N. B.; Halifax, N. S.; Montreal, Toronto, St. Catharines, Ontario; Calgary, Alberta; Vancouver, B. C., and other cities. It was only thirteen years ago that Bernard Allen and his two sons, Jule and J. J. Allen, opened their first moving picture theatre in Brantford, Ontario. It was not long before they had a circuit of store shows, but they disposed of these in order to go to Calgary, Alberta, where they eventually erected what was considered to be a very handsome moving picture theatre.

Allens Remember Brantford.

The Allens recently returned to Brantford, Ontario, the city where they made their first start, and bought the Brant Theatre, the largest local house, seating 1,200. They decided to close this for four weeks, during which time it is to be remodelled. An organ has been installed as one of the new features.

Announcement has also been made that the Allens have acquired the Classic Theatre, Stratford, Ontario, which has 700 seats. This house, too, was closed for a re-decoration, and for the installation of a new heating system. The new manager of the Classic is Gilbert Smith, a returned soldier. W. I. Kemp was formerly in charge of this house.

Miss Bessie Barriscale Finishes Her Latest Robertson-Cole Film

AFTER a notable success in "Beckoning Roads," which was released during the holidays, Bessie Barriscale, the Robertson-Cole star, has just completed "The Luck of Geraldine Laird" which will be released in January. In this picture, the blonde star will achieve a new triumph, according to reports from her studios where everybody is enthusiastic over the new production. It is the first picture in which Miss Barriscale has been directed by Edward Sloman, who came to the B. B. studios with an enviable record for artistic work.

"The Luck of Geraldine Laird" will mark the third of a series of Kathleen Norris stories which Miss Barriscale has been putting on the screen. The first of these pictures was "The Heart of Rachael," which proved so successful that the star went on to "Josselyn's Wife" which she followed with the present picture.

A Two-Type Story.

The picture gives Miss Barriscale opportunity to offer a number of widely varying pictures of episodes in the life of Geraldine Laird, the leading character. Two of the chief ones show Mrs. Laird as a small town woman, greatly devoted to her two babies and rather careless of her personal appearance; and later, she goes to New York as a gloriously clad revue star, who, by a clever characterization on the stage, wins a wide following in the metropolis.

Miss Barriscale has selected a strong cast to support her. It is larger than the usual supporting cast. Opposite the star will be seen Niles Welch, who was engaged by Miss Barriscale after a career with a number of other big stars. The second man in the company is Boyd Irwin, who plays a friend of Geraldine Laird. William Mong undertakes a role new to his repertoire, the theatrical manager, a Jewish-American type, who gives Geraldine Laird her chance on the stage. Rosetta Marstini, a French actress, plays the part of a Fifth avenue modiste.

Nannine Wright, one of the famous "mothers" of the screen, has opportunity for another of her characterizations. She is a grandmother, as usual, for Geraldine Laird has two children, played by Mary Jane Irving and Theo-Alice Carpenter, two of the screen's most capable "baby" actors. George Hall, as a young New York man, Dorcas Matthews, who was with Miss Barriscale in "Beckoning Roads," Maggie Halloway Fisher, Ashton Dearholt and Sisks Swanson round out a fine cast.

Richmond Is Sweet on Piedmonts, Prices, and Moving Picture World

By Nat Bregstein

(Editor's Note: Nat Bregstein, traveling representative of Moving Picture World, is now on a tour which will take him cross-continent from the Atlantic to the Pacific and then across the border into Western Canada.

His story below, an informal talk-fest with the exhibitors of Richmond, Va., will be followed by opinions of exhibitors in every city he visits. Richmond is located on our map as 100 per cent subscribed to Moving Picture World.)

THE newest and most up-to-the-day theatre in Richmond is the Broadway, seating 800, owned by the Pryor Circuit of Danville, Virginia, and managed by Ken E. Finlay. "A twelve-piece orchestra is not exactly what the natives of Richmond have been used to hearing. We have it here," quotes Mr. Finlay. His orchestra is an innovation in town and helps to get the business.

Within a stone's throw of the Broadway is the Colonial, where H. Bernstein holds court for the Jake Wells interests, and guides the destinies of the following theatres: The Colonial, Bijou, Isis, Victor, Odeon, Strand and has this to say: "I believe that the producer, when placing his national advertising, should arrange to have the local exhibitor mentioned.

"Regarding business," Mr. Bernstein continued, "we are holding our own. We have increased prices five cents. Our admisions are now 20 and 25 cents, excepting the Bijou and Isis, which are 25 cents and 30 cents. There are too many theatres in Richmond. I base my statement on these statistics: Richmond has a population of 200,000—of which 125,000 are white. Total theatres in town are fourteen—total seating capacty of all theatres about 8,000. Only 30 per cent. of the population visit the show houses. Now figure out for yourself whether I am right or not."

The Contract Puzzle.

After this mathematical problem, I wandered into the Rex Theatre, owned by W. Hoover and managed by J. F. Lay. The latter was indulging in the gentle pastime of trying to fathom a contract. "They always seem to be making mistakes," said Mr. Lay. "Oh, yes, we have raised our prices from 10 cents to 11 cents."

The Theato is another down-town second run house, also charging tax—now 11 cents, thank you. C. Vaden has been the boss here for ten years, and while it is the oldest theatre in the city, it is still getting new business. Western stuff hits on all cylinders at the Theato.

While at the Theato, I met A. R. Cass, proprietor of the Star Theatre, a 200 seater. Mr. Cass was showing Mr. Vaden some slides when I came in with M. P. W., and in one minute and forty-five seconds secured the decision—verdict—$3.00 to M. P. W.—one year's subscription for Star Theatre, 512½ Louisiana street. Mr. Cass conducts the Star Theatre as a side line—his regular business is confectionery and he is sweet on making the Star a winner.

Gives the "Gang" a Chance.

Well, here we are in the presence treasurer of the Blue Bird Theatre—a pretty little house doing a good business. Mr. Klein wishes it to be known that he is an old subscriber to M. P. W., and that he lets the "gang" look it over. Some philanthropist!

We are now in the colored section. "Look at us now," chirps Charles A. Somma, owner of the Hipp & Dixie theatres. "Take a peep at the balcony of the Hipp. I spent $35,000 fixing things up so that the colored folks would have a regular show house."

It certainly looked it. Mr. Somma is to be commended for bringing 135th street and Eighth avenue, New York near to Second street, Richmond. He claims doing business with the film boys is like playing with good poker players—they keep on raising you all the time.

Another exhibitor in the colored section and old friend of M. P. W. is none other than R. M. Hollinger, owner of the Globe Theatre, seating 350. Mr. Hollinger is a young man blessed with a fine personality and would make a crackerjack salesman. He has a kick coming in the way the prints reach him. He believes some exhibtors from the Carolinas don't take proper care of them. He wishes to offer a suggestion regarding the handling of prints, and that is: the old method of putting them in boxes is best.

Batting Like Babe Ruth.

Still another exhibitor in town is K. E. Boyle, manager of the Victoria Theatre, South Richmond. After getting Mr. Boyle's $3.00, I asked him if he also intended raising his price. "After looking at my contracts," said Mr. Boyle, "I think I will and then some. My admission is now 17 cents."

Having called on all theatres and every exhibitor having subscribed and re-subscribed, your truly met Carl F. Senning, formerly manager of Fox's office, Washington and now First National manager in Richmond. "Conditions are exceedingly bright for the exhibitors throughout the South, especially through the Carolinas and Virginia," said Mr. Sennig, "and the boys are all making money. They are enthused over our new franchise arrangement. We are sharpening our pencils. As for myself, I have a hunch—Old Man Censor is about to get on the job, and I am getting my fighting togs on."

Bregstein will give, next week, his talk-fest held with the picture-folk of Roanoke, Va.

Runs Three Pathe Serials Same Day.

The New American Theatre at Alliance, Ohio, has established the unusual record of running three Pathe serials on the same day each week. This innovation was started on January 6, on which day the New American's program contained Episode No. 1 of "The Adventures of Ruth," starring Ruth Roland; episode No. 6 of "The Black Secret," starring Pearl White, and Episode No. 7 of "Bound and Gagged," starring George B. Seitz.

Gladys Brockwell Begins Her Thirty-First for Fox

FOLLOWING a vacation of three weeks, her first in more than ten months, Gladys Brockwell has started work on her thirty-first feature for Fox Film Corporation. It is called "The Mother of His Children" and is the first of a series of six stories which Barbara LeMarr Deely will write for "the girl of a thousand expressions." Edward J. LeSaint is directing Miss Brockwell in this feature. William Scott again is leading man with the popular star, this being the twelfth picture he has made with Miss Brockwell. Frank Leigh, Nigel de Brullierre and two small children, Jean Eaton, aged 3, and Nancy Caswell, aged 6, round out the cast.

There is a taste of the Occident and a taste of the Orient in this drama. Gladys Brockwell has scored some of her greatest success in "mother roles" and the author has given her in this story one of the most appealing parts she ever had. Incidently, it is a role that will give Miss Brockwell an opportunity to show her remarkable versatility.

William Scott always makes an excellent hero and his work with Miss Brockwell has been of the highest order. The author in writing the story had Mr. Scott in mind, and Director Le Saint is of the opinion that in "The Mother of His Children" the popular leading man will score one of the greatest successes of his career.

"Outside! You Poor Mackerel."

Says Marie Walcamp with much Oriental accent in her Universal serial, "The Dragon's Net," lately filmed in Japan.

Cradle Rocking for an Infant Industry

Glancing Into Moving Picture World Ten Years Ago

TEN years ago San Antonio was being "discovered" as a fitting "location" for producing photodramas. Wallace McCutcheon, a pioneer in the business, was then manager of the production department of George Melies, of Paris, and Paul G. Melies, with Mr. McCutcheon, had gone to the Texas city to produce.

During the past summer Leopold Wharton has been producing pictures in San Antonio, several others, at odd times, having also visited the Alamo to make pictures. San Antonio has lately revived the effort originally put forth in 1910.

Before Days of Strands and Capitols.

In all 176 theatres for the showing of pictures were projected as per issue dated January 22, 1910. They were scattered all over the country were the Cozys, Uniques, Vaudettes, Familys, Electrics, Scenics, Nickelets and Pastimes of days before the Rivolis, Rialtos and States of these modern times had suggested a line of "titles" for picture showmen to copy.

As an indication of the times Moving Picture World, of the date before us, included 34 pages, cover and all. In it were 15 pages of advertising, five pages of editorial expression, 5 pages of "film stories," 3 of film comment, 1 of releases and a page of news. The rest was odds and ends. *The moving picture publicist was a rara avis ten years ago!*

A. C. Clapham had purchased the interests of his partners, F. C. Aiken and S. S. Hutchinson, becoming sole owner of the Theatre Film Service Company, of San Francisco.

"Signs of the Times."

Under this caption it was stated that the Gem Theatre, Baltimore, had discontinued vaudeville and "substituted in its place *three reels of first class pictures with trap drum and effects and the latest illustrated songs.*" Dr. Hugo Riesenfeld would have a tough time getting away with such entertainment now-times.

Newark (N. J.) officials served notice on eighty moving picture theatres in that town that celluloid films must be abolished and "non-flam" substituted as a fire-prevention measure. January 11, 1910, was set as the date to start the exodus of celluloid.

Exit Lubin's General Manager.

"A Stolen Rose" and "Reunited at the Gallows" were films canceled by a Philadelphia "exhibitor" for the reason: "I don't want to flash such names in front of my place." *The words "stolen" and "gallows" were too suggestive of crime.*

Dr. Berthold A. Baer, manager of Lubin's interest for twelve years, tendered his resignation and proposed to embark in business for himself. Ten years later we find Dr. Baer writing "sob stuff" for Frank Campbell's undertaking establishment and printing it in New York dailies *at paid advertising rates.*

"High grade drums and sound effects for moving pictures" were being advertised by the Yerkes Manufacturing Company, Inc., of New York.

The Paramount Film Company was doing a renting business at 61 West Fourteenth Street. *We search in vain for the name of Adolph Zukor,* but find, instead, F. Pennino, F. Graf and I. Goetz as the announced officials.

Bewailing "Foreign Invasion."

"Out of about forty features commented on in the last issue," said an editorial, "exactly half were foreign subjects and were made abroad."

F. H. Richardson was just getting his "projection department" under way and thus commented: "We all know the aggravation caused by ladies who persistently refuse to remove their headgear, even though it be a cross between a washtub and an aeroplane in size." *More signs of the times!*

The Vitagraph entertainment was "reviewed," in paragraph reading: "Messrs. Albert E. Smith and J. Stuart Blackton supplied two of the numbers, the former showing how he used to mystify audiences with sleight-of-hand work, and in one of his tricks he *used the silk flag used in making the first Vitagraph picture.*"

The Amusement Association of Massachusetts was organized in Boston by New England moving picture exhibitors. Nat Burgess, Walter E. Greene, Frank J. Howard, Nathan H. Gordon and Ernest H. Horstmann were mentioned among the incorporators.

F. H. Stewart was appointed traveling representative of Edison. His was a sales promotion and machine inspection mission, Mr. Stewart being rated as an experienced operator.

Films were beginning to tread upon the toes of the churches. T. W. Lamb filed plans for remodeling the German Evangelical Church, is East Houston Street, New York, into a moving picture theatre. There was a petition entered in Boston by seventy-one citizens who objected to changing the Day Street Church into a picture show.

Suffering Circus Men!

Moving pictures took possession of the New York Roof Garden "and were applauded by the spectators who attended the opening."

In a story of the film, "The Call," it is related: "There is possibly no profession so alluring as that of the circus. . . . Once you have capered and cavorted around the country with a circus you become innoculated with the germ of 'Febris Circensis.'"

Now we know what's the matter with Harry Raver, Tom North, Wells Hawks, et al. They get that way through suffering from "Febris Circensis." Glad "The Call" wasn't that socialistic sheet Burleson won't let through the mails at a cent-a-pound.

"News," we'll say, "was scarce" ten years ago. Better luck with Moving Picture World dated January 29—to be "reviewed" next week.

W. K. H.

Craufurd Kent Is a Man's Man from First to Last.

In his Edgar Lewis-Pathe production, "Other Men's Shoes," in which he is seen in a dual role characterization.

Powerful Appeal in "Marked Men" Universal Picture With Harry Carey

By Robert C. McElravy

THERE is "much in little" in the new Universal Harry Carey Production, entitled "Marked Men." Which is merely to say that it is not an involved or complicated story, but one of the simple, direct kind which goes straight to the heart. There will perhaps always be a quarrel between different minds as to what constitutes the best art, the brilliant and showy or the simpler plots, and the answer might well be that people want both in judicious quantities. Whereas such a story as "The Great Air Robbery" thrills and astounds the spectator almost beyond measure, a production like "Marked Men" warms up the finer emotions with its human touch.

Story by Peter B. Kyne.

The history of "Marked Men" is brief but interesting. It appeared first as a short story, entitled "The Three Godfathers," in the Saturday Evening Post, Peter B. Kyne being the author. As a short story it attracted much comment. Later the Universal company brought it out as a short screen production for the regular program. Here again it caused much talk. The new version in six reels, under the present title, was adapted in scenario form by Tipton Steck and produced by Jack Ford. The writer agrees with many people who are inclined to rank it with the several best productions of the year.

The Rise of Jack Ford.

It is pleasing to note, in this connection, the strides made by Jack Ford, the young director who brought out this production. He has been co-operating with Harry Carey, the leading player of the cast, in previous subjects, and has before shown unusual skill in bringing out this performer's best abilities. In "Marked Men" he has passed all previous efforts—not only is Jack Ford's eye for pleasing locations in evidence, but he demonstrates a capacity for getting real drama out of situations that might easily have been skimped.

The story of "Marked Men" can be told in a few words. It follows the fortunes of three escaped convicts who have entered the small desert town of Trade Rat. Here the leader, Harry, befriends a girl in a dance hall. He is planning to marry her and reform, when one of his pals informs him that the sheriff is wise and that they must make a speedy getaway. "Just one more job before we go," is the plea of his pals, and Harry finds himself unwillingly taking part in a bank robbery.

The Desert Tragedy.

With the stolen funds in their possession the men escape to the desert. Here they encounter a sand storm, their food and water run low, and they wander aimlessly on in the scorching heat. In time they chance upon a covered wagon, which contains a dying woman with a newborn child. The mother, in her last moments thinking only of the baby's future, appoints these three rough men as its godfathers. The men accept the charge with wondering eyes, marveling at the trust imposed upon them.

Back over the long desert trail the men struggle, carrying the child in its swaddling clothes, feeding it the last of the store of milk the mother had given them. One of Harry's pals drops on the sand and dies; then the second does likewise, and Harry alone reaches the desert town. He staggers into the dance hall carrying the baby and the stolen money. He is returned to the penitentiary, but granted a quick pardon, on request of the sheriff to the governor. Then Harry and his girl marry and make a home for the baby.

Interest Which Rises Steadily.

Three contrasting forms of life are brought out in this picture in vivid style. The penitentiary scenes at the beginning are exciting and done with skill. The escape of the three pals is the result of a carefully devised scheme, which the spectator is able to follow intelligently in every detail. Then come the scenes depicting life in the desert town, which are equally convincing. Harry's interest in the girl and the awakening desire to lead a better life are admirably shown, and this gives added force to the evil circumstances which draw him back temporarily into criminal ways. Then come the desert scenes, which carry a steadily rising interest.

The Great Outstanding Feature.

It has been stated by someone that the most dramatic moment in all literature is that describing the manner in which Robinson Crusoe and his man Friday first discovered human footprints in the sand of their island home.

But it could scarcely have been more astonishing, or more freighted with consequence than the moment when the three convicts looked into the covered wagon and found a mother with a newborn child.

The development of this particular crisis is the great outstanding feature of this simple story. It has been accomplished with reverence and conviction. The influence of the child upon the rough natures of the men is immediate and leads them to sacrifice life itself, with the single exception of Harry, in order to carry out the promise made to the dying mother.

Suppose This Horse Would Have Galloped Away If Richard III Had Cried "My Kingdom"—and All That?
Nope. This horse is a real thinker. He is sticking with dainty Shirley Mason in her first Fox production, "Her Elephant Man."

(Continued from page 555.)
should encourage them to witness a visualization of these characters. If these books are readable on Sunday, then the portrayal of the characters are morally and ethically right on Sunday. What would be more inspiring than the picturization of these characters?

Sunday motion pictures were approved by the war department; they are approved by public opinion. The flower of American manhood, 50,000 in number, sleeping today beneath the sod of another hemisphere, the pride of all Europe whom they died to serve, the glory of America whom they died to save, had it provided for them on the Sabbath Day, and none went to the tribunal of the Almighty with greater assurance of immortality than did they.

Elaborate Interior Sets Used In Holmes' "Nothing But the Truth"

SEVERAL of the scenes in Taylor Holmes' first independent production, "Nothing But the Truth," which is a current release by Metro, portray the interior of a magnificent Long Island country home, and have been carried out in the most luxurious manner. The play was adapted to the screen from the novel by Frederic Isham and William Collier's laugh comedy by James Montgomery.

One of the principal scenes is in the hall of the house. The set was planned by Director David Kirkland in collaboration with one of New York's leading interior decorators. Genuine Gobelin tapestries, which tell the story of a medieval hunt, done in rich weaving and design, are a particular feature of this set.

Louis Quinze chairs and a table are placed in artistic arrangement about the hall, together with a rosewood grand piano. Leading to the hall, is a series of three steps, at each side of which stands a great Ming vase, in height equal to that of the average man. These vases represent an ancient period in Chinese art and were obtained from one of Fifth avenue's exclusive galleries.

Beautiful Bedroom Set.

Another scene represent the dining room in the country house. It was planned along the lines of the traditional English barional dining hall. The walls were paneled with oak and hung with oil paintings. Through the center of the room ran a long carved table with high backed oak chairs, all of the Tudor period.

Still another interesting set was built for the incident where Taylor Holmes, in the character of Bob Bennett, is discovered in the bedroom of one of the girls who is a guest at the home party in the country home. He has walked into her room to escape detection, thinking the room was empty.

When the light is turned on it reveals an exquisite bedroom done in soft greys, and the owner of the female voice, who asked who was in the room, sits upright in a large four-poster bed.

Strong Cast.

The picture was made by Taylor Holmes Production, Inc., and Mr. Holmes appears as star in the production as well. He has surrounded himself with a Broadway cast of players, which includes Elsie Mackay, as leading woman, who is now playing the leading female role in Booth Tarkington's great comedy hit of the season, "Clarence," at the Hudson Theatre.

Ned Sparks, a well-known farceur, plays the role of the Monocle Man, which he created in the original stage production. Dolly, the "little old pal" of the story, is created for the screen by Marcelle Carroll, wife of Earl Carroll, the songwriter. Others in the cast include Ben Hendricks, Edna Phillips, Radcliffe Steele, Elizabeth Garrison, Charles Craig, Colin Campbell and Beth Franklyn.

Would Stop Crime Films.

Three of the eight members of the Oklahoma delegation in Congress, Senator Thomas P. Gore and Representatives John W. Harreld and William W. Hastings, on January 7, introduced identical bills in both branches of Conress "prohibiting the bringing into the United States and the carrying and transporting therein from one state, territory, or district to another state, territoy, or distict of pictures, films, moving picture film or films purporting to show or to stimulate the acts and conduct of ex-convicts, desperadoes, bandits, train robbers, bank robbers, or outlaws in the commission or attempted commission of crime or acts of violence, and to prohibit the use of the mails in carrying communications relating to the same, and providing punishment therefor."

New Freight Rates on Films.

The United State Shipping Board has announced new freight rates on celluloid scrap and moving picture films between North Atlantic ports and Lisbon and Oporto, Portugal.

The rates on celluloid scrap have been set at 90 cents per cubic foot to Lisbon and $1.05 per cubic foot to Oporto; moving picture films will be carried to Lisbon at the rate of $1.40 per cubic foot or two per cent. ad valorem, and to Oporto at $1.60 per cubic foot or two per cent. ad valorem.

The advertising pages of Moving Picture World tell the story of picture production as it progresses week by week. The text pages give the minute details. What the style pages represent to the up-to-date merchant so do the advertising pages of Moving Picture World inform and keep posted the picture showman.

No, Rosebud, There Is Nothing About a Lie-bel Suit in "The Peddler of Lies."
Frank Mayo and Ora Carew are seen here in some handsome views from this new Universal feature.

Louisville, Ministers Unearth Blue Laws to Thwart Sunday Shows

FOR the first time in ten years a real fight has been launched in Louisville, Ky., against Sunday theatres, amusements, etc., and the fight came out of a clear sky. The Louisville Ministerial Association approved resolutions adopted by the Baptist Ministerial Association, and the resolutions were presented to the mayor with a request that he enforce the old statutes known as the "Kentucky Blue Laws" for this purpose.

The mayor's mind is open on the subject and so far he has made no decision. Mayor Smith is a Republican and the state recently passed into Republican control. The house of representatives of the state legislature is Republican. In the event Mayor Smith supports amusements and the matter is carried to the state court of appeals, it would probably be easy to get through a new legislative enactment superseding the old laws.

Legislature May Act.

If the mayor decides to uphold the "Blue Laws," a bill will be introduced through the efforts of the amusement people and others affected, and in view of the fact that the legislature is now in session, it is believed that amusements will continue to operate regardless of the local outcome.

On the other hand it appears almost certain that new legislation may be enacted at the present session of the legislature that will disqualify the "Blue Laws," to prevent further troubles during the next two years.

Mayor Smith in discussing the subject said: "My mind is made up on one point, namely that if the ministers must see the amusements closed on Sunday, they will also have to walk to church or ride the street cars. Telephones will only be used for calling doctors, and in real emergencies; there will be no Sunday papers; automobiles will not be permitted to operate on the Sabbath, and every retail establishment in the city will close on Saturday night for twenty-four hours. If we are to revert to the old 'Blue Laws' to support the church, then we will operate everything on the same basis."

Would Enforce Law in Entirety.

The mayor also said: "If Sunday shows must be prohibited to fill legal requirements, the law must be enforced in its entirety. I can't make fish of one and flesh of the others. If a man desired to play golf on Sunday he would have to do so without a caddie. There would be no baseball, no open filling stations, no taxicabs, drug stores would sell drugs only, and only for missions of charity would autos be permitted to operate."

While thirty-four ministers went on record in the matter, there are a number who take different views. The Rev. E. L. Powell, who was not at the meeting but who is one of the men to be reckoned with, is bitterly opposed to the movement, stating that he did not believe people could be driven to religion and that it would do more harm than good.

Ministers Disagree.

Other ministers have taken the same stand. The Rev. C. W. Welch, of the Fourth Avenue Presbyterian Church, said: "The institution of the Sabbath must be protected. But, let's not treat moving picture patrons as we did saloon patrons, by closing down their playhouses and furnishing no substitute."

The Rev. Dunbar Ogden, Second Presbyterian Church, said: "Closing the theatres will not fill the churches. We must give the patrons a substitute if we take their pleasure away."

Fred Dolle, of the Broadway Amusement Enterprises, controlling a number of local theatres, said: "I don't believe the theatrical men will take any legislative action, as such an effort failed two years ago. We believe that Sunday shows are of such vital interest that the people will safeguard their own interests, and it would do more good for the move to legalize Sunday theatres if it came from another source. Enforcement would make the law so odious that things would swing back to normal channels."

Diplomatically Censured.

The original resolutions stated that the mayor and city officials were violating their oath of office if the "Blue Laws" were not enforced, but this line was marked out before being presented, for fear that it would antagonize the mayor.

L. J. Ditmar, president of the old Kentucky Motion Picture Exhibitors' League, the Louisville Photo Play Association, Majestic Amusement Company and other picture enterprises, said: "Enforcement of an obsolete law of this kind would cut revenues materially and result in poorer films during the rest of the week, while it would deprive many residents of much needed pleasure. I don't believe it is anything to worry about, however, as general enforcement of the law would cause it to be repealed, or discarded locally at least."

Unitarian Dares Association.

The Rev. R. Ernst Akin, pastor of the Unitarian Church, is probably somewhat responsible for the movement, as he has been using pictures in his church for some weeks past with fine results, and has much displeased the ministerial association. Probably the action of the association is to force Akin to discontinue as well.

Akin, however, said that he would continue his picture shows in spite of any "Blue Law" enforcements.

"Unless the well meaning people who wish to deprive thousands of pleasure have something better to offer in its place," he said, "I'm opposed to depriving them of pleasure. That kind of thing is out of date. The Scriptures do not command people to be idle on Sunday, but merely enjoin the Sabbath as a day of rest. The few who are employed in actual operation of the theatres are doing a real service to a far greater number, and their work is a work of necessity and charity."

Mayor Smith in Earnest.

It is understood that the Ministerial Association's committee has arranged to take the matter before the legislature to secure enforcement of the law if Mayor Smith will not enforce it. In a movement to legalize pictures in the eastern section of the state, the legislature two years ago upheld the old laws as written.

Mayor Smith said: "I realize that we could close all theatres and everything else, and I would if I thought any harm was being done. The theatres are creating innocent amusement for hard-working people. I'd close them in a minute if I did not think they were valuable. I do not feel that it is my duty to club religion into the people of Louisville. It it comes to a show down, I'll use the police to close everything and will arrest the man who fixes his auto on Sunday, all chauffeurs, etc."

Anita Stewart Rests.

After a short rest following the completion of "The Fighting Shepherdess," Anita Stewart will begin work on her next production, "The Yellow Typhoon," Harold MacGrath's sensational story of the same name, which ran serially in the Saturday Evening Post and is now one of the big sellers in book form.

It will be produced at the Mayer Studios in Los Angeles and directed by Edward Jose, who also directed Miss Stewart's "The Fighting Shepherdess." It will be released as a Louis B. Mayer-First National attraction.

Lieut. Bob Hartley
Second Canadian ace, special feature representative for Pathe.

Keeping in Personal Touch

HOPP HADLEY'S new idea of a stage and picture combination called "movical comedy," entitled "The Wizard of Oz," according to Manager Brown of the Strand Theatre, White Plains, N. Y., is a box office attraction. At his matinees he doubled his business. Manager Bryant of Long Branch and Asbury Park, N J., credits it with 1,600 for the day at the Savoy. Hopp has secured the services of Frank F. Moore, of Morton and Moore, who played in the stage production and screen, to take part in his "movical." Mr. Moore will have full charge of the "revue" and will introduce all his original scarecrow business in the combination. The company opened with Frank Moore at the Trent Theatre, Trenton, N. J., on January 12. Hopp says Broadway will number it among the bright lights in the near future.

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Jack Levy, eastern division manager of the United Picture Theatres, spent several days in Buffalo last week, breaking in the new exchange manager of Buffalo, James B. Kelly. Mr. Levy's headquarters are in New York.

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A. Rosenthal, of Rosenthal and Saperstein, 1302 Consumers Building, Chicago, is in New York. He is in the city purchasing for their state rights interests, which are quite extensive. Rosenthal and Saperstein are opening an exchange in Buffalo.

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Edwin A. Sherwood and William F. Ballinger have associated themselves in the ownership of the Variety Pictures Corporation, located at 12 East Baltimore street, Baltimore, with Milton Chaplin. Mr. Sherwood was formerly with Pathe and Paramount. Mr. Ballinger was formerly with Select.

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M. Meyers, publicity director for Sol Lesser Enterprises, was confined to his home with the grip last week. Mr. Meyer has been working over time on an ornate brochure, which will be issued to exploit the Sol Lesser pictures.

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A G. Hettesheimer, a pioneer exhibitor of the Walnut Hill section of Cincinnati, was elected to the local board of trade. Mr. Hettesheimer is a member of the board of directors of the United Picture Theatres. F. Steule of the Broadway Amusement Company, Louisville, was elected chairman of the board. Mr. Hettesheimer, with D. M. Thomas, a United division manager, of the southwestern territory, spent several days in New York last week in a conference with the head officials.

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L. T. Lester, of Columbia, S. C, owner of the Rialto, Rivoli and Royal Lincoln theatres, is figuring on building one more colored house to seat about 1,300 and costing about $85,000. A new house for whites is contemplated, to seat 2,300. Mr. Lester is said to be the youngest showman in the state.

* * *

Lester Park and Edward Whiteside will soon offer for state rights their first feature production, "Empty Arms." The theme is opposed to birth control and on the dignity of maternity. It is intensely dramatic and presents a story of thrilling interest that is convincing and entertaining. It was directed by Frank Reicher, formerly with Lasky and Metro. The story was written by Willard King Bradley. Gail Kane has the lead, supported by Thurston Hall, now starring at the Morosco Theatre, New York, and Herbert Frank. It will be ready for release about February 1.

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E. C. Ecoles and S. I. Barnhard of the Capitol Film Company are in New York buying state rights pictures. Mr. Barnhard is stopping at the Hotel Hermitage.

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H. E. Coffey, of the Empire Film Distributing Company, Washington, D. C., was in New York last week. Incidentally, he took in the automobile show, but primarily he was looking for state rights leads.

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George J. Schade, of the Schade Theatre, Sandusky, and Harry Hall of the Strand, Troy, N. Y., were in New York last week for an executive meeting of United Theatres.

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Dan Dolan, formerly with the Sherry Features, is now the Connecticut representative for the Hodkinson pictures.

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Richard C. Hallawell has reopened the Star Theatre at Meriden, Conn. He had it closed for a few months for alterations and repairs.

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J. Rescher, cameraman for Wiliamson Brothers, left for Havana on January 15 with Ernest Williamson, to start producing another sensational undersea feature.

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Mathias Radin, of the Tyrad Company, left for the Coast Saturday, January 10.

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Thornton Fisher, former "Crank Grinder" and cartoonist of the Moving Picture World, was on his way Saturday, January 10 to the Mineola aviation field to make a flight with the aviator Bertraud. Mr. Fisher was accompanied by his wife and daughter, Milred, who also expected to take a flight.

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Joe Brady, formerly associated with the Robertson-Cole publicity department, is now affiliated with the Pathe publicity forces.

* * *

Louis Rosenblum, executive of the New York exchange for Fox, will open his new headquarters, occupying the entire tenth floor of 140 West Thirty-sixth street, on February 10 with a house-warming A jazz band and all that goes with it will furnish the pep. It means open house to all exhibitors and their friends.

* * *

John McCarthy of the McCarthy Producing Company, Los Angeles, is in New York stopping at the Hotel Belmont. We understand he brought one of his recent productions with him.

T. Hayes, formerly connected with the Park and Circle theatres at South Manchester, has opened up the Strand at Wallingford. Conn.

* * *

David Lustig, former manager of the Empire Theatre, Bridgeport, Conn., is now sales representative for Realart in Connecticut.

* * *

Edgar O. Brooks, serial sales manager of Pathe, has just returned from Buffalo and Boston presenting the many Pathe serial propositions. He reports the exhibitors in high spirits over present business conditions. They are all eager for the Jack Dempsey serial, "Dare Devil Jack."

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The Rialto Theatre of New Haven will be reopened this month with Paramount features as a basic program.

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R. L. McLean, formerly with Paramount exchange at Atlanta, is about to assume his new duties as manager for the Southeastern Pictures Corporation.

* * *

Ken E. Finlay is the assistant general manager of publicity for the Craver Amusement Enterprises of Charlotte, N. C.

* * *

C. F. Senning, manager of the Richmond exchange of the First National, while making a booking record in the South, always has a wideawake interest in all things pertaining to the industry. He says: "I see indications in Virginia of another censorship battle."

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Peter Schaefer and wife, also Nate Ascher and wife, all from Chicago, were in New York last week to attend the Loew-Zukor nuptials.

* * *

J. U. McCormick, branch manager at Washington, D. C, for Selznick and Select pictures, is at present covering his southern itinerary through the Virginias and the Carolinas. He is a very popular man in that section of the country.

* * *

The hotel and office buildings, occupying the square between Forty-fifth and Forty-sixth street, fronting on Broadway, is now placarded with announcements of removal to make way for the new Loew theatre to be built on that site.

* * *

J. M. Franklin, of the Strand Theatre, Halifax, N. S., and the Opera House, St. John, N. B., was in New York the week of January 12. He reports general prosperity in the Maritime Provinces. He was in New York booking his programs for spring showing.

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Marrick R. Nutting, former editor of the Canadian Digest, is general agent of the Columbia Bazaar Company of Pottstown, Pa. The bazaar is a sort of indoor winter carnival, booked in the smaller cities.

* * *

Archie MacArthur, Jr., advertising manager of Moving Picture World, has returned from his Los Angeles visit.

"The Walk-Offs"
has a beautiful walking delegate who sometimes rides.
MAY ALLISON
who, walking or riding, keeps the beauty speedometer busy in her newest Metro:
"THE WALK-OFFS"

Goldwyn Adds "Stop Thief" to List of Stage Successes Bought

STILL another popular play added to the steadily growing list of stage successes secured by Goldwyn for reproduction on the screen is "Stop Thief," the celebrated mystery-farce, sponsored by Cohan & Harris in 1913. The acquisition of the motion picture rights to this play has just been announced by Goldwyn, making the fourth important buy since the first of the year, the others being "Madame X," "Milestones" and "Officer 666."

In common with "Officer 666," "Stop Thief" shares distinction of being one of Cohan & Harris's outstanding successes at the Gaiety Theatre, New York, where it was first presented in the fall of 1913. It ran for a full year and then became an equally popular road attraction with two companies touring the country. Since being released for stock, "Stop Thief" has been a strong favorite with the foremost organizations of the United States and Canada.

Good for Screen Use.

When presented at the Gaiety, the mystery-farce was hailed as a remarkably novel bit of stage-craft in several respects. It set a new mark for swiftness of movement and surprising developments. One house provides the scene for the action in each of the three acts, and the incidents all occur during the actual playing time of the piece. The author, Carlyle Moore, succeeded in cramming an unprecedented amount of action into a brief period. It is figured that "Stop Thief" carries just the sort of plot substance that may be developed into the most effective kind of screen entertainment. Particular pains will be taken in the preparation of the continuity in order to present the many complications at their full value and to preserve the element of mystery up to the conclusion. The play is logical in its construction and a skilled adapter, following the lead of the author, will find plenty of material for a photoplay as gripping as the stage production.

Universal Players Popular in South America and Cuba

UNIVERSAL favorites are not without honor in other countries. From Cuba comes the news of a popularity contest in which many prominent American screen stars were contestants. Eddie Polo was the winner. Priscilla Dean and Dorothy Phillips took second and third place respectively among the stars of the fair sex.

All Universal export records are being broken by the South American bookings on "Elmo the Mighty," featuring Elmo Lincoln.

Dorothy Phillips, because of her emotional acting, appeals to the Spaniard. In "The Right to Happiness," she is taking Porto Rico by storm, as the picture is booking a larger amount of business than any other single production put out by Universal. "The Heart of Humanity" is also enjoying a large popularity.

In Argentina, Priscilla Dean made a big hit with her portrayal in "The Silk Lined Burglar." Her pictures are displayed in all the local periodicals.

The South American likes breezy western pictures, but have tired of the blood and thunder variety of film. For his clean and brisk action in his Universal pictures, Harry Carey is "going big" in all photoplay houses.

Monroe Salisbury is well liked for his work in "The Savage" and in "The Desire of the Moth."

"Her Nearly Husband."

"Her Nearly Husband," the rip-roaring Supreme Comedy, is the Robertson-Cole offering for fun and frolic for the current week. The story is from the pen of Frank Roland Conklin, one of the best laugh-producing writers of the day. Teddy Sampson and Harry Depp are featured.

Scott Sidney directed the chaser of blues and Bert Wright was in charge of the camera. W. Scott Darling prepared the story for the screen. Officials of Robertson-Cole announce that so successfully have first-run exhibitors taken this class or refined comedy that extra prints are made necessary each week.

Flynn Series Brings in Inquiries.

Almost the entire country is awaiting the release of the William J. Flynn detective series through Republic, according to word received from the Republic offices in Forty-sixth street.

The Flynn series are in two reels each and eight releases in all. Each one presents William J. Flynn in an introductory manner and has Herbert Rawlinson in the principal role, as a United States secret service man.

The first release is announced as "The Silkless Banknote," and the second is "Outlaws of the Deeps."

A Melting Pot of Goldwyn Drama Seen in These Views from Six Separate Releases.

Above are: Madge Kennedy in "Two Cents Worth of Humaneness"; Mabel Normand in "Pinto"; Will Rogers in "Water, Water, Everywhere!"; below are Johnny Jones in "Edgar," Tarkington's first comedy; Jack Pickford in "The Little Shepherd of Kingdom Come," and Naomi Childers in "The Street Called Straight."

Industry's Leaders Pledge Support To Lane's Americanization Plan

LEADERS of the motion picture industry representing every division of the work discussed for more than two hours, Sunday, January 11, at the Waldorf Astoria, New York, plans for carrying forward the campaign for Americanization through the medium of the motion picture, under the direction of Franklin K. Lane, secretary of the interior.

The meeting was a continuation of a smaller conference held in Washington at Secretary Lane's invitation on December 11. The conference on Sunday started with a breakfast given to Secretary Lane by the board of directors of the National Association of the Motion Picture Industry.

Those at Breakfast.

Those present included: Adolph Zukor, J. Stuart Blackton, William A. Brady, William Fox, Samuel Goldwyn, D. W. Griffith, Richard A. Rowland, Lewis J. Selznick, Albert E. Smith, Walter W. Irwin, Arthur S. Friend, B. N. Busch, Gabriel L. Hess, Lewis Innerarity, John M. Quinn, W. R. Sheehan, Percy L. Waters, Joseph F. Coufal, Walter J. Moore, E. M. Porter, Will C. Smith, John C. Flinn, Fred J. Beecroft, George Blaisdell, Paul Gulick, Lesley Mason, J. Robert Rubin, William M. Solomon, Jr., Thomas G. Wiley, Frederick H. Elliott, Major Raymond W. Pullman, Harry M. Crandall, Major Franklin D'Olier, Jack S. Connolly, C. C. Pettijohn, Col. Arthur H. Woods, Edward Earle, Royal K. Fuller, R. A. DeLayfield and Jesse L. Lasky.

The afternoon meeting was attended by about 200 men and women, including practically all of the leaders in the industry. Secretary Lane in an eloquent address outlined the proposed plan of using the screen as the most effective mode of combating Bolshevism. He said, in part:

No Ism But Americanism.

"The Americanization movement, as I interpret it, is not a movement to promote any ism except Americanism, it is not a movement to condemn any ism excepting a movement which is against the fundamentals of our government and we have but one fundamental and that is a supreme reverence for the united will of a united people.

"You are justifiably proud of the fact that as a man you have gotten into the fight for the Liberty Loan and that as a man you got into the fight in support of the morale of the nation at the time we entered the war and throughout the war. No single service was more valuable than yours. I do not know anyone that was perhaps as valuable.

"You did that and are proud of it because it was something big and noble and fine, because you were challenged on the noble side of your nature, and I want to tell you that you can produce just the same effect upon the people of the United States, 110,000,000 of them, by challenging them upon the noble side of their natures.

"We know that there are certain fundamental things to be done. We know we have 8,000,000 or 9,000,000 illiterates in the United States; we know that one-quarter of the boys that went in the first 1,600,000 men in the army could not write a letter home and could not read an order, and we know that that is a humiliation and a disgrace in a democracy such as ours.

"Do not preach the doctrine that America is a perfect land. It is not. Do not preach the doctrine that all men in America are upon an equality. They are not, excepting before the law. Do not preach the doctrine that the institutions of the United States are today what they will be 100 years from now. They are not. America is a growing country, because man is a growing thing, and as man expands, so this nation will expand.

Pure Propaganda Banned.

"I say that you can put into a moving picture the life of any man of achievement, of any man who has done well, of any man who has done things for which we are grateful, and you are preaching Americanism. Do not think that this thing must be put in the form of propaganda. The less formalistic it is the better. You want to show by the life of America what Americanism is. You want to show, I repeat, by the life of the American what Americanism is. You cannot cram dogma and doctrine down the throats of people and ask them to memorize Lincoln's Gettysburg speech and then declare themselves to be Americans.

"I would like to see you gentlemen take some serious action toward the celebration collectively of Lincoln Day this year. There is one way by which a religion can be preached, and practically only one, and that is not by abstraction but it is by visualizing a principle. Lincoln has become a principle. Why shouldn't there be a celebration of Lincoln's Birthday in every one of the 14,000 or 18,000 moving picture houses in the United States?"

Other Speakers.

Following the speech, President William A. Brady, of the National Association, who presided, called for suggestions from the various men of the industry.

D. W. Griffith was the first speaker and was greeted with much applause. He said that the industry had felt very keenly the subject of unrest as was outlined by Secretary Lane. He declared the industry would do everything within its power to further the cause of Americanism. He said that his own company and associates could be called upon at any time, day or night, and that they would gladly give the best that was in them for this cause.

Marcus Loew was the next speaker. He declared that it was only necessary for Secretary Lane's committee to command the motion picture exhibitors and they would gladly do everything in their power.

William Fox was called upon to outline a practical method of putting into operation in the 18,000 picture theatres Secretary Lane's suggestion for a Lincoln Day celebration. He urged the secretary to write a personal letter to the 18,000 exhibitors of the country, outlining a program, and he declared that if this were done practically every exhibitor in America would carry out his suggestions. He declared that all his theatres would gladly co-operate in this movement on Lincoln's Birthday.

Alfred S. Black, president of the Motion Picture Exhibitors League, suggested that the American Legion co-operate with the Motion Picture Exhibitors in order to make a Lincoln's Day program a success. He declared that he represented a certain portion of the exhibitors of this country who would gladly do everything in their power to make the Americanization movement a success, and that all exhibitors would gladly co-operate.

Authors' Committee Proposed.

Samuel Goldwyn declared that as a producer he would gladly co-operate with the committee in making the necessary films. He suggested that a committee of ten or twenty of the most representative authors of the country be formed, in order to get them started in Americanizing the subjects that they are writing for the screen and for the periodicals.

William A. Johnston, of the Motion Picture News; George Blaisdell, of the Moving Picture World, and Lesley Mason, of the Exhibitors' Trade Review, spoke and pledged the support of the trade papers to the movement. Miss Louella Parsons, of the Morning Telegraph, also spoke.

Richard A. Rowland, president of Metro, declared that his company dedicates itself to Americanism in the working out of any suggestions made by the committee.

A letter was read from President Laemmle in which he announced that the entire resources of the Universal Film Company are at the service of this committee.

Operators Unanimous.

Samuel Kaplan, head of the New York local of the Motion Picture Operators' Union, declared that the operators are behind any movement that is sanctioned by the National Association and that they will support Secretary Lane in his Americanization program.

John Flinn spoke in behalf of the Motion Picture Advertisers' Association.

Jesse L. Lasky declared that he was both thrilled and inspired by Secretary Lane's speech and pledged himself to speak to each of the score of directors and authors employed by Famous Players to put into every picture that they make some patriotic thought of Americanism.

Among the others who spoke were Commodore J. Stuart Blackton, Edward Earl and Frank J. Marion.

After the meeting a conference was held at which the following participated: Franklin K. Lane, Lewis J. Selznick,

(*Continued on page* 586)

Second Mary Miles Minter Picture Will Be "Judy of Rogues' Harbor"

MARY MILES MINTER is completing "Judy of Rogues' Harbor," her second feature picture for Realart Pictures Corporation.

"It's a human story, lived on the screen by a tenderly human young actress, and it will not fail to earn Miss Minter an eternal place in the heart of human kind," wrote Oren F. Woody, Realart manager at Los Angeles, where the picture is being made.

Like other Realart productions, "Judy of Rogues' Harbor" is adapted from a popular novel, and this is said to be the definite policy followed by the company since its very beginning, when "pictures based on successful stories and plays" was promulgated as the official slogan.

In announcing this second offering for Mary Miles Minter, President Morris Kohn, of Realart, emphasized particularly the story background, saying:

Has Been Widely Read.

"The dramatization of this classic is designed especially for the millions of American young men and women who have read the story in book form, who have lived with its human characters and who will grasp at the opportunity t- see it well done on the screen. 'Judy of Rogues' Harbor' is a particularly suitable vehicle for Miss Minter, the actress who appeals to hearts of high and low estate. One proof of the wide range of the novel and of the fact that it is not limited to any one locality or territory is that Grosset and Dunlap have followed the original publishers with a special edition, at a reasonable price, which will be sold broadcast throughout the country.

"In her first Realart offering, 'Anne of Green Gables,' Miss Minter established the reputation among showmen everywhere of being a consistent box-office attraction. Here is Miss Minter again in a story that brings out the best of her. In the character of Judy, Miss Minter is a tender-hearted country lass, wrongfully held by a sour old farmer who is supposed to be her grandfather."

"The production of 'Judy of Rogues' Harbor' will everlastingly establish Mary Miles Minter," declared Director William Desmond Taylor in a statement to Realart Pictures Corporation. "The story has more marked dramatic possibilities than anything in which she has previously been cast."

J. Searle Dawley
Recently elected trustee of M. P. D. A.

Royal Film Service Buys Rights to "Atonement"

WHAT is claimed to be one of the largest prices ever paid for a six-reel production was received by the Pioneer for its production "Atonement," in which Grace Davison and Conway Tearle divide honors.

The Royal Film Service, of London, through L. L. Lorie, was the purchaser. Two days after the sale was made, Mr. Lorie closed in New York, deals for several important continental and South American territories.

Mr. Lorie, who had looked over the entire independent output since he had been in America, voiced himself as being convinced that "Atonement" ranks among the best pictures he had seen.

It is expected that "Atonement" will shortly be exploited in Great Britain through the exchanges of the Royal Film Service.

Another Large Theatre May Rise in Baltimore

ANOTHER large moving picture theatre will be erected in Baltimore which will be equipped also to show vaudeville acts to be furnished by the Marcus Loew Circuit, according to a story which has gained circulation in the last few days in Baltimore.

This theatre will be located on the property known as the Shriner lot, at North avenue and Charles street, diagonally across from the Parkway, which is one of the largest photoplay house in the city. The property has been purchased by interests which are as yet unnamed and the price is said to have been $165,000.

Howard W. Jackson, register of wills of Baltimore City, is said to be interested in the transaction. He has admitted that certain interests in Baltimore are represented by him. Whether or not a motion picture theatre is to be built on the lot, he would not say.

The lease on the Marston school, which is now located on the lot said to have been purchased, does not expire until next July. This would seem to mean that no building operations could start until after that time.

National Not Connected With Any Other Company.

The National Film Corporation of America, through its president, Harry M. Rubey, announces that it is in no way connected with any other motion picture producing firm.

"There has been much confusion, resulting from similarity in the name of the National Film Corporation of America and other producing and releasing firms," stated Capt. Rubey, "so I think that it is best for all concerned that I reiterate and state that the National Film Corporation of America has never been, and never will be, allied with any other concern. We are independent producers and intend so to remain."

Michigan Picture Fans Stimulate Longer Runs

MICHIGAN towns with a population of 3,000 are upsetting all precedent by running a film two days, according to the report of Cornelius Kingsley, Realart's manager in Detroit, who paid a visit to the home offices last week. Motion picture attendance in Michigan has been on the increase during the last few years, says Mr. Kingsley, and the proof of the statement is in higher priced admissions and the extended runs at local theatres.

"Two years ago," declared Mr. Kingsley, "a one-day stand was sufficient to take care of the smaller towns. There was a distinct body of motion picture fans that made it a habit to come to the theatre, and outside of this patronage there was a larger body that never went at all.

"The phenomenal strides in the business, the raising of the standard of pictures, and the adaptation of well-known stories to the screen account for a much wider interest in the pictures. The skeptics have come down to take a look at the much talked of motion picture and they like it. Results: the consistent body of fans expands into a larger patronage which cannot be accommodated in one day, and runs must be extended to two and more days, according to the circumstances."

Lopez to Direct Kaufman Series.

John Lopez has been named to direct the remaining pictures in the Herbert Kaufman series being made by Selznick Pictures at Fort Lee, N. J., it was announced this week by Myron Selznick. Two of the Kaufman Weekly releases had been directed by Burton George, who has been delgated to take over the megaphone on "Prince O' Pines," a special. The two are "Little Red Riding Hood," which has been fully completed and "The Faded Butterfly," which is announced as nearly ready for the screen. The first release of the Kaufman editorial subjects is expected about March 1.

Director Lopez is being assisted in the work of preparing the scripts by Merle Johnson, story and continuity writer in the Selznick scenario department.

Ellis to Direct O'Brien.

Robert Ellis, who added to his directorial popularity through the direction of Elsie Janis in "The Imp," which has been completed by Myron Selznick for Selznick Enterprises through Select distribution, has been selected by Mr. Selznick to direct Eugene O'Brien in "A Fool and His Money," which was scheduled to be put into production this week at the Fort Lee studios.

The scenario of the feature, which in book form was one of the most successful stories written by George Barr McCutcheon, was done by R. Cecil Smith.

Rubbernecking in Filmland

West Coast Publicists Plan Bon Mot Distribution—How Sennett Girls Keep Scenic.

By Giebler

HO, HO, HUM!" These words, accompanied by expressive and expansive yawns, was about all I got when I tried to collect a little information about New Year's celebrations. But short and sweet as the words are, they express pretty well how Filmland is feeling, and so I will leave them as keynotes to the rich memory and imagination of others who assisted in bidding a farewell to 1919 and helped to spread a welcome door mat to 1920, and pass on to other things.

It looks like a big year this year. There is not a producer on the Coast who has not declared his intention of making bigger and better pictures, and enough new studios are threatened to cover Hollywood three deep from Western avenue to Beverly Hills.

The "Studio Publicists" has just been hatched from the egos of the West Coast press agents, and the object of the new organization is to strengthen the recognition of publicity as a molder of public opinion, to eliminate faking, to improve the quality of individual work, to remove the odium from the term, "press agent," and other things.

A Bon Mot Committee.

All of which seems very good. More power to their elbows—more ink to their mimeographs!

The Studio Publicists have appointed Emily Squires, Ted Taylor of Metro and Jimmy Tynan of Ince as a temporary executive committee.

I hope the first execution they stage is to bump off the bird that sends out carbon sheets of his startling stories and marks them "important," "rush" and "exclusive." I hope they also appoint a committee to look after the matter of jokes and witty sayings of the stars. It is extremely annoying and confusing to get the same "bon mot" from two or three stars the same week.

The committee could go over the Ladies Home Journal, the Literary Digest and all of the publications that run joke and witty sayings columns and apportion so many gags to each studio. In this way the sad affair that occurred a few weeks ago, when four different press agents grabbed the venerable goldfish-goldfinch gag and put it in the mouths of their stars, would be avoided.

Undulating Vegetables.

The same sort of arrangement should also be made as to the age of jokes. Just because a press agent has no respect for old age, it is no sign that editors have not.

I have visited the Mack Sennett studio many times, but I never realized what a whale of a place it was until I went down there again this week.

Eph Ascher, who is personally representing Mack, took me to the top of the hill back of the studio and waved a lily-white hand athwart the scene to the west and said "Behold!"

I looked and "beheld" twenty-seven acres covered with buildings, stages, offices, dressing rooms, carpenter shops, tanks, panarams and other comedy making paraphernalia.

Then Eph turned and waved a hand in another direction, and there, spread out on the gentle slope of the undulating landscape, were rows upon rows of cauliflower, tomatoes, peas, beans, onions and other garden truck growing and thriving in the gentle and celebrated California sunshine.

Garden Truck Did It.

The vegetable has always held an honored place in movie comedy, but the vegetables raised on the Sennett ranch are not used as weapons of offense and defence by the comedians; instead, they are used to wallop the H. C. L., and —this is deep stuff, and given to the world for the first time—to keep the Sennett players up on their toes in a physical way.

Have you noticed the beautiful faces and forms of the Sennett Bathing Girls? Sennett garden truck did it. Have you lamped the looks of Louise Fazenda (when she hasn't got her make-up on)? Sennett cauliflower, corn and cabbage. Did you ever notice that Marie Prevost was "some gal?" Punkin pies from Sennett punkins. Have you ever marveled at the marvelous complexion of Marvel Rea; the bright eyes of Phillis Haver; the lines of Harriet Hammond; the grace of Katherine Maguire? Sennett garden "sass." Have you admired the deep chest and the robust limbs of Kala Pasha? Onions from the Sennett patch.

Turpin Turns Temperamental.

And that is not all. In addition to the garden, there is a chicken farm with 5,000 hens, roosters, pullets and cockerels to furnish eggs, friers, broilers and dumpling flavorers to the Sennett players and others connected with the plant.

After looking at the rural part of the plant we went down on the stages and saw Mack Sennett directing a comedy, and he told me about his latest big effort, "Down on the Farm," and how handy his own farm was in shooting some of the outside stuff, and about Louise Fazenda's part in the picture, and how quickly she learned to operate a hand-power bean cultivator.

I also saw Ben Turpin, who was complaining bitterly because the action of the piece he was working in required a house to fall on him; and Charlie Murray, who was between pictures, and Ford Sterling, who was doping out stuff with Dick Jones, and Billy Bevan, and Kala Pasha, and Mildred June, and Eva Thatcher, and wound up the visit by paying my respects to Pepper, the cat.

Al's Itinerary.

Anther day I went out to see Al St. John, who is shooting a two-reel comedy for the Paramount program, just

Three "Different" Shots of California's Sennett-Land.

Says Giebler: "Maud Muller on a summer day, raked the meado w sweet with hay. Louise Fazenda, comedy queen, ploughed the young and toothsome bean." Center is the Sennett outfit seen from a hill; right are Al St. John and Betty Brown, in Paramount-St. John comedies.

in time to hear Jack Warner, one of Al's managers, telling him a few of the things yet to be done in the picture.

"You invent a flivver and a milking machine, and try them both out, the flivver on a rocky road and the milking machine on a skittish cow. You tear down a lot of fences and two or three houses with the flivver, but it is not yet recorded what the cow will do; that will come later.

"You get caught in a blast of wind and you're blown to the top of a building; you try to get down by sliding down a flag pole; the pole cracks; you are thrown into the open window of a hangar; you get in an airplane, touch the starting lever accidently and go up a mile or so; you see the villains below with the girl; you drop down, land on one of the horses, chase the gang, clean them up and save the girl."

Al listened to all of this with a sad eye.

Every Prospect Pleases—But One.

"How do you like the prospect?" Jack asked.

"Fine," said Al. "But there's one little suggestion. I wish you'd see if you can pick up a prop cow somewhere."

Then we went out on the lot, where Al's director, Frank Griffin, had a bunch of bathing girls grouped around a big tank just ready to make the jump-off, and we all felt chered up. We watched the girls dive, and Al and his leading lady, Betty Brown, posed for a picture, and I met William "Bull" Durham, the heavy of the piece, who used to be a pitcher on the N. Y. Giants, and watched the girls some more until time for lunch.

If this installment of Rubbernecking seems somewhat jumpy and jerky—if the word paintings for which it is so justly celebrated seem a little smudgy, it is because the second finger on my right hand is sticking high above its jeweled fellows adorned with a dark complicated rag and throbbing with pain as I beat out this thrilling piece. Any writer who affects the one-finger movement and hunt-and-peck-system of typing will appreciate my difficulty.

Digital Damage.

The accident that disabled my digit occurred while "Mack" MacArthur and I were being piloted around the Lasky lot by Adam Hull Shirk.

As we crossed a stage I was startled by a low rumbling sound issuing from a closed-in set. Thinking that the sound was the voice of Old Friday, the fiercest lion in the movies, I called a halt with the intention of altering our route so that we could invade the closed-in set and I could show Old Friday to Mack.

I halted in the wrong place, a place selected by a stage carpenter as a resting place for lumber he was throwing from the roof of a set he was wrecking. I saw the lumber coming and heard the carpenter's "Hi, there! Look out below!" and by a hasty and agile step, I removed all of my person but the end of one finger, which was mashed, bruised and otherwise contused by the contact with the boards.

Maybe a Lion Among the Ladies.

Adam Shirk was deeply concerned and conducted me to the Studio Hospital, to which place I walked with firm and fearless tread, sprinkling the floor of the stage with rich, red gore as I went.

"Doc" Graham, the studio surgeon, fixed the finger by putting some nice red-hot stuff and a bandage on it, and then, in spite of the fact that I know that lions are enraged and made unmanageable by the smell of blood, I said, "Come on," in a fearless voice, "we will now go and beard Old Friday in his lair."

Adam Shirk looked at me in a queer way and said something to Doctor Graham about examining my dome because I seemed to be talking balmy.

"Balmy nothing!" I retorted, "I'm not afraid of any lion in the movies."

"Where do you get that lion stuff?" said Adam. "There's no lion here."

"What then," I demanded, "is that noise—that low rumbling sound like a fog horn with a turnip in its throat?"

"Oh, that," said Adam. "That's Wallie Reid playing a saxophone."

"Jubilo" Song Aids "Jubilo" Picture.

Reports from numerous theatres where Will Rogers in his latest Goldwyn release "Jubilo" has been the attraction, have invariably referred to the appropriateness of the "Jubilo" song which has been made the main theme of the musical accompaniment. It suits the story and the personality of the happy-go-lucky tramp portrayed by Rogers as though it had been composed expressly for the production, whereas as a matter of fact, it was listed among the three best sellers of sheet music some weeks before the picture was distributed.

Gets Big "Flying A" Contract.

The Idle Hour of Grand Rapids, Mich., is running American Film Company features exclusively from January 4 to February 16. This contract, secured by John McFarland, "Flying A" salesman, begins with "Trixie from Broadway," which is booked for three days.

Many Exhibitors Unite in Praise of Mary Miles Minter Production

WITH Harold B. Franklin, managing director of Shea's Hippodrome Theatre, Buffalo, reporting "tremendous business" on Mary Miles Minter in "Anne of Green Gables," and his sentiments being echoed by Dave Harding, the Kansas City exhibitor, reporting "capacity business against keenest opposition of the year," the Realart film concluded another week of strong business in many houses, from Fayetteville, N. C. to Alhambra, Cal.

The story of American girlhood was put over at Shea's Hipodrome with Mr. Franklin's customary insistence on dignity and refusal to boost the picture before his patrons could decide for themselves. Neat advertisements of small size were used in the Buffalo newspapers throughout the run. This is particularly characteristic of Mr. Franklin's procedure and applies well to his patronage, where, perhaps, it would not suffice for a different clientele.

After the usual Christmas day matinee, the evening houses swelled to a large total, the receipts being about $2,300.

"Hooray! There Goes the Red 'Ark'"!
Bill Desmond and Dorothy Dalton rejoice in their Triangle, "A Gamble in Souls."

On Friday, business was reported to have maintained its high mark and on Saturday it was standing room only.

Praise from the Reticent.

Miss Minter's picture had the distinction of evoking praise in the same week from two showmen who are noted for their reticence in publishing their views of a photoplay. Realart was gratified to get from A. Karzas, of the Woodlawn Theatre, Chicago, a very congratulatory message.

Mr. Harding, whose Liberty Theatre is known throughout the Middle West as a structure of beauty and simplicity, sent the following telegram to Realart: "'Anne of Green Gables,' featuring Mary Miles Minter, did capacity business against keenest opposition of the year. We are fortunate in having Realart series. Your success assured on productions of this kind."

The smashing of a year's record with the run of the Realart film was reported by O. H. Schleusener, proprietor of the Superb Theatre, Alhambra, Cal. Miss Minter's recent activities on the Coast in behalf of her first Realart production are cited by western representatives of the producing company as definite causes of a widespread interest by fans in the star's new film.

Exhibitors Co-operate.

Another echo of Miss Minter's western popularity is heard in the following report from C. M. Epperson, Star Theatre, Lamar, Col.: "Accept my congratulations on your splendid production, 'Anne of Green Gables.' This picture is a winner. Went over big for us and everybody well pleased."

The first showing of the Minter picture in Michigan resulted in co-operation between W. S. McLaren, manager of the Majestic Theatre, and S. A. Moran, of the Arcade Theatre, Ann Arbor, whereby a telegram from the former to the latter, praising the film, featured an effective lobby display.

Below the Mason-Dixon line sentiment for Mary Miles Minter was equally congratulatory. The showing of the film at Fayetteville, N. C., by William C. McIntire, manager of the Rose Theatre, resulted in congratulations for Realart.

Chicago News Letter

by Jas. S. McQuade

Laemmle and Berman Reach Chicago; Universal Has Big Plans for 1920

H. M. BERMAN, general manager of Universal exchanges, arrived in the city Monday, January 5, after a five weeks' trip throughout the Far West, during which Los Angeles, San Francisco, Portland, Tacoma and Seattle were visited. Butte City, Salt Lake, Denver, Kansas City and Minneapolis were also included in the itinerary. The main object of the tour was to investigate conditions at the various points and to look over superproductions recently finished at Universal City. Three of these have just been completed and will be released in the near future.

"Ambition," recently finished by Allan Holubar, will press "Heart of Humanity" hard for first place in the estimation of exhibitors and the public, Mr. Berman believes. It has a great heart appeal and a compelling story, and Mr. Berman confidently predicts a phenomenal success for it.

"The Devil's Pass Key," directed by Eric Von Stroheim, who also directed "Blind Husbands," is another of the completed superfeatures. This is a modern picture, based on a romantic Parisian story, which has been very delicately handled by the director and well acted by a strong cast. The settings are exceptionally fine, Mr. Berman assured me.

"The Breath of the Gods" is another of the big pictures just finished. Mme. Hayawaka is the star, and she is ably supported by a worthy cast. This picture lends itself particularly to fine accompanying music during its presentation, Mr. Berman says.

Completing Fourth Big Picture.

The fourth superfeature is now receiving its finishing touches. Priscilla Dean appears in the principal role and, when completed, Mr. Berman holds that it will prove one of the most powerful pictures yet produced at Universal City. "The Beautiful Beggar" will be the title for this. The cost will be over the $200,000 mark. Extra special care has been devoted to the selection of the cast and the direction is in the care of Todd Browning, who has had directorial charge of all the Priscilla Dean pictures.

Another big production under way is "Overland Red," a Harry Carey, western superfeature, in which that actor is said to appear at his best.

In the cities visited, Mr. Berman met all the prominent exhibitors. He found that each was enjoying a prosperous business and looking forward to a record year in 1920. Without exception all these big exhibitors are demanding super-productions. The picture theatre going public have become educated in this respect and demand the best, and are willing to pay advanced admissions.

Seattle impressed Mr. Berman as being the most lively of all the cities visited, and he found that really great pictures are in high demand there.

"Lying Husbands" Plays to S. R. O.

While in Los Angeles, Mr. Berman was fortunate enough to view a presentation of "Lying Husbands" at the California Theatre, now managed by S. L. Rothapfel, the Belasco of moving picture presentations. During its run the picture played to S. R. O., without exception.

Eugene Roth, owner of the Imperial and California theatres, San Francisco, informed Mr. Berman that "Lying Husbands" had played to capacity for two weeks at the Imperial.

Jensen & Herberg, owners of a circuit of theatres in Portland, Tacoma, Seattle and Butte City, also reported tremendous business for the "Right to Happiness" and "Blind Husbands" in all their houses.

Laemmle Arrives in Windy City.

Mr. Berman referred, in gratified manner, to the cordial and hospitable way in which he had been received by the prominent exhibitors of the Pacific Coast. He summed it up all in the words, "I had a very pleasant time."

Just by chance Carl Laemmle, president of Universal, arrived in Chicago from Los Angeles on the same day that Mr. Berman came in. They left for New York, on the Broadway Limited, Tuesday afternoon, January 6.

Mr. Laemmle was seen for only a moment, but found time to say that he had spent ten days in Los Angeles.

"I saw two of our finished, big productions and part of another, and they were very wonderful—even beyond my expectations," he said with enthusiasm. "We have made some very big pictures in the past; but what we will do in 1920, will outshine anything we have ever done. I mean this seriously, and again repeat that Universal, during the year 1920, will beat any picture ever made by it previously—or by anybody else."

Dwelling for a moment on "Ambition," he said: "The story of 'Ambition' has a world-heart appeal that will make it a triumph wherever shown."

Don't Trust Him, Alice.
Jack Gilbert was beating Alice Lake two minutes later as the villain in Metro's great picture, "Should a Woman Tell?"

Capital Film Company Moves Into Spacious New Offices

THE Capital Film Company has moved its quarters from the sixth floor of the Consumers Building to the second floor, the entire space of which, comprising 12,00 square feet, is being used for executive offices. These, when completed, will rank with the finest in the country. The new quarters will be completed about the middle of this month.

B. J. Dasent, Capital's recently appointed head of the department of publicity, informed me that the new offices were necessitated by the extraordinary increase in the company's business, which has had a remarkably rapid growth.

S. L. Barnard, president, and E. C. Eckels, general manager of the company, left for New York Sunday, January 4, and will return early next week. While the object of their trip was not divulged, it is understood that it has to do with important matters connected with the company's interests, the details of which will be announced on their return.

Buying for London.

Last week, John MacKenzie, sole buyer of American films for the Clune Productions, for distribution in the British Isles, spent two days in Capital's Chicago office, looking over the product of the company and making selections for distribution from his London office. Capital's western pictures, of two-reel length, and other western subjects were especially favored by the Londoner.

Work Begun on Capitol Theatre.

Work on the great modern picture theatre (already named the Capitol) for Balaban & Katz, at State and Lake streets, began Monday, January 12. The building on the site is owned by five different estates, and the first of the

fractional interests will be torn down on the date mentioned.

Even before the old buildings are removed, work will be begun on the foundations, so that much time will be saved. It is estimated that the cost of this new theatre will reach $4,000,000. That figure includes, of course, the cost of the valuable ground, in addition to the money invested in the building itself, which will be exclusively a moving picture theatre. It is expected that this theatre, when completed, will be one of the famous sightseeing spots of the city. The theatre will be constructed so as to seat 5,000 persons. In addition to the ground floor seats there will be a balcony and a tier of mezzanine boxes.

A. S. Hyman is Gradually Extending His Exchanges

ARTHUR S. HYMAN, vice president and general manager of A. S. Hyman Attractions, Inc., announces that "The Penny Philanthropist" will be released Thursday, January 15, throughout the territory covered by his state rights. This includes West Virginia, Kentucky, Indiana, Michigan, Ohio and Illinois, and all pictures purchased by him are shown personally in these states.

Mr. Hyman is now buying world rights only to big pictures, and he plans to open exchanges gradually in all the leading cities of the United States. He will open an office in Cleveland and Cincinnati about February 1, and in May he will open one in Minneapolis.

During the current week he purchased the exclusive rights, for a certain period, to "Quo Vadis," from George Kleine, and will handle that superfeature in the states already mentioned as a road show.

P. C. Braun in New York.

Mr. Hyman states that P. C. Braun has been appointed special representative in New York of A. S. Hyman Attractions, Inc., where he will give private showings of "The Penny Philanthropist" to state rights buyers.

Mr. Hyman has been in the moving picture business for six years. He received his first lesson from Louis J. Selznick, in 1914, at Atlanta, Ga., when he was installed as manager of the World exchange there. In 1916, he was appointed manager of the New York office of the General Film Company by Percy L. Waters, whom he considers one of the finest men in the film business. He remained there until the close of 1917, when he engaged in the business for himself, starting in Detroit around the closing days of that year.

He opened with state rights to "Redemption," "The Whip," "Hearts of the World," "Raffles," etc.

The Chicago office was opened in 1919. W. G. McCoy is the manager, in Room 1314, Consumers Building.

Officers and Directors of A. A. A. Elected for Year

A MEETING of the members of the Allied Amusement Association of Chicago was held in the Illinois Theatre, Tuesday, January 6, to confirm the action of the board of directors of the organization in admitting to membership the Chicago Theatrical Managers' Association as a body, and also to confirm the policy and work of the officers of the association for the year 1919. The meeting was largely attended by exhibitors, who approved the action of the directors and the officers.

It was then determined by unanimous vote that the officers and directors of the association for the year 1919 shall remain in office for the year 1920, and also that the directors, which will be appointed by the Chicago Theatrical Managers' Association, shall be installed for 1920. The appointment of Doctor Sam Atkinson as business manager was also unanimously indorsed.

The 1920 Officers.

Following are the officers for 1920: President, M. A. Choynski; vice president, Sam Atkinson; secretary, Max Hyman; treasurer, Robert R. Levy, and sergeant at arms, William Rohe.

The members of the board of directors for 1920, exclusive of the five members to be chosen by the Chicago Theatrical Managers' Association, are Nathan Ascher, Joseph Trinz, Sam Katz, H. A. Gundling, George B. Hopkinson, H. E. Newell, I. E. Berkson, Andrew Karza's, Louis Marks, Frank M. Teter, Ludwig Schindler, John Bobeng, Arthur Schoenstadt, S. Abrams and Peter J. Schaefer.

Chief Points Agreed Upon by Local 110 and A. A. A.

FOLLOWING are the principal points agreed upon at the meeting of the officers of the Allied Amusement Association and the officers of Local 110, I. A. T. S. E., held Saturday, January 3:

The basic rate, $1.12½ per hour; a performance of four hours or less, $4.50; over time per hour, up to midnight, $1.12½; after midnight, $2.25; seating charge, 50 cents per 100 seats for each full hundred over 300; minimum working week, 32 hours; maximum, 44 hours; full salaries due and payable at end of each week; rehearsals, $1.12½ per hour; rehearsals shall be paid for from call time; union members in exchanges and studios, where operators are employed regularly, not to exceed 44 hours per week, $1.12½ per hour; when not employed regularly in exchanges and studios, 75 cents per reel; members of union must report at least 30 minutes before advertised starting time to prepare equipment.

Wage Scale Stands One Year.

The foregoing wage schedules and working rules became effective January 10, 1920, and shall remain in effect for one year from that date.

An additional agreement was made between Local 110, I. A. T. S. E. and the A. A. A., to the effect that any exhibitor not a member of the latter organization shall pay $1.25 per hour; also that all grievances between members of the A. A. A. and Local 110 shall be adjusted by joint action of the business manager of each.

Big Theatre for State Street.

The rumor is goin the rounds that Jones, Linick & Schaefer and Marcus Loew will build a great modern picture theatre and office building on State street, at Monroe, in the near future.

This seems likely, as Jones, Linick & Schaefer are interested with Mr. Loew in a chain of southern theatres covering New Orleans, Augusta, Ga., Atlanta, Memphis, Houston, San Antonio, Waco and Oklahoma City, in addition to Cleveland, Toledo and Detroit. No member of the firm could be reached to confirm the rumor, as all three were out of the city at the time of writing.

To Handle Hallmark Product.

Saturday, January 3, the Robertson-Cole Company took over the Hallmark Exchange, in the Consumers Building, this city, and from that date will handle the physical distribution of the Hallmark product.

On Saturday, January 10, the Republic Exchange, in the Film Exchange Building 207 S. Wabash avenue, will take over the physical distribution of the twelve Chaplin classics for Clark-Cornelius, Inc., and will distribute these films in Chicago territory, from that date on.

"In Old Kentucky" Has Private Showing.

A private showing of "In Old Kentucky," on invitation only, was given at the Playhouse, Tuesday, January 6. Quite a number of the members of the Chicago Southern Club were present and others prominent in Chicago's social life. It was the consensus of opinion of those present that Anita Stewart appears to fine advantage in the leading role and that this picture will prove to be one of her greatest.

"Great Air Robbery" Excites Wonder.

"The Great Air Robbery," the title given Universal's production of Lieut. Omer Locklear's first motion picture in the air, was given a private showing in Universal's projection room, in the Consumers Building, last weeks to members of the Aero Club of Illinois. The marvelous stunts in this feature excited the wonderment of all present.

Victory Buttons for Naval Reserves.

The navy recruiting station, 608 S. Dearborn street, Chicago, is in receipt of information from the navy department recommending the issuance of victory buttons to members of the Naval Reserve Force, who served on active duty between April 6, 1917 and November 11, 1918, and who have been released from active duty. These buttons can be procured upon presentation of release to the commanding officer.

Paul Busch Goes to Republic.

Paul Busch, manager of the Chicago offices of National Picture Theatres, Inc., has been transferred to the management of the Chicago office of Republic. Mr. Busch took hold of his new duties Monday, January 12.

The Biltmore to Be Built.

M. A. Choynsky's company, which owns a circuit of theatres in Chicago, has planned another house, which will be known as the Biltmore, on West Union street. The Biltmore will seat 2,000 persons and will cost about $150,000.

SOMETHING NEW in an advertising stunt is bound to bring business to the box office. "Picture Theatre Advertising," by Sargent, is full of new ideas as well as tried and proved successes. Postpaid for $2. Chalmers Publishing Company, 516 Fifth avenue, New York.

Dealings in the Open Market

Conducted by C. S. Sewell

Hyperion Productions Enters Field Will Produce Six Features a Year

WITH the incorporation last week of the Hyperion Productions, Inc., of which George H. Wiley is named as president, it is announced the new company's policy is to produce six special super-features a year.

Mr. Wiley states, it is the company's intention to produce only the works of noted authors who will work in close association with the director and continuity writer, and supervise the production of their play or story, and that each production is to be staged on an elaborate scale with expense as a secondary matter.

"It is our plan," says Mr. Wiley, "to give the exhibitors a class of productions that will establish a new precedent. No single star's name will top the productions but instead each picture will carry the services of a group of stars. Thereby giving the exhibitor three or four big artists in each production.

"The rights to several Broadway 'successes' as well as two 'best sellers,' have been acquired and work on the adaptations started."

James Vincent Will Direct.

The productions will be staged under the direction of James Vincent who handled several Fox Productions starring Theda Bara, Virginia Pearson and Bertha Kalish as well as producing the C. N. & A. M. Williamson's mystery serial, "A Woman in Grey."

Walter Richard Hall will make the screen adaptations while Joseph W. Farnham will have charge of the editing and titling.

Jesse J. Goldberg Resigns from Sherrill Organization

ALONG with recent announcement of changes in the executive personnel of producing organizations comes the announcement that Jesse J. Goldburg, secretary and general manager of the Frohman Amusement Corporation, of which William L. Sherrill is president, has tendered his resignation to take effect January 17th.

Mr. Goldburg is a proficient and versatile executive and a pioneer independent producer. He organized one of the first independent producing organization in the United States, the Life Photo Film Corporation.

Among the many features produced and exploited by Mr. Goldburg are "The Bankers' Daughter," "Captain Swift," "Northern Lights," "The Avalanche," "The Greyhound," and others, such productions numbering among the stars Lionel Barrymore, Mary Nash, Florence Nash and Lillian Walker.

Mr. Goldberg states: "It was only after weeks of deliberation that I determined not to renew my contract with Mr. Sherrill. Our relationship has been exceedingly pleasant but I feel that the opportunities in the motion picture industry are so great that my experiences could be devoted to better advantages and that I should have a broader opportunity to develop my ideas.

"As to my future adventures, I have not determined upon what connections finally I shall make, excepting that I shall immediately leave for a tour of the United States to study conditions. I shall also visit Los Angeles, at which place I hope to be able to announce definitely my plans for the future.

Mr. Goldburg leaves January 18th, and will stop in Chicago, and will visit the various exchange centers on his return trip.

Rolfe Announces Cast for "Love Without Question"

THE entire cast has been selected by B. A. Rolfe, producer for Jans Pictures, Inc., and is engaged in making C. Wadsworth Camp's novel, "The Abandoned Room" under the title of "Love Without Question."

Those who have been selected to support Olive Tell, starring in this production, are James Morrison, who plays opposite Miss Tell, Peggy Parr, Mario Majeroni, Ivo Dawson, George S. Stevens, Floyd Buckley, Charles Mackay, and Gordon Hamilton.

Care has been exercised by Mr. Rolfé in selecting this aggregation of film players and, it is understood, that each have been chosen for their respective parts owing to their own particular abilities. Inasmuch as these characters have been selected by Mr. Rolfe, the producers have placed great faith in their initial release and feel that because of his experience as a producer and his judgment regarding types, ability, and the technical knowledge, he can be depended upon to bring the very best of the motion picture profession together in this first effort of Jans Pictures, Inc., to present exceptional pictures to the exhibitors.

Six More "Reds" Bit the Dirt.
Shooting with George Chesboro in Warner Brothers' serial, "The Lost City," with Juanita Hansen.

Author of "Lost City" Tells of Writing Story

FREDERICK CHAPIN, author of "The Lost City," tells an interesting story of his writing of the scenario for this serial which is being distributed by Warner Brothers. "A few days after completing 'The Auction of Souls,'" says Mr. Chapin, "Colonel Selig asked me to write an animal serial that would give him a chance to utilize many of the animals in his zoo. I asked what they could do, and he said to figure out what they must do and he would have them do it.

"I therefore set to work and soon evolved a unique plot, in which at the end of each episode the various animals come into play in dramatic and thrilling scenes. The serial is now complete and Colonel Selig made good on his promise. The story called for a dancing elephant who upon hearing a mouth organ would jazz, and one of the elephants was trained to do the stunts I called for, keeping time to the strains played by the Irish ex-prize fighter who is a new character in serials.

"When you figure that this serial deals with crocodiles, chimpanzees, lions, tigers, leopards, elephants, pigmies, camels, Arabs, Moors, gorillas, water-buffaloes and other interesting animals and people, it can be understood that it has reached a high standard.

Matthias Radin of Tyrad En Route to California

MATTHIAS RADIN, President of Tyrad Pictures, Inc., left New York a few days ago for Chicago, where he will spend several days in the interest of his company. He will then continue on to Los Angeles, to complete final arrangements with producing companies for the marketing of their productions.

Mr. Radin will also arrange for a studio for the production of a dramatic spectacle by a prominent American novelist. Jacques Tyrol, who has assumed charge of Tyrad's affairs during his partner's absence, will direct the photoplay and expects to have his cast selected by the time Mr. Radin returns East.

Novel Line of Exploitation Aids Prepared for "Lost City" Serial

WORD comes from the Warner Brothers office, where the territorial rights of the big animal serial, "The Lost City," are rapidly being disposed of, that the advertising matter available to assist the exhibitors in the exploitation of the serial is very complete and of the best material.

An advance reel of 350 feet, shows sensational scenes taken from the serial. The press book is said to be the most elaborate ever issued with a serial, and will be ready for the exhibitors within two weeks. It consists of sixteen pages, with colored covers of orange and black beautifully blended.

The lithographs are excellent. Every style of paper on each episode shows one or more wild animals in a dramatic situation. Some of the paper is so arranged that it can be used for cut-outs for the lobby.

The lobby display consists of eleven by fourteen photographs, eight to a set, and a title card, also twenty-two by twenty-eight photographs, three to a set, consisting of a photograph of the star and sensational scenes.

The heralds are of the circus variety and of various colors; they measure eleven by twenty-eight inches, with sensational pen-sketched drawings.

The window card is of six-play cardboard, strikingly colored and shows the head of a tiger with a photograph of Juanita Hansen between its teeth. The banners measure three by ten feet, and are of water-proof canvas, fitted with brass grommets, they are permanently printed in five colors, with wild animal drawings.

The slides are beautifully tinted and colored, every one showing a wild animal scene of a tense situation. The cuts and mats are from pen-sketched drawings, with a varied assortment; every style, from a thum cut to a three-column cut, is at the command of the exhibitors, attractive colored circular stickers, on which there is an animal drawing, announcing the coming of the serial.

There are all kinds of novelties for the children. Colored animal cards, six to a set, stating interesting facts about their mode of living, etc., a small book, beautifully illustrating wild animals of the jungle, titled "The Secrets of the Jungle,"—excellent material to work up a school children's matinee; mailing cards, showing a circus wagon with cut-outs of various animals enclosed, which can be set up to resemble a circus ring; and animal decalcomania pictures.

M. H. Hoffman of Pioneer Back from Canadian Tour

GENERAL MANAGER, M. H. Hoffman, of Pioneer, is back at the New York headquarters, after a tour to study conditions in the Eastern section of Canada.

In speaking of his observations Mr. Hoffman said, "Don't think for a moment that the American habit of push and energy is confined to the states. The next few years will see Canada one of the most progressive countries in the world.

"This spirit is particularly evident in film circles. The film business is going ahead by leaps and bounds, large theatres are being constructed, and if the plans of the Canadians are only half realized we may look for results that will be second to none.

"I had heard that Canada was on the forward march, but not until I went there did I realize the great extent of this progressive movement. The man in the street as well as those in high authority all seem inspired with this grim determination to secure a foremost place for Canada.

"I went to Canada for the purpose of determining how the Pioneer product could best be exploited, and my labors were rewarded with a long term contract with the Sterling Films, Ltd., which at present has exchanges in Toronto, Montreal and St. John, while arrangements are now under way for the locating of additional offices in the Western provinces.

Big Exploitation Planned for "Woman in Gray" Serial

THE Serico Productions Company, of which George H. Wiley is president, reports that extensive plans have been prepared for the exploitation of the mystery serial, "A Woman in Grey," starring Arline Pretty, supported by Harry G. Sell and directed by James Vincent. A big newspaper and billboard campaign will be launched, and an excellent press book has been prepared.

"A Woman in Grey," adapted from the story of the same name by C. N. & A. M. Williamson, has an exploitation and advertising campaign fashioned along the line of the story, which is founded on a baffling mystery. The art heralds in two colors carry out the mystic atmosphere.

The banners, which are waterproof, are in brilliant colors and can be used for the entire fifteen episodes. The window cards which are in five colors are said to be an innovation. There are also, slides, lobby photos, cuts, mats, and an assortment of one three and six sheets on each episode.

This serial is being rapidly sold on state rights basis, and the foreign rights have been secured by the Export and Import Film Company.

Encore! Encore!
Hank Mann takes a curtain call in Arrow's "A Rural Romance."

"Blind Love" Now Ready for State Rights Buyers

PRINTS of Gerald F. Bacon's production, "Blind Love," starring Lucy Cotton supported by George LeGuere in the leading role, have been placed in the hands of Nathan Hirsh, president of Aywon Film Corporation, controlling the world's rights for distribution on the independent market. Mr. Hirsh announces that already several territories, including New York, New Jersey, the New England States, Maryland, Virginia, North Carolina, South Carolina, Georgia and Florida, have been practically disposed of, and will be closed next week, after a private showing for buyers.

The cast of "Blind Love" includes, in addition to Miss Cotton, who is starred, and George LeGuere, who has the leading role in support, Thurlow Bergen; Bert Leigh; Thomas O'Connor; William Cullan; Lillian Bacon, and Eduarde Durand. Oliver D. Bailey, director for both the stage and screen directed the picture. Edward Earl is cameraman.

New York Rialto to Show Essanay Chaplin Reissues

VICTOR KREMER announces that the Rialto Theatre, New York, will show the Essanay-Chaplin reissues which this organization is distributing for the United States and Canada.

The subjects include the "A Burlesque on Carmen," in four parts; "The Champion," "Work," "Jitney Elopement," in two reels, and "By the Sea," a one-reel. "Carmen" will be presented the week of January 18th. A special musical setting will be written by Doctor Resenfeld.

"Carmen" will be followed at the Rialto by the showing of "The Champion" and "Work."

The bookings at the Rialto mark the initial presentation of these Chaplin productions in the State of New York since their reissue, and will be followed by first run bookings throughout the country.

"Cruel, Cruel Love" Now Known as "Lord Helpus"

THE single reel special comedy "Lord Helpus," featuring Charlie Chaplin, formerly entitled, "Cruel Cruel Love," is being released now on the state rights market by Tower Film Corporation. It is said to be proving a success with exhibitors, according to reports from Tower Film Corporation.

Aside from Chaplin himself and his antics, the story is voted a laugh generator. Theatre audiences who leave with a healthy smile, exhibitors find, come back, and boost the prestige of their theatre. Territorial rights are now being sold by Tower Film Corporation.

200,000 Feet Shot for Numa Film.

In the filming of the Numa Pictures Corporation's big special production, "The Return of Tarzan," based on Edgar Rice Burrough's story the cast is said to have travelled a total of 18,000 miles, including trips from New York to Charleston, S. C., Florida, New England, San Diego, Los Angeles, Balboa and Universal City, Cal., and cameramen John Holbrook and James Hutchinson have shot 200,000 feet of film.

Frohman Serial Company Filming Scenes in South

THE entire cast and directorial staff now engaged in the making of the Frohman Amusement Corporation serial, "The Invisible Ray," left recently for Jacksonville and Miami, to take the water episodes that appear in that production.

"The Invisible Ray" will have a wide variety of locations and a vital part to the story are the scenes laid on docks and in and on two steam yachts, motor launches, hydroplanes and aeroplanes. The closing scenes of three episodes call for hazardous stunts during the trip to Southern waters where water craft of a wide variety finds refuge for the winter.

It is expected that the company will remain South for about two weeks. A steam yacht, "Essex," has been chartered and most of the scenes on board will be taken in the open sea, in addition to which the interiors of the yacht will be used with the aid of portable lights.

Immediately upon the return of the company arrangements will be made for a trade showing of the first five episodes of "The Invisible Ray" with a full orchestra and a spoken prologue at a large Broadway theatre.

Dana Returns Pleased Over Western Business

P. B. DANA, sales manager of the Arrow Film Corporation, has returned from a three weeks trip through the middle west and reports the state rights business in a flourishing condition. This is especially true in Chicago, Minneapolis, Cleveland and Detroit, where independent exchanges have increased their office space, their sales force and their business.

"I was greatly impressed," says Dana. "Never have I seen such film activity as I saw in Chicago, Cleveland and Detroit. Every independent exchange man seems possessed with the idea that 1920 is going to be a big year and exchangemen and salesmen are going about business with determniation to make good the promise.

"I was also impressed with the fact that several independent exchanges have recently engaged managers of exceptional ability; business men of sound judgment, integrity and men who command large salaries and are getting them. This surely is a step ahead and means that the independent exchanges are progressing along intelligent lines."

Mr. Dana closed several big deals while in Chicago, as well as other deals in Detroit, Cleveland, Milwaukee, and Minneapolis.

Max Cohen of Monopol Pictures Talks of His Company's Plans

IT is the policy of Monopol Pictures Company," says Max Cohen, general manager of the organization, "to apportion state rights on such a basis that the independent exchange cannot lose. In carrying out this idea, it will always be our purpose to give buyers the benefit of the lowest possible price. Following out this idea, we are arranging territorial rights on 'Crimson Shoals' and 'Alma, Where Do You Live?' on a percentage basis, charging only the actual cost of the film plus overhead as we are satisfied to make our profit out of the business done by these productions."

The statement was made by Mr. Cohen to the writer in an interesting interview. He further divulged the fact that his company, if it receives the co-operation of state rights buyers on this plan, will produce twelve high class features yearly which will be handled on the same basis. The rights to three stories, "The Flaming Night," "The Idle Lover" and "The Wolf" have already been secured.

To Broaden Activities.

Mr. Cohen further explained that his company has under way plans which will mean an extensive broadening of the activities of the organization, and enable them to materially increase the number of productions which will be offered to exhibitors.

Max Cohen has the distinction of being one of the youngest executives in the motion picture industry, and, although he is still in the early twenties, he has been actively connected with films for nine years and has literally grown up with them.

Starting with the Apex Company, with which he remained for several years, he later worked in the film cutting department of the Metro organization and has since been identified with practically every phase of the business. He was one of the first to go on the road selling state right features, during his days with Apex, at which time he was still in short trousers. In 1916, after again becoming identified with the state right field, he established what he believes to be a record, the disposal of rights to the entire forty eight states of the United States in six weeks. The subject was entitled "America Is Ready."

Mr. Cohen is full of pep and enthusiasm and the Monopol Pictures Company should prosper under his leadership.

Max Cohen
General Manager of Monopol Pictures Company.

Character Company Will Film Two Popular Novels

ANNOUNCEMENT is made by A. W. Plummer, of the newly formed Character Pictures Corporation, of the purchase of the motion picture rights to two popular novels. "The Frameup," by Edward Everett Mathews and "The Stampede," by Mack Arthur. They are both rugged outdoor stories and are said to lend themselves admirably to the type of production which is planned by the company.

"The Frameup" concerns a young man who falls in with an unscrupulous band of men who decide to make him the goat of an illegitimate enterprise. He falls for the bait but he succeeds in turning the tables and makes the enterprise a success.

"The Stampede" is a stirring red-blooded western tale of a man who fights single handed a band of desperate outlaws. Mystery and romance figure strongly in "The Stampede."

Hall Room Boys Stories Booking Heavily in South

THAT exhibitors who run Hall Room Comedies find them in the favor of their patronage, is apparent in a letter received from W. Conn, manuager of Premier Pictures Corporation, Atlanta, by Jack and Harry Cohn, producers of this series.

Mr. Conn enclosed letters he had received from exhibitor customers of his company, all of which were voluntary requests for bookings of the Hall Room two reelers and most of which declared they had heard of the wholesomeness of these pictures. One letter, in particular, was from Albert Sottile, of the Pastime Amusement Company, Charlotte, S. C., one of the largest exhibiting concerns in the South and operators of the Garden Theatre of that city.

Among other things, Mr. Sottile said:

"We have shown five of them to date and must confess that we have found each of them to give excellent satisfaction. They possess good stories, good casts, elegance in sets and are well directed. While clean comedy is the predominant tendency of your subjects, we have noticed that they cause laughter in all parts of the house. We shall be pleased to have you to continue supplying us regularly as in the past."

Mr. Sottile, according to the Cohns, has expressed the very thing which the producers have been striving to weave into this series. Without the usual galaxy of half-clothed girls to put them over, they contain a certain elegance and winsomeness that sets them apart in the comedy field, with an appeal to the human side of an audience that cannot be ignored.

Jans Pictures Will State Right Entire Series of Super-Features

AN announcement of unsuual interest to state rights buyers is the statement of Herman F. Jans, president of the Jans Pictures, Inc., that his company will release its series of super-features on the States Rights basis.

The first of the series to be handled under this plan will be the pictures being produced by B. A. Rolfe, with Olive Tell as the star. The initial release will be "Love Without Question," a photodramatic adaption of C. Wadworth Camp's novel, "The Abandoned Room," following which Mr. Rolfe will produce a filmization of J. Belmont Davis', "Nothing a Year."

Says the company's statement:

"Because of the business like methods being pursued the painstaking production activities and the careful attention to box office values, the announcement that the company's product will be state righted should come as a most welcome surprise to the Independent exchange man.

"Probably never before has the independent exchange had the opportunity of acquiring for release a series of super-features. It is generally the opinion of such exchange men that they are fortunate to be able to sign contracts for one such feature at a time, but with the Jans pictures it is a case of being able to guarantee their customers a series of pictures that the producers have pledged to make decidedly out of the ordinary and real box-office attractions.

"Offers have come from many parts of the country from state rights buyers who are anxious to sign up for the Jans productions and it is expected that territory will quickly be sold. Mr. Jans states that those independent exchange men who want to contract for this series of super-features should lose no time in getting in touch with him, as territory will be disposed on the 'first come first serve' basis."

House Runs Christie Film for 1200 Consecutive Days

J. L. FRIEDMAN, of Celebrated Players Film Corporation, Chicago, has just made a contract with the Playhouse, a prominent downtown theatre, in Chicago, whereby Christie Comedies will play continuously in that house beginning with the current new releases.

Celebrated lists 1,100 theatre in Illinois and Indiana as regular customers. Its hold on the Chicago territory is best indicated by the fact that 280 Chicago theatres in Chicago alone are now showing Christie one-reel comedies.

Celebrated also calls attention to what is claimed to be a record, the Christie short subjects having played 1,200 consecutive days at the Alcazar Theatre in Chicago, a period of time covering nearly three years without a break.

"Face to Face" Is Title of New Grossman Feature

HARRY GROSSMAN announces that the second of the series of feature productions starring Marguerite Marsh will have the title "Face to Face." The series, the first of which was "Wits vs Wits," is said to give to the screen a line of detective stories of a new order, produced on a lavish scale and with a cast of unusual prominence.

"Wits vs Wits," was sold to Hallmark Pictures Corporation at the first screening.

"Face to Face," the second of the stories, is now nearing completion at the company studios at Ithaca. It is said to be a feature of more elaborate proportions than the first, with a story remarkable from many angles.

The story for the third feature has been accepted and production will be begun as soon as the present picture is finished.

Mr. Grossman states that the serial production "$1,000,000 Reward," featuring Lillian Walker, gives promise of great popularity and broadcast bookings. The few open territories are being bought fast.

Daring Director Doubles for Stunt-Man in Serial

FRED W. SITTENHAM is directing the new Reeve and Grey serial, "The Mystery Mind," featuring J. Robert Pauline. The story deals with hypnotism as a science and is full of thrills and "daredevil" stunts.

The scenario calls for a scene in which a man climbs out of a window, drops to the roof of the house next door and from that roof to the street. A daredevil was engaged for the scene but when it came to facing the camera he balked, so Mr. Sittenham made the jump himself, and repeated it as the camera balked.

Mr. Sittenham is a new serial director.

At Princeton he gained a reputation in athletics. After leaving college he became an assistant director with the Metro company. For two years he served in the Naval Aviation Corps with the rank of lieutenant junior grade. He had been out of service only a few days when Reeve and Grey engaged him to direct "The Mystery Mind."

Fred W. Sittenham
Director of Supreme's Reeve-Grey serial, "The Mystery Mind," starring J. Robert Pauline.

Burston Announces Sales.

From Burston Films, Inc., comes the announcement of the following additional sales on the two serials they are at present releasing through the W. H. Productions Company:

"The Mystery of 13," starring Francis Ford and Rosemary Theby, for Texas, Oklahoma and Arkansas to Specialty Film Company, 107 S. St. Paul street, Dallas, Texas. "The Hawk's Trail," starring King Baggot, with Grace Darmond and Rhea Mitchell, for Eastern Pennsylvania and Southern New Jersey to Twentieth Century Film Co., 1337 Vine street, Philadelphia, Pa.

Tyrad Tells Plans for "Dooley" Comedies

THE Tyrad Pictures, Inc., are making extensive preparations for the distribution of the Johnny Dooley Comedies, on which they have secured the world's rights. The comedies are two reels in length and will be released each month on the state rights basis commencing with "Some Mind Reader," scheduled for release January 15th.

"We will release the Johnny Dooley Comedies as specials," said Matthias Radin, president of the Tyrad Pictures, Inc. "An extensive advertising campaign, an attractive lobby display and exhibitors' aids that would do credit to features of longer length are being arranged and our company will spare no effort in making the name of Johnny Dooley a by-word with moving picture fans as is now the case with patrons of the speaking stage.

"As a fun maker, Johnny is in a class by himself, being one of the most versatile artists now appearing before the American public. Associated with Johnny in the making of these pictures are such well known Broadway stars as Sophie Tucker, Gilda Gray and Martha Mansfield, all of whom appear in his first release, in addition to the Dooley Beauty Brigade selected from a group of Follies beauties."

Dooley Opens Branch Office.

The Dooley Exchange, Inc., of Syracuse, has opened a branch office in Buffelo at 338 Pearl street, with "Jack" Kirsch as manager and H. E. Benedict as booker. Mr. Kirsch was formerly connected with the Fox and Universal offices in Buffalo and Mr. Benedict is one of the city's veteran film men, having been connected with the old General Flm Company's first office in Buffalo when Joseph A. Schuchert was manager.

The Dooley office, according to Mr. Kirsch, has just taken over the state rights on "Are You Legally Married?" with Lew Cody and Rosemary Theby; "Reclaimed," with Niles Welch and Julienne Scott, and many other big features. Mr. Kirsch is serving over twenty-five exhibitors in western New York and reports that business is growing daily. "The Window Opposite," a Dooley release, was recently shown for a week's run at the Lyric Theatre, Buffalo, and the Strand recently presented several of the Napoleon and Sally monkey comedy series.

Covering "The Coast" News Field

By A. H. Giebler

Laemmle to Return East.

Carl Laemmle, president of Universal, who returns to New York this week, has attended to many details and executed much business during his brief stay on the Coast. One of his announcements has to do with the new policy that will be adopted by Universal for 1920, in regard to stories and material for coming Universal productions. No expense is to be spared in the matter of staging a picture, or the price to be paid for stories, according to Mr. Laemmle, and although he would give no names of plays about to be produced, he admitted that a number of stories by famous writers are being purchased for future use.

Mr. Laemmle also stated that possibly in the spring he will make a tour of the principal European cities, with the hopes of seeing Universal distributing offices established in each city he visits.

The David Butler Films.

David Butler, whose first prominent role in the films was "Bebe" in D. W. Griffith's "Greatest Thing in Life," will, by January 15, be producing his own pictures, which will be known as the David Butler Films, Inc. Fred Butler, stage director at the Morosco Theatre, father of Dave, is connected with the film producing and was instrumental in securing the release of David from Universal, with whom he was under contract. The Butler Company has leased a studio in Hollywood and the continuity of the first story, "Broadway or Bust," is being prepared.

Godsol Denies Rumor.

F. J. Godsol, chairman of the executive committee of the Goldwyn Pictures Corporation, has emphatically denied that there is any semblance of truth in the recently published rumor that an arrangement has been made by "Big Four" to release their pictures through the Goldwyn distributing organization. Mr. Godsol is at present in Los Angeles conferring with Vice President Abraham Lehr relative to the increased production at the West Coast in Culver City.

Maxwell Karger Leaves the West.

Maxwell Karger, director general of Metro, leaves for New York in a few days on his long deferred vacation. W. E. Atkinson, general manager of Metro, is in Los Angeles in the interests of the corporation and will probably remain until Mr. Karger's vacation is over. During his stay in New York, Mr. Karger plans to combine business with pleasure by formulating ideas and plans for several super-productions.

Lesser to Build Studio.

Sol Lesser has purchased a ten-acre site in Hollywood, upon which he plans to build a studio for the purpose of producing pictures according to his own ideas. The exterior of the new studio, as planned, will be a replica of the famous Roman Forum, with decorations of ancient Roman design, and the big exterior stages will be patterned after the great Roman amphitheatre. The smaller studio stages will be built after the fashion of the ancient Greek theatre, with steps entirely surrounding the stage and leading to its center from outside. Several productions which Lesser plans to make will feature the author rather than the players.

Prizma Films to be Made in West.

Frederick Thomson, of New York, has come to Hollywood with the intention of leasing a studio to produce one-reel pictures for Prizma. Children will be the featured players in the pictures, and little Madge Evans, formerly starred by the World Film Corporation, was brought West by Mr. Thomson to play the leading roles in the new productions.

Star Visited by Husband.

Madge Kennedy's husband, Captain Harold Bolster, of New York, came to Los Angeles during the holidays to remain until Miss Kennedy's present picture is completed at Goldwyn, when the pair will return to New York where Madge will make her future productions for the Goldwyn program.

New Writers at Christie's.

Four new writers have been engaged to write comedies at the Christie studio during the coming year. Keene Thompson, short story writer; Jack Jevne, recently of Goldwyn; Nan Blair, continuity writer of several years' experience, and Harry B. Loos, playwright and humorist, and father of Anita Loos, are the writers who will assist in turning out stories for the Christie comedians during 1920.

Eminent Author Arrives.

Gouverneur Morris, noted novelist and member of the Eminent Authors, Inc., who are transferring their stories into film plays at the Goldwyn studios, has arrived in town to remain several weeks, during which time work will be started on at least two of his books. The first to be produced will be "The Penalty," for which director and players will be selected immediately. Afterwards, "Yellow Men and Gold" will be produced.

Mr. Morris expects his family to join him soon, to spend the remainder of the winter in California.

Films Shown Soon After Parade.

The International Film Service, with a corps of cameramen stationed at various points of the line of march at the Pasadena Tournament of Roses on New Year's Day, and a force of laboratory men waiting to develop and prepare the film for exhibition, made it possible to deliver prints of the Tournament Parade simultaneously at the California, Orpheum and Superba theatres in Los Angeles and the Orpheum in Pasadena, within four hours after the pictures had been taken.

New Hospital at Brunton.

Construction was begun last week on a two-story, steel and concrete building at the Brunton studio, to be used as a hospital to replace the old medical quarters at the plant which have become

Jack Dempsey Drops in on Some Old Friends.
On Jack's right is Jack Warner, who is making the Al. St. John comedies for Paramount.

inadequate. The new hospital will be modern in every way and will be fully equipped for emergency work. There will be an operating room with an X-ray outfit and all the latest appliances for surgery. An ambulance, with pulmotor and emergency kit, has been purchased by Robert Brunton as an adjunct to the hospital. The building will be completed by the end of January.

Producer Goes East.

John P. McCarthy, producer of "Out of the Dust," a Western feature made by the McCarthy Pictures Corporation, leaves for the East in a few days in the interests of his organization.

$225,000 Theatre for San Pedro.

A new theatre is about to be built in San Pedro by F. O. Adler, who has purchased four lots on Sixth street, between Palos Verdes and Center streets, for the sum of $50,000. Adler's plans call for a building that will be three stories in height, with a theatre seating 1,700. The building will cost $150,000, and it will take $25,000 more to fully equip the theatre for the presentation of road shows as well as vaudeville and pictures. Mr. Adler will be manager. Excavating began the second week in January.

Gasnier and Cody Return.

Louis J. Gasnier and Lew Cody, producer and star, who have been sojourning in the East during the holiday season, returned last week and will begin at once on a new production at the Gasnier studio in Glendale.

Abrams Confers with "Big Four."

Hiram Abrams, who engineers the distribution of the United Artists productions, arrived in Los Angeles last week and has been in conference daily with three of the "Big Four" Artists, Mary Pickford, Charles Chaplin and Douglas Fairbanks since his arrival. Mr. Abrams will stay in the West only a few days.

Research Department at Metro.

David S. McCann, who for the past two years has been attorney for Metro and who will continue in that capacity, has also been placed in charge of the newly established research department at the Metro studio in Hollywood. A library of 1,100 reference volumes of travel, history and science have been placed at the disposal of the new research chief.

Rothapfel Returns East.

S. L. Rothapfel, who has been directing the elaborate presentations of Goldwyn and Eminent Authors productions at the California Theatre for the past two months, has returned to New York. Mr. Rothapfel will continue to have a voice in the active management of the California and will make periodical trips to the West Coast to advise and direct the presentation of future film productions.

Save $4.80 by subscribing direct for Mov-Picture World. News men charge the 15 cents per copy price. Send $3 and get your paper every week, by early mail, and miss no issues. That will give you $4.80 for War Savings Stamp investment.

Studio Shots

Elliott Dexter, who has about recovered his normal health, will be the featured player in the Donald Crisp feature, "Held by the Enemy." Milton Sills, Wanda Hawley and Jack Holt will have prominent parts.

J. Warren Kerrigan began work this week on "One Week-End," at Brunton under the direction of Ernest C. Warde.

Eugenie Forde will support Mary MacLaren in her new Universal production, "The Better Half."

Walter Hiers has been signed to play in Paramount-Artcraft features.

Little Virginia Lee Corbin and Claire Adams are supporting H. B. Warner in "The White Dove," from the story by W. J. Locke.

Charles H. Kenyon, dramatist, has arrived from the East to write scenarios for the Goldwyn corporation.

Jack Livingtson, film player, has purchased a home in Hollywood.

Edward Sloman has been engaged to direct "Blind Youth" in place of Al Green, who was suddenly taken ill just as the preparations were all made to film the play.

Thos. H. Ince was presented with a bronze statue of "The Sower" by players and employes of the Ince studios at Culver City, for a Christmas present.

Grace Darmond is now of the Goldwyn player forces.

Mrs. Nellie De La Motte, who was injured in an automobile accident while with her husband and her daughter, Marguerite De La Motte, Metro leading lady, died of her injuries last week.

Peggy Hyland began work on her first picture on January 7 for the Samuelson Productions, whose offices have leased space at Universal City.

Doug Fairbanks was a speaker at a luncheon given at the Alexandria Hotel last week by the Advertising Club of Los Angeles.

Theodore Kosloff, who recently became assistant to Cecil De Mille, has purchased a home in Hollywood.

Kathleen O'Connor, playing in "The Lion Man" serial at Universal, is planning a visit to New York and to her home, Columbus, Ohio, upon completion of the picture.

Carmen Phillips and Walter Hiers play important roles in the Bryant Washburn picture, "Mrs. Temple's Telegram," at Lasky's.

Supporting Blanche Sweet in "Simple Souls," a Jesse D. Hampton production, are Charles Meredith, Herbert Grimwood, Herbert Standing, Kate Lester, Mayme Kelso, Aaron Edwards and Frederick Huntley.

Mrs. Alma Fern Carey was granted a divorce from her husband, Harry D. Carey, Universal star, last week.

Playing with William Russell in "Bruce of Circle A1" are Helen Ferguson, Jack Connelly, Betty Schade, Robert Cain, Robert Klein and George Stewart, brother of Anita Stewart.

Mark Larkin has resigned as publicist for the Mary Pickford Company.

Elinor Fair will play in an all-star production for Universal which includes Frank Mayo, Claire Anderson and David Butler in the cast.

Owen Moore, Selznick star, is expected in Los Angeles next week to produce pictures at Brunton.

Colleen Moore is suffering from a severe attack of tonsilitis.

Jack Holt has signed a long-term contract to play leading parts in Famous Players-Lasky productions.

William Desmond's new feature for Pathe, "The Parish Priest," has in its cast Ruth Rennick, Marguerite Livingston, Walter Perry, Carl Miller, Tom Ricketts, L. M. Wells and J. Morris Foster.

Eddie Lyons and Lee Moran, who have renewed their contract with Universal, are expected to arrive from New York soon to begin producing comedies on the Big U lot.

Supporting Charles Ray in "Homer Comes Home" are Priscilla Bonner, leading lady, Otto Hoffman and Mollie McConnell.

Mary Miles Minter finished her third production for Realart on Jan. 8 and will begin her fourth in about two weeks under direction of Wm. D. Taylor.

Lottie Pickford started work this week on her first independent production at the Brunton studio.

Florence Stone, popular dramatic actress in Los Angeles stock companies, is about to enter the films via a Brunton production.

Gertrude Astor, of the Universal "Lion Man" company, has recovered from an attack of pneumonia contracted while making a water scene for the serial.

Joseph Henaberry will direct Louise Glaum in "A Rose in the Dust," her next production for J. Parker Read, Jr.

The cast of characters in "Blind Youth," a Selznick production, includes Walter McGrail, Beatrice Joy, Ora Carewe, Clara Horton, Leo White, Colin Kenny and Joseph Swickard.

Charles Ray is about to begin the filming of his last picture under his contract with Thomas H. Ince. After the picture is finished Ray will visit New York before beginning production for the First National Exhibitors.

Eddie Baker, of the "Bringing Up Father" company at Christie's, eloped to Riverside, Cal., on New Year's Eve, and was married to Miss Christine Wolf, recently of Pittsburgh, Pa.

Harrison Ford is leading man for Ethel Clayton in "A Lady in Love," a Famous Players-Lasky production.

Alec B. Francis has renewed his contract with Goldwyn for two years longer.

As soon as William Selter finishes "The Kentucky Colonel" for National, he will assume the duties of director-general of National productions.

Charlie Murray, Tom Meighan, Victor Herman, James Kirkwood and Anna Q. Nilsson gave a Christmas Tree party to the youngsters of the Catholic Orphan Asylum in Boyle Heights on Christmas Day.

Adele Farrington will play a leading part in Marshall Neilan's new production for First National.

Harry Carey, under the direction of Lynn Reynolds, will appear in "Luck," as his next production for Universal.

Buddy Messenger, of the Goldwyn player forces in the "Edgar" pictures, gave a Christmas party to his fellow players, Johnny Jones, Lucille Rickson and others.

Casson Ferguson, who has been out of pictures several months on account of illness, has returned to work at Lasky's studio in "The Prince Chap."

Harry Franklin has been engaged to direct a series of special productions for Universal.

Roscoe Karns and Harold Goodwin will support Florence Vidor in King Vidor's new picture, "The Family Honor."

Theatre Owners to Meet.

The annual convention of the Theatre Owners and Managers Association of Oklahoma will be held on Tuesday and Wednesday, February 3 and 4, at the Lee Huckins Hotel, Oklahoma City. It is expected to be the largest and most widely representative meeting ever held in the state.

The small advertisement is not to be despised—especially when it is an announcement in The World's Classified Advertising Department.

First National Franchise Owners in Ohio Plan Expansion of Power

RATIFICATION of the new policies launched on January 19 by First National Exhibitors Circuit and plans for increasing the exhibitor membership of their own state organization to include more than 300 additional theatres, with announcement of the names of exhibitors who have contracted for exclusive booking rights under the new plans, are among the important actions taken by 125 franchise owners representing 150 theatres in the First National Exhibitors Company of Ohio at a convention in Cleveland.

This special meeting was held to formally consider the expansion plans which became effective with the start of official activity by the Associated First National Pictures, Inc., and the Associated First aNtional Theatres, Inc., the two new organizations formed recently by the circuit with a combined capital of $16,400,000, to determine their effect upon the present method of operation in Ohio, to appoint a committee of nine exhibitors to meet with the directors and executives of the circuit and to represent them at the general convention of all First National franchise owners at Atlantic City.

Personnel of Committee.

The committee of nine appointed a sub-committee whose members came to New York for a conference before they went to Atlantic City. I. Lisbon, of Cincinnati, was named chairman of the main committee of nine. Members serving with Mr. Lisbon were Gus Sun, proprietor of the Fairbanks and two other theatres in Springfield; C. E. Renner, of Youngstown, Charles K. Friedman, of the Valentine Theatre in Toledo; M. B. Horowitz, of the Fountain Theatre, Cleveland; William Slimm, of the Marquee Theatre, Cleveland; Fred Desberg, of Loew's Stillman, Cleveland; John Harris, associated with Mr. Lisbon, and Ben L. Herdingsfeld, attorney, for the Lisbon-Harris interests.

Operation of the First National franchise in Ohio for the last two years has been along lines similar to the form of activity which will be pursued by the newly created national organization, so that the exhibitor members of the First National Exhibitors' Company of Ohio actually have provided a test case of the efficacy and practicability of several important phases of the system that will be pursued by the Associated First National Pictures, Inc., and the Associated First National Theatres, Inc.

Exhibitors' Circuit of Ohio.

Under the leadership of E. M. Mandelbaum as president of the Ohio Company, the state organization has grown from a small original membership, until today it includes every important first-run theatre in the state.

The Principle of Distribution.

"With unanimous adoption of the expansion plan advocated by First National Exhibitors Circuit," declares Mr. Mandelbaum, "the membership of sub-franchise owners will be increased until every theatre of consequence in the state will be included, without regard to the age of service used."

The Mandelbaum principle of distribution through a mutualization of exhibitor booking interests became famous more than a year ago when it was discovered that the plan enabled the First National first-run account in Cleveland to book the Chaplin productions for week stands at a rental of $600, with return engagements rental free. This, it was revealed then, was the first-run percentage equivalent of the total negative cost assessed by the national body to the Ohio franchise.

It is this method of mutualization which is an outstanding feature of the new distributing plan, and which virtually eliminates film rentals and rental speculations, translating them into terms of definite percentages that remain fixed and permanent, varying only accordig to the differences in negative valuations for attractions released by Associated First National Pictures, Inc.

Salesmen to Exploit.

A unique conversion of the time of the salesmen heretofore employed by the First National Exhibitors Company of Ohio will be made with the inauguration of the new national plan in that territory. The sub-franchise system will do away almost entirely with salesmen, with the disposal of the exhibitor in rights in each locality to specified theatres, but Mr. Mandelbaum announces that the sales staff will be retained, as salesmen to the public rather than to the exhibitors.

"Each salesman will become an exploitation man," he explains. "The staff will have the responsibility of working with every sub-franchise owner in the territory to increase the efficiency and results from advertising and publicity placed by the theatres in behalf of the Associated First National attractions. Instead of traveling the state armed with contracts and arguments for bookings, they will devote their entire time to conceiving new exploitation ideas that will enable the exhibitors to attract more patrons to their respective theatres."

Oriental Pipe Line
Managed by "Charley from the Orient" in Universal comedies.

Those at Meeting.

Exhibitor members of the Ohio company who attended the Cleveland meeting were: B. A. Barbian, Waldorf Amusement Co., Akron; Messrs. Botzum, Strand Theatre, Canton; C. A. Smith, Star Theatre, Chillicothe; Henry Levy, Liberty and Park theatres, Cincinnati.

The following are Cleveland exhibitors: M. J. Krejzl and John Cerveney, Arion Theatre; G. F. Stang, Camera Theatre; M. Paul, Cedar Theatre; National Motion Picture Co., Clark National Theatre; Messrs. Scoville and Essick, Ezella Theatre; W. G. Montgomery, Golden Eagle Theatre; Home Amusement Co., Home Theatre; Thomas Urbansky, Hennings Theatre; Bronx Amusement Co., Jewel Theatre; J. A. Brown, Lorain Theatre; Madison Theatre Co., Madison Theatre; Messrs. Belles and Stevens, Main Theatre; W. J. Slimm, Marquis Theatre; Barck and Greenberger, Market Square Theatre; J. J. Harwood, National Theatre; Paul Guddonovic, Norwood Theatre; H. E. Horwitz, Olympia Theatre; Messrs. Reiff and Essing, Rialto Theatre; Elizabeth Reif, Ridge and Stork theatres; Messrs. Scoville and Essick, Sunbeam Theatre; George W. Heinbuch, Superior Theatre; George Trcka, Union Theatre; Hutsenpiller Amusement Co., Virginia Theatre; F. C. Linnert, Wade Park Orpheum Theatre; Charles Pintner, Washington Park Theatre; E. A. Siebanoller, Windamere Theatre; Abe Kramer, Yale Theatre; Max Schactel, "U" Theatre.

I. Libson, Colonial Theatre, Columbus; Strand Theatre, Dayton; Strand, Family, Walnut and Bijou Theatres, Cincinnati; F. Herboltzheimer, Columbia Theatre, Columbus; J. G. Flack, La Grande Theatre, Conneaut; S. C. Vale, Pictorium and Vale theatres, Dennison; W. K. Richards, New Royal Theatre, Findlay; Carl F. Miller, Strand Theatre, O. H. Theatre and Wonderland Theatre, Fremont; A. J. Paul, Royal TheatreTheatre, Galion; J. M. Kauffman, Opera House, Gallipolis; Manheim-Wolcott Amusement Co., Liberty Theatre, Geneva; Nick McMahon, Grand Theatre, Ironton; Henry J. and Carl M. Pfeiffer, Grand Opera House, Kenton; A. L. Burkhardt, Dreamland Theatre, Lorain; George Schenker, Pearl Theatre, Lorain; August Ilg, Wonderland Theatre, Lorain; F. A. Kelly, Lincoln Theatre, Mansillon.

I. W. West, Apollo Theatre, Oberlin; Utopia Theatre, Painesville; Columbia Co., Inc., Columbia Theatre, Portsmouth; Geo. J. Schade, Schade Theatre, Sandusky; Gus Sun Amusement Co., Fairbanks, Springfield; Steuben Amusement Co., Strand and Olympic theatres, Steubenville; Chas. Stofer and Paul Sennett, Grand Theatre, Tiffin; G. A. Manos, Rex Theatre, Toronto; George Pfister, Jewel Theatre, Troy.

In addition to the above members, those represented at the meeting and who own sub-franchises are: the Smith Amusement Co., Columbia and Strand theatres, Alliance and Sebring; V. E. McGhee, Empire Theatre, Amherst; H. W. Nice, Rondo Theatre, Barberton; Spragg Amusement Co., Elk Grand Theatre, Bellaire; Daniel Gutilla, Strand Theatre, Bellefontaine; Messrs. Moore and Robinson, Lion Theatre, Bellevue; C. M. Young, Lyric Theatre, Bowling Green.

Cincinnati exhibitors are: Empire Thea-

(*Continued on page* 584)

Mildred Zukor Weds Arthur Loew Uniting Two Prominent Film Families

THE marriage of Mildred H. Zukor, daughter of Mr. and Mrs. Adolph Zukor, and Arthur M. Loew, son of Mr. and Mrs Marcus Loew, took place Tuesday afternoon, January 6, in the Crystal Room of the Ritz-Carlton Hotel. The ceremony was performed by the Rev. Dr. Stephen S Wise.

The bride was attended by Frances Kaufman as maid of honor, and by Emma D. Roth, Sylvia Cahn, Rose Blum, Beulah J. Kohn, Myrtle Deutsch and Corinne Rosenblum as bridesmaids. Little Lucile Goldstine was flower girl. Master Arnold Bernstein was ringbearer and Masters Robert Bernstein and David Rosenheim carried the bride's train.

Eugene J. Zukor, brother of the bride, was Mr. Loew's best man. The ushers were Norman Kohn, David Loew, Mortimer Spring, Lem Sternberger, Melville Shauer, David Blum and D. E. Stern.

Following the ceremony there was a supper, during which talks were given by Rev. Dr. Wise, Elek J. Ludvigh, Ralph Kohn, Al Kaufman and Daniel Frohman. Supper was followed by dancing in the grand ball room of the hotel.

An interesting feature in connection with the wedding was that motion picurs of the entire affair were taken by Frank Myer, a close friend of he bride, as a permanent record of the happy event.

The List of Guests.

Among the guests were Lawrence Abraham, Mr. and Mrs. David Bernstein, Mr. and Mrs. Al. Blum, Mr. and Mrs. H. Baehr, Miss Marion Brooks, Irving Berlin, Harry Bernstein, Jules F. Brulatour, Mr. and Mrs. Whitman Bennett, Cora Clark, Sylvia Cahn, Mr. and Mrs Zolton Dicker, Myrtle Deutsch, Mr. and Mrs. Morris Drucker, Retta Erdman, Joseph Eberly and Rubelle Eltenson.

Joseph Engle, Grizilla Fried, Mr. and Mrs. Arthur S. Friend, Daniel Frohman, Mr. and Mrs. Gus Fleischman, Mr. and Mrs. Leo Fleischman, Hugh Ford, Dollie and Babette Falkenberg, Sidney Falkenberg, and Lep Friedman.

Dorothy Gish, Lillian Gish, Mr. and Mrs. Jack Goldbert, Dr. and Mrs. A. Goodman, Helene Greenwald, Virginia Goldstein, Robert Gerstenzay, Mr. and Mrs. A. Goldstine nd Lucile Goldstine.

Mr. and Mrs. M. Hirsh, A. Hammershlag, Judge and Mrs. B. Hoffman, Mrs. N. Helborn, Miss H. Helborn, Mrs. J. Hilman, Sidney Hillman, Mr. and Mrs. Leonard Isaac, Mr. and Mrs. Lester Jacobs and Bernice Judis.

Mr. and Mrs. Aaron Jones, of Chicago; Mr. and Mrs. Morris Kohn, Beulah Kohn, Ralph Kohn, Norman Kohn, Mrs. Esther Kaufman, Mr. and Mrs. Albert A. Kaufman, Laura Kleinman, H. D. H. Connick and Dr. Jacob Burstan.

Mr. and Mrs. Carl Kaufman, Mr. and Mrs. Sam Kohn, Beatrice Kauman, Felix Kahn, Mr. and Mrs. David Loew, Henry Loew, Mr. and Mrs. Elek J. Ludvigh, Mr. and Mrs. J. Lubin, Clarice Levy, Emanuel Littauer and Mr. and Mrs A. Linnick.

Mr. and Mrs. Al Lichtman, Mr. and Mrs. Louis Morgenstein, Melvin Morgenstein, Viola Mayer, Kathryn Mayer, Frank Meyer, Aimee Meyer, Jack Malloy and Ned Matz.

Among Others Present.

Mr. and Mrs. B. S. Moss, Samuel Meinhold, Mr. and Mrs. Frank Newman, Mrs. R. Rosenheim, Corinne Rosenheim, Max Reich, Mr. and Mrs. Max Roos and Mr. and Mrs. Jake Rosenthal.

Mr. and Mrs. Richard Rowland, Joseph L. Rhinock, Mr. and Mrs. Emil Shauer, Mr. and Mrs. Rudolph Spring, Morton Spring, Mr. and Mrs. Sam Sancier and Mr. and Mrs. Arthur Stebbins.

Mr. and Mrs. Max Schosberg, Milton Schosberg, Mrs. S. Stern, Joseph Seidelman, Emanuel Stern, Libby Stern, Leo Stern, Mr. and Mrs. Reuben Samuels, and Mr. and Mrs. Isidore Steiner.

Mr. and Mrs. Joseph Schenck, Mr. and Mrs. Nick Schenck, Mr. and Mrs. Jacob Simon, Violet Simon, Mr. and Mrs. Pete Schaefer, Mr. and Mrs. R. Simpson and Leon Sternberger.

Mr. and Mrs. Harold Stern, Mr. and Mrs. Samuel Stoll, Mr. and Mrs. Joseph Sichel, Mr. and Mrs. A. Sichel, Mrs. J. Teale, Mr. and Mrs. A. Weiss, Mr. and Mrs. Sig Weltner, George Weltner and Mr. and Mrs. Al Fredericks.

Mr. and Mrs. Sam Zwetow, Mr. and Mrs. Keiferstein, Mollie Elsner, Mrs. Cora Lang, A. Weinsberg, Mr. and Mrs. N. Seltzer, William Stillman, Mr. and Mrs. Nathan Ascher and Mr. and Mrs. Douglas Flattery.

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Mrs. Arthur Marcus Loew and Some Star Friends.
Taken at the wedding of Miss Mildred Zukor to Arthur M. Loew. Left to right are: Dorothy Gish, Lillian Gish, Mrs. Arthur Marcus Loew, and Norma Talmadge.

"Everybody's Business" Will Aid Patriotic Drive

THE six reel feature, "Everybody's Business," released by W. H. Productions Co. on the state right market will play a prominent part in the "Americanization Drive" which Secretary Lane has inaugurated and in which he is specially enlisting the services of the motion picture screen through its producers. This production embodys the very ideas upon which the drive is founded.

The American Legion, now co-operating with the "Drive" committees, recognized possibilities in "Everybody's Business." The Chas. A. Learned Post No. 1, of Detroit, control the rights to this production for Michigan and expect to put over some unique exploitation and advertising when they release the photoplay in their territory.

"Everybody's Business" is a human story. It is not a propaganda picture, nor a "preaching" picture. But at the same time it has a true American spirit with a deep appeal to the patriotism of every man and woman.

Marshall Neilan Musters Eminent Technical Staff

ASSOCIATED with Marshall Neilan in the picturization of "The River's End," James Oliver Curwood's newest novel of the great outdoors, is one of the best technical staffs ever assembled by a director.

Victor Heernan, well known for his film achievements, is directing various scenes under Mr. Neilan's supervision. Marion Fairfax, who has had five years as a scenario writer for Lasky, adapted the book for screen presentation. Howard M. Ewing, inventor of many effects in motion picture lighting, is supervising the electrical features and some novel effects are promised. Other members of the producing staff are Ben Barre, known for his work in Tourneur pictures as art director; Henry Cronjager and Sam Landers, camera experts, and Tom Held and H. I. Peyton, assistant directors.

Mr. Neilan's initial First National attraction as an independent producer presents a theme of strong dramatic intensity. Lewis Stone, in the dual role of Conniston and Keith, is called upon to exert his best histronic ability, and other characters played by Majorie Daw. Jane Novak and Yami Mata, offer exceptional possibilities.

When Juanita Hansen, New Pathé Star First Met a Quintette of Lions

By Edward Weitzel

IF Texas Guinan hadn't accepted an offer to go to the West Coast to make a series of pictures for the Bulls Eye Film Corporation, Juanita Hansen would not have driven straight to a roomy and home-like studio apartment on the ground floor of one of those comfortable old dwellings near lower Fifth avenue when she came East to make serials for the Pathe Company. And if the fortunate and grateful Juanita had not been the owner of a handsome and home-like bungalow in the screen city of the West the likewise fortunate and grateful Miss Texas would now be paying heart-breaking sums for the privilege of having a place to hang her sombrero and her "chaps"—beg pardon, Miss Texas! I should have said hat and other feminine frills. Rents in New York, as is well known, are something ferocious; but in Los Angeles they are more so, multiplied many times. So the two screen stars swapped homes, and that is why I found myself, as the novelist puts it, seated at the side of a glowing grate fire in the front room of Miss Guinan's spacious apartment.

This interview is with Juanita Hansen, but I am going to steal enough space to tell about that front room. It was the abode of the "female Bill Hart"—but it didn't look it. Not a six-shooter, saddle or branding iron was in sight. There were exquisite bits of Japanese carving, rare vases and artistic curios from many lands. Oriental hangings in rich designs adorned the walls. A valuable old cabinet with many shelves and hinting of secret drawers and sliding panels stood in one corner of the room. The tables and chairs were odd pieces of fine workmanship. There were electric lights with shaded globes in all sorts of unexpected places. The effect of it all was a compliment to the owner's good taste; and not for an instant did it lose the atmosphere of a real home. Its treasures have all been gathered, piece by piece, by Texas Guinan herself. She may love the sports and pursuits of the cow-punchers of her native state, but she has an equal love for the refining influences of life, and when she crosses her own threshold is surrounded by the beauties that are the products of civilization in its most artistic forms.

Junaita Hansen Becomes a Star.

I must apologize to Miss Hansen for keeping her interview waiting, but I had an excellent opportunity to note the details I have just set down while she went into the next room to answer a telephone call. Coming back she brought with her a set of pictures showing scenes from "The Lost City," the Selig serial now being released by Warner Brothers, which lead to her engagement with the Pathe Company. As the heroine of "The Lost City" her work convinced the makers of the first fifteen-episode story that this blonde-haired graduate from the Sennett school of physical perfections was also an actress of the proper caliber to fill the vacant nitch in their serial star department.

"I had to wait over four years for my chance to show that I could be trusted with a leading part," explained Miss Hansen; "but my engagement with Pathe coming so soon after 'The Lost City' was finished makes me feel that my reward has really arrived."

"Coast Defense."

With Juanita Hansen, popular serial star, who has signed with Pathe.

Her Introduction to the Lions.

The picture among the collection of "stills" which attracted my attention at that moment showed an airily attired young woman in garments of a fantastic cut, playing with several lions—baby size.

"They're the cutest things you ever saw!" exclaimed the original of the lady in the center of the group; "just like little kittens, and so fat and funny when they tried to stand up! I loved to play with them."

Another Favorite Sport.

Juanita believes in changing the old line about "a lion among the ladies" to "a lady among the lions."

"How about their pa and ma and the rest of their grown-up relations," I asked; "did you become at all familiar with any of them while making the picture?"

"No; we weren't even on speaking terms. None of the keepers offered to introduce me and I never seemed to want to mingle in their set, anyway. There is one scene in the picture where I receive a visit from five lions in a bunch, and they didn't act at all friendly, and neither did I."

"What did you do—show them the front door?"

"No; but I came very near showing them my heels. When I was given the scenario of 'The Lost City' to read and discovered I should have to come to close quarters with all sorts of wild animals, I told myself that if the other members of the company could do it, so could I. The scenes are laid in the center of Africa, where the lost city of the story is situated. I am supposed to be a princess, the daughter of a proud race, and not afraid of man or beast—you know how wonderful all serial heroines are? It sounded fine to read how courageous my character was, but I found it no joke to live up to the heroine's reputation before the picture had more than started.

Leo and His Saucy Slap.

"It was a case of 'looking the part' in dead earnest, I should say."

Miss Hansen was kind enough to smile at my sally.

"The afternoon the five lions dropped in on me I did some of the best acting, trying not to look scared, I shall ever be capable of," she said. "In this scene two animals that have just been shot are lying on the ground. The lions break through the jungle when they scent the meal. I had been told to fire my revolver and stand my ground: the lions would be too busy with the dead animals to pay any attention to me. The moment I caught sight of them I was tempted to commence shooting, but I waited until they started to investigate the freshly killed beasts.

"As the action of the story did not call for a scene showing the lions feeding, the dead animals had been treated with disinfectant, and my uninvited guests stopped only long enough to take one whiff of the strange odor before heading for the jungle again—all except one old fellow; he broke up the show, so far as I was concerned. After taking his whiff he stood looking down very solemnly for an instant without moving. He then raised one of his front paws and gave the animal a regular saucy slap and walked off after his companions. To me that slap seemed to say, 'I wouldn't be bothered with you, anyway!' and the only thing I registered was a long string of laughs."

1920 Will Be Biggest Year In History of Industry, Says Berman

THIS year will be the biggest year the film industry has ever known. People want better pictures. Patrons are now play-educated and demand higher class productions and are willing to pay higher prices to see them. New York's theatres do not surpass the out-of-town houses. The other key cities play as large a part in determining the success of a picture as does the metropolis. These are a few of the statements made by Harry M. Berman, general manager of exchanges for Universal, upon his return from a tour of the country, made to complete plans for the handling of the increased business expected this year.

Beautiful Theatres Being Built.

"We are about to experience the biggest returns we ever knew of," says Mr. Berman. "A good part of the money turned loose by the enforcement of prohibition regulations is going to find its place in the pockets of exhibitors.

"The growing excellence and lavishness of photoplay productions is gradually educating and refining the people's taste as to what they may expect on the screen. They are now demanding higher class productions all the time. They know they cost more to produce and they are willing to pay higher prices to see them. 1920 will see the screening of the finest photoplays ever produced.

Harry M. Berman
General manager Universal exchanges.

"The picture theatres are keeping pace with the increasing quality in screen productions. New York cannot boast of any better playhouses than any other section of the country. With the exception of the Capitol, the West has theatres which rival any of New York's best. The West is not standing still. New theatres of elegant design and architecture, sumptuously fitted, are going up everywhere.

New York Not the Proof.

"Is New York the criterion of the success of the picture? Absolutely no! The other key cities stamp a picture a success or a failure in their respective territories regardless of whatever New York's verdict may be. It is nice to say, of course, that this or that picture played at the Capitol or the Rivoli or any other prominent house of New York. But this means nothing to the exhibitor out west or down south. He depends on the verdict of his key city.

Not Looking for Percentage Bookings.

"Will the percentage method of booking pictures become an actuality? I think not, although I am personally in favor of it and think the film business should be conducted along this line. Exhibitors are making too much money by buying pictures outright to be interested in changing their methods. The majority of successful exhibitors avoid reference to this subject altogether. There are enough good pictures on the market on which they can be sure of their profits and they do not care to enter into a plan whereby they would have to split their earnings in any way. Percentage may come eventually, but the exhibitors are certainly going to fight against it.

"A point which augurs well for the future of the industry is that all producers are given the same reception by the exhibitors. The exhibitor wants good pictures and he doesn't care who makes them. If they are good he will book them. A trade mark is a good thing for a reputation, but if a fine picture is shown an exhibitor with no mention of any name of the producer he will book it regardless. This is a healthy spot in the business. It allows for real competition and competition spurs the producers to beter efforts."

William Russell Has Virile Part In Scenic Production by American

AMERICAN FILM COMPANY, INC., will shortly issue another superfeature in which William Russell enacts the leading male role. It bears the title, "The Valley of Tomorrow," and is said by reviewers who have seen it at private advance showings to be fully as powerful if not even more gripping than was "Six Feet Four," the preceding Russell subject.

"The Valley of Tomorrow" is a story of life in the mountains and is enacted by a cast of specially selected players amid scenic backgrounds of a rather unusual nature. The majority of the exteriors were taken in and about Lake Tahoe, famous for its scenic grandeur. Some "shots" were obtained along the banks of the Truckee River that should attract much favorable comment.

The basic motif of the story is optimism, showing after many trials and dramatic situations, that to-morrow will, of a certainty, be a better day.

A Critic's Impressions.

"I am positive," says President Samuel S. Hutchinson, of American, "that every exhibitor who screened 'Six Feet Four' will find 'The Valley of Tomorrow' even more to his liking. It is a story that for suspense has seldom been equaled. The interest of the spectator is centered in the first reel on 'Dabney Morgan,' the hero, and from that point on to the very end there is never a let-down in the suspense element.

"A well known critic who looked at the film a week or two ago turned to me at the end of the exhibition and said, 'Mr. Hutchinson, I don't recall having seen a film in over a year in which the suspense was sustained over such a long period. When it goes on the theatre screen, I am certain it will hold any audience spell-bound. It builds up to a climax which continues through at least two full reels, and there is never an instant's let-down during all that period.'

Written by Stephen Fox.

"Stephen Fox, who has prepared several of the successful Russell productions, is the author of 'The Valley of Tomorrow,' and he himself adapted the story to the screen. William Russell is supported by a company of carefully chosen players, among whom are Mary Thurman, Harvey Clark, Fred Malatesta, Frank Brownlee, Pauline Curley, Frank Clark and Lewis King. Emmett J. Flynn directed the production. All the usual exhibitors aids are provided and can be secured from the American Film Company representative at any Pathe Exchange."

Exhibitors may view the picture at their nearest Pathe exchange and arrangements for booking can be made with the American Film Company representative stationed there.

Film Thousand Islands.

The Thousand Islands, and particularly that section in the vicinity of Alexandria Bay, will be featured in "A Fool and His Money," about twenty actors and actresses now being located at the well known summer resort. The presence of the little colony of film folk has brought joy to the village, but the weather has been against picture taking for the last few days.

Hart Island, which is better known in northern New York as "Boldt's Folly," representing an expenditure of over $1,000,000 and never completed as a summer home for the late proprietor of the Waldorf Astoria, is being used as one of the locations.

Exhibitor Books "Six Feet Four."

"Believing always that one who accomplishes great things is worthy of encouragement," writes H. H. Bosley, manager of the Alhambra Theatre, Los Angeles, Cal., to the American Film Company, "I take this occasion to mention a few facts regarding 'Six Feet Four,' your feature from the book by Jackson Gregory, which we just finished playing a week's engagement at the Alhambra.

"In the face of the keenest kind of competition in the way of latest productions featuring the most prominent stars, playing in opposition houses, my box office receipts showed a surprising increase. My receipts from Monday on, increased each day, which indicates that the production is well liked."

Constance to Dabble in Love.

Joseph M. Schenck has purchased an original story by John Emerson and Anita Loos, "The Love Expert," for Constance Talmadge's fifth First National. This story will be directed by David Kirkland, and the exteriors will be made at Palm Beach, where Constance will spend the month of February.

This picture will follow the release of "In Search of a Sinner," which is now completed and is expected to have its initial showing in New York some time in March.

"The Love Experts" is a modern satirical comedy. Harry Wentworth, casting director of the Constance Talmadge Film Company, is now interviewing players for this film, and work will be started at the Forty-eighth street studio on January 15.

Jesse S. Bernstein Goes Abroad To Represent Trans-Regional Interests

HAVING always contended that it is the personal touch that steers any enterprise on to success, Jesse S. Bernstein, president of the Trans-Regional Trading Corporation, of New York, is again putting his theory into effect by sailing for England and the Continent, where, by coming into personal contact with theatre owners and exhibitors, he will introduce to them the Automaticket System.

Mr. Bernstein's trip, as planned, will take him to all of the more important capitals of Europe, from Spain and Portugal to non-Bolshevist Russia. His temporary headquarters in London will be at W. S. Crawfords, Ltd., Craven House, Kingsway, W. C. Within a short time, however, Trans-Regional will have its own London office. Branch offices will also be maintained in Paris, Madrid, Berlin and other cities.

A Stickler for Personal Contact.

Mr. Bernstein was asked before his departure if he eventually intended to enter the film trade. He laughed and said, "Who knows? I'll admit I'm interested, but as far as entering that field as an active trader is concerned, again I say 'Who knows.' I have no definite plans as yet in that direction, neither has my company, but, of course, we will consider taking up any staple article with actual money-making possibilities.

"You know I am a stickler for personal contact in business—the larger the business, the greater the necessity for that influence. The average buyer who comes to New York from London or Paris or South America wants to know something of the individuals to whom his money ultimately goes, and the deal hangs entirely upon his impression of them.

Jesse S Bernstein

Believes in Dignified Advertising.

"I really want Europe to appreciate the good things we have to offer, and there is no better way than by going to Europeans directly. In the case of the Automaticket system, the plan of procedure will be similar to that followed in the United States. Machines will be placed on trial.

"Our factory facilities are being strained to meet present demands from all quarters of the globe, and we have purposely held off until the present time before beginning to seek a wider market. I shall resort to no novel advertising medium, but will inform the foreign public of the Automaticket by means of dignified announcements in conservative cinema publications. The system will sell itself."

Chicago Adopts Statute Preventing Misrepresentation of Productions

WITH the passage by the Chicago City Council of an ordinance introduced by Alderman George M. Maypole, a movement has been started, with the endorsement of the National Association of the Motion Picture Industry, to prevent motion picture theatres from misrepresenting the character of an entertainment.

The ordinance adopted in Chicago follows:

Text of Ordinance.

"That it shall be the duty of the proprietor, operator or manager of every theatre or other place of amusement in the city of Chicago to open to the public in which motion pictures are produced, to exhibit on a billboard, placed in front of the building or other structure in which such show is given and such motion pictures are exhibited, the title to the pictures, which title shall be full enough to describe in general terms the nature and character of the picture or pictures to be shown.

"No such proprietor, operator or manager shall place, maintain or allow to be placed or maintained in front of or in connection with any such theatre or other place of public amusement any sign, picture or other announcement which in any manner misstates or misrepresents the pictures or other amusements which are being shown in said place, or which announces a picture or other form of amusement or entertainment which is not at the time such announcement is displayed being shown and exhibited in said theatre or other place of amusement.

Maximum Fine of $50.

"Any person being such proprietor, agent or manager of any theatre or other place of amusement in the city of Chicago, open to the public, failing to comply with the provisions of this section shall on conviction thereof be fined not less than $10 nor more than $50, and each day that any such theatre or other place of amusement is operated without the exhibition of such a statement of the title of the pictures being shown or that a sign is displayed which in any manner misrepresents the amusement being offered or announces amusements which are not at the time being offered, shall be a separate offense."

Gabriel L. Hess, chairman of the censorship committee of the National Association, believes the enactment of ordinances of the kind will have a salutary effect. It has been found that many of the men who have advocated censorship have gained their ideas of motion pictures from lurid signs and have no real knowledge of the entertainments given in the motion picture theatres of the country.

Alice Surprised the Natives.

Alice Eldridge, of Hopp Hadley's "Movical" comedy combining "The New Wizard of Oz" and "The Movie Girls' Revue," strolled into Asbury, N. J., last week and amused herself between shows by swimming in the big pool adjoining the boardwalk. Her work in the water was soon the talk of the town, the natives not knowing that she has won forty-eight cups and fifty-eight medals for high diving and swimming. Box office results were splendid, and the Savoy Theatre wants the "Movical" for a full week's return engagement.

Hopp Hadley announces the addition to the cast of "The Movie Girls' Revue" of a mule, a lion and a crow. The mule holds the record for laughs except when Frank F. Moore, who played the Palace, N. Y., thirteen times in one season, is on the stage.

Empey Has New Publication.

Guy Empey is not too busy with the filming of his new special production, "Oil," to have found time for the editing of a new publication which has recently appeared upon the newsstands. Uncle Sam is the title of the magazine and, for the present time, it is to appear monthly.

This is not Guy Empey's first venture in periodical publishing, as his monthly magazine, Treat 'Em Rough, made its appearance during the latter part of 1918.

Treat 'Em Rough has now been superseded by Uncle Sam, which is an unillustrated journal packed with meat from cover to cover.

Change Title of Pathe Serial.

A change in the title of the Arthur F. Beck serial co-starring Stuart Holmes and Frances Mann, which is to be released by Pathe is announced by Pathe Exchange, Inc. The title under which it has been known, "The Isle of Jewels," has been changed to "Trailed by Three," the latter conforming more accurately to the story that has been written by Charles Turner Dazey, its well known author.

The object of the chase about which the entire action of the fifteen-episode serial centers is a priceless rope of pearls which represents the ransom of a tribe of South Sea Islanders from their cruel oppressors. The oppressors are the villains of the story and they are three in number and they trail the heroine who is custodian of the jewels.

Anita Stewart Finishes "Fighting Shepherdess"

THE Louis B. Mayer-First National production, "The Fighting Shepherdess," Anita Stewart's new starring vehicle, has been completed at the Mayer Studios at Los Angeles. Edward Jose directed the picture, which is founded on the novel by Caroline Lockhart of the same name.

The cast includes a number of well known players. Noah Beery, who plays Mormon Joe, was featured in "The Sea Wolf" and "The Sagebrusher." Wallace MacDonald will be seen as Hughie Dissston. He has recently been leading man for Marguerite Clark, Madge Kennedy, Mary MacLaren and Bessie Love. Walter Long, who portrays the villain, has been in many D. W. Griffith's productions. Eugenie Besserer, who impersonated a roadhouse keeper, has also been with Griffith productions. Another member of the cast is John Hall, who previously co-starred with Al Jennings in a series of western productions. Gibson Gowland will take the part of Bowers, the loyal shepherder.

The scenario was written by Frank M. Dazey and Tony Gaudio was in charge of the camera work. "The Fighting Shepherdess" probably will not be released until the early part of February.

Lucy Cotton

Star of the Bacon production, "Blind Love," state right feature released by Nathan Hirsh.

Specialty Film Import to Release Weekly British Feature In Canada

A START has been made with arrangements for the threatening invasion of Canada by British moving picture producers, as intimated a few weeks ago in the report of a tour of Canada by J. B. MacKay, of Montreal, Canadian general manager of the Anglo-Canadian Picture Plays. This company controls the Canadian rights for no less than fourteen different moving picture producers of Great Britain, and it has been declared that a considerable number of prospective releases have already been received at Montreal.

The latest development is that the Specialty Film Import, Ltd., with head office in Montreal and branch offices in five other cities of Canada, has signed a contract to distribute the British productions throughout the Dominion. The president of the Specialty Film Import, Ltd. is L. Ernest Ouimet, who is the Pathe franchise holder for Canada. His company also handles other releases and produces the British-Canadian Pathe News.

One British Film a Week.

By the initial contract with the Anglo-Canadian Picture Plays, Ltd., one British feature will be released each week in Canada. Announcement is also made that the Specialty Film Import, Ltd., will release British-made scenics, comedies and educational films in addition to features.

The first British features to be released in Canada are: "The City of Beautiful Nonsense," starring Henry Edwards and Chrissie White; "The Forest on the Hill," by Eden Phillips, with Alma Taylor, Gerald Ames, Gwynne Herbert and James Carew; "The Gentleman Rider," a Hepworth production, and "The Nature of the Beast," also a Hepworth feature.

The official release of the first of the above pictures is scheduled for February 1, and before that date there will be trade showings in a number of Canadian cities.

Messrs. Jule and J. J. Allen, of Toronto, have their British Films, Ltd., and will, of course, continue to import British productions for release in their own and other theatres in the Dominion. The Allens have had their representative at London for many months to select pictures that are considered suitable for the Canadian market. The Specialty Film Import, Ltd., and British Films, Ltd., are the only Canadian companies, however, which have made definite arrangements for the relaese of British pictures in Canada to date.

Finis Fox Making Screen Version of Drury Lane Play

FINIS FOX has been assigned to make the screen adaptation of "Hearts are Trumps," the third of the five Drury Lane melodramas purchased by Metro for screen production.

"Hearts Are Trumps," as its title suggests, is a drama in which men and women gamble for high stakes in love and fortune. Its rapid fire action transpires in England and Australia and then moves swiftly to the Swiss Alps, where the culminating thrill is furnished in a scene of power and audacious novelty.

Finis Fox refuses to disclose how he intends to handle the climactic situation of Cecil Raleigh's original melodrama.

The remaining two of the five Drury Lane plays bought by Metro are "The Great Millionaire" and "The Marriages of Mayfair."

Biblical Scenes a Feature of Mildred Harris Picture

ONE of the startling effects of "Polly of the Storm Country," Mildred Harris Chaplin's first Louis B. Mayer-First National production, is a sequence of biblical scenes in retrospection. From the homely squatter cabin where Polly sits at the knee of Granny Hopkins, the movie fan is transported to the Dark Ages, and with the little star sees the vision of Judith as Granny reads the worn Bible. This sequence shows the famous Bible heroine entreated by the mothers of Bethulia to save the city from the besieging army of the Assyrian commander, Holophernes. Weeping and imploring mothers are seen holding up their infants to Polly, who imagines herself the famous Judith.

Another scene shows the interior of Holophernes' tent with Judith entering to make the supreme sacrifice for her people.

In the story Polly is led to surrender herself to a man she does not love. This sacrifice, like the sacrifice of Judith, is prompted by love of an endangered town, the Squatter Village, where live the friends of the picture heroine.

John Barrymore Finishes "Dr. Jekyll and Mr. Hyde"

JOHN S. BARRYMORE, director, has finished the filming of "Dr. Jekyll and Mr. Hyde," which was adapted by Clara Beranger from Stevenson's classic of dual personality and has John Barrymore as the star. In the role which Richard Mansfield made famous on the stage, Mr. Barrymore does some of the highly dramatic acting for which he has achieved renown, and in the portrayal of the good and the evil man, he has rare opportunities to shew his versatility.

Martha Mansfield, of Midnight Frolic fame, is Mr. Barrymore's leading woman. Other members of the cast include Brandon Hurst, J. Malcolm Dunn, Cecil Clovelly, Charles Lane, George Stevens and Nita Naldi of the Century Midnight Whirl.

No exteriors were made for "Dr. Jekyll and Mr. Hyde," as it was impossible to find locations in New York like London of 1860, and so street after street, master pieces in studio sets, were built in the studios of the Famous Players-Lasky Corporation by the art decoration department. A music hall of London of 1860, accurate in every detail, was one of the most pretentious sets built. Roy Overbaugh was the cameraman and Lovett was assistant director.

New York Capitol Schedules Fourth Goldwyn Feature; Two Soon to Show

FROM the great number of current releases submitted each week for consideration, E. J. Bowes, managing director of the Capitol Theatre, New York, has selected two more Goldwyn pictures for presentation at an early date. They are "Pinto," starring Mabel Normand and "The Paliser Case," starring Pauline Frederick. This makes four Goldwyn productions chosen as feature attractions for the Capitol since it was opened in the fall. The others, which played to record-breaking crowds, were Rex Beach's "The Girl From Outside" and Mabel Normand in "Jinx."

Manager Bowes booked the pictures immediately after the private showings in the projection room at the Capitol and soon will decide on the weeks for their presentation.

Date to Be Selected.

"The Paliser Case," from the novel by Edgar Saltus and the first picture directed by William Parke for Goldwyn, promises to be classed among the powerful dramas of the season. The plot is a remarkable piece of adroit construction which maintains the elements of mystery and suspense through five reels of vital action in which Miss Frederick gives one of the most intense emotional character portrayals of her entire screen career. The question of who committed the murder around which the story centers is not answered until the close of the drama.

Unlike "Jinx," but equally strong in its comedy points, is Mabel Normand's "Pinto" written and produced by Victor Schertzinger, who gave the Goldwyn comedienne the role of a girl of the western plains. The opening scenes are laid in the west, but through a novel set of circumstances, the heroine is brought east where she rough-rides into high society.

Versatile Jimmy Becomes United Picture Manager

JAMES B. KELLY, "Smiling Jimmy," former special sales representative of General Manager Harry Berman, of Universal Film Exchange, Inc., recently resigned to accept the management of the northern and western part of New York State for the United Picture Theatres of America, with headquarters at Buffalo.

Although little is known of Mr. Kelly in the East, with the possible exception of the western Pennsylvania and Ohio territories, south of the Mason and Dixon line and west of the Mississippi River he is known to nearly every exhibitor, having managed exchanges for Universal, General and other concerns at Atlanta, Jacksonville, New Orleans, Dallas, Oklahoma City and St. Louis, also having had some experience as a special representative on the Coast.

In securing the services of Mr. Kelly, the United has obtained a man of wide experience, not only in the exchange end of the game, in which he has been for the past ten years, but also a successful exhibition. Previous to that, his experience as an executive with several well known commercial enterprises also gives him a "strangle hold" on nearly any condition that may arise.

Many readers have become interested in "Jimmy's" articles that have appeared in this paper along salesmanship and distribution lines, these being both enterprising, instructive and amusing, and we look forward to more "Kelly" stories in the near future.

Kaufman Resigns to Be Independent Producer

ALBERT A. KAUFMAN, who was one of the original officers and organizers in the Famous Players Film Company and a director in the Famous Players-Lasky Corporation, has resigned his connection with the corporation and will enter the field of independent producers.

The announcement was not altogether a surprise to Mr. Kaufman's many friends as they were aware that, upon the completion of his mission as a special representative of the corporation in Great Britain arranging for the British studios of the company, he had several times announced his inclination to enter the producing field upon his own resources.

Five Made Record in Army.

At the outbreak of the war, Mr. Kaufman was eastern studio manager of the Famous Players-Lasky Corporation. He enlisted for service and made a splendid record in the Signal Corps, leaving the service with the rank of captain. Mr. Kaufman was requested by Jesse L. Lasky to return to London and establish the British studios. A month ago Mr. Kaufman, having completed the preliminary work, returned to New York. Since then he has made a trip to California and intends leaving again for California in a few days.

Mr. Kaufman is a brother-in-law of Adolp Zukor. He has been associated with Mr. Zukor in different enterprises for fifteen years and always has been credited with a share in the success of the Famous Players Film Company. His acquaintance among artists and directors is very wide.

Mr. Kaufman explained that in severing his connection with Famous Players-Lasky Corporation he was leaving with the very best of feeling between himself and the officers of the company. He said that soon after his arrival in California he will make a more detailed announcement of his future plans.

Pathe Has New One-Sheet for Its Special Pictures

THE progressive exploitation policy of Pathe will take another step forward shortly when a novelty in the way of one sheets will be introduced to exhibitors. Beginnig with the release of "Other Men's Shoes," Edgar Lewis's first big production for Pathe distribution, which is set for release on February 1, Pathe will issue an additional rotogravure one sheet on each of its extra special offerings.

This poster will contain punch scenes from the picture, with a carefully written sales talk directed for public consumption. It will be artistically produced, so that it can take the place of costly and sometimes ineffective lobby displays, and will make a fine window display in addition. Many exhibitors have been suggesting such an arrangement, but owing to the cost Pathe was obliged to get the sentiments of a large portion of its patrons before embarking on its novel plan.

These posters will be issued only on extra specials, in which class of Pathe releases will be found attractions of the merit of "Oh, Boy," "The Thirteenth Chair," "A Woman of Pleasure," "Fighting Cressy," "The Gay Old Dog," "The Right to Lie," "The World Aflame" and "Other Men's Shoes." The captions for these one sheets will be written by men of proved showmanship capacity.

Christine Mayo Engaged With Marshall Neilan

CHRISTINE MAYO has been engaged by Marshall Neilan for a prominent part in his second independent production, which is now in the making at the Fairbanks' studio in Hollywood.

Miss Mayo has recently come to the front as one of the screen's best actresses, and in the coming picture she will have a part which will offer her exceptional opportunity to display her best talents as a vampire.

She has been cast for the part of a divorcee, who, because of her previous matrimonial troubles is not in favor of marrying again, and advises the hero of the story, who is her friend, against entering the bonds of wedlock. Because of her friendship for the young man, which is purely platonic, she is misunderstood by a small town community and ostracized from the social set.

Miss Mayo entered pictures after a short career on the stage, during which she played leading roles in "Excuse Me," "The Concert" and "Seven Keys to Baldpate."

Her best known pictures are "Mother's Confession," "A Fool's Paradise," "Two Men and a Woman" and "Who's Your Neighbor?"

Christine Mayo
Engaged by Marshall Neilan for featured roles.

(Continued from page 577.)

tre Co., Empire Theatre; J. A. Ackerman, manager, Glenway Theatre; Imperial Amusement Co., Imperial Theatre; Lincoln Amusement Co., Lincoln Theatre; Nordland Amusement Co., Nordland-Plaza Theatre; Norwood Theatre Co., Norwood Theatre; Herman J. Bley, Valley Theatre; Woodward Theatre Co., Vine Street Theatre.

Cleveland exhibitors are: Amphion Amusement Co., Amphion Theatre; H. Baird, Ball Park Theatre; Union Playhouse and Amusement Co., Bijou Dream Theatre; Dennison Square Amusement Co., Denison Square Theatre; Doan Amusement Co., Doan Theatre; Feer Theatre Co.; Atlas Amusement Co., Lakewood, Knickerbocker and Metropolitan theatres; Milo Theatre Co., Milo Theatre; Stillman Investment Co., Stilman Theatre; Western Amusement Co., Sun Theatre.

Exhibitors from Other States.

Other exhibitors are: F. Herboltzheimer, Columbia Theatre; Eastern Amusement Co., Eastern Theatre; De Luxe Theatre Co., Northern Theatre; S. M. Dickinson, Victoria Theatre, all of Columbus; J. A. Longnecker, Eatonia Theatre, Eaton; William M. Tallman, Ceramic Theatre, East Liverpool; O. J. Bannon, Bannon Theatre, Elyria; Jewel Photoplay Co., Jewel Theatre, Hamilton; C. E. King, Johnsonia Theatre, Leesburg; W. S. Butterfield, Regent Theatre, Lima; George Mallers, Star Theatre, Lima; Stanley Lawmill, Majestic Theatre, London; C. & M. Amusement Co., Putnam and Strand theatres, Marietta and Cambridge; Marion Photoplay Co., Marion and Southern theatres, Marion and Bucyrus; B. Yudelevitz and G. Willis, Princess Theatre, Medina; Theodore Chifos, Sorg's Opera House, Middletown; E. T. Wingard, Pastime Theatre, Montepelier; Harris & Smoots, Vine Theatre, Mt. Vernon; S. S. Steenrod, Majestic Theatre, Nelsonville; George M. Fenberg, Auditorium, Newark; Roy C. Hale, Opera House Theatre, New Vienna; Piqua Amusement Co., Mays Opera House, Bijou and Strand, Piqua; A. J. Holt, Pendrola Theatre, Lockland and Reading; A. J. Goffinet, Opera House, Rittman; Bennett & Partlow, Majestic Theatre, Tippacanoe City.

Toledo exhibitors are: G. J. Huepenbecker, Bijou Theatre; Liberty Moving Picture Theatrical Co., Liberty Theatre; Broadway Amusement Co., Lyric Theatre; Mrs. Julia Stahle, Mystic Theatre; August Nex, Overland Theatre; Harry B. Albright, Palm Theatre; Valentine Theatre Co., Valentine Theatre; Walter L. Grudzenski, White Eagle Theatre.

Others are: Sam Albert, Mystic Theatre, Utica; Wm. Standen, Broad Street Theatre, Wadsworth; Abraham Bros., Vaudette Theatre, Wapakoneta; J. J. Murray, Opera House, Warren; C. B. Johnson, Wonderland Theatre, Washington Court House; Dome Company, Dome Theatre, Youngstown; Imperial Theatre Co., Inc., Imperial Theatre, Zanesville.

Moore Star of Movical Comedy.

Following the launching of Movical comedy, the first of which "The New Wizard of Oz" and "Movie Girls' Revue" is now playing to capacity houses in New Jersey, preparatory to its introduction on Broadway, comes the announcement that Hopp Hadley, originator of the idea, and Frank F. Moore, star of the "Wizard of Oz" picture and well-known vaudeville and musical comedy favorite, have gotten together, with the result that the original Scarecrow of "Morton and Moore" will star in the Revue in connection with the picture.

Movical comedy holds the stage and screen at the Trent Theatre, Trenton, N. J. during the week of January 12, and Frank Moore, himself, leads the Revue and jumps from screen to stage at intervals during the performance.

Lasky Returns Enthusiastic Over New Paramount-Artcraft Specials

FULL of enthusiasm for the forthcoming Paramount Artcraft specials which he had seen in the making in California, Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production, has returned to New York following a stay of several months on the Pacific Coast, where he made a thorough inspection of the corporation's western producing organization.

"If we in the motion picture industry ever thought we had seen the limit of the big motion picture production," said Mr. Lasky, "we are destined to be pleasantly surprised in the next few months, for the rest of this season of 1920 will see the release of some of the most artistic, spectacular and dramatic pictures ever put on the screen. The hour of the big special has struck, and the vast army of motion picture lovers all over the country in the coming months will see the screen rise to new heights of artistic expression.

"This is not a generality. I have seen Cecil B. DeMille making 'Why Change Your Wife?' and I have seen this wonderful picture on the screen. It is a strong drama, beautifully done, and will prove a fitting successor to other big Cecil De Mille successes.

A New DeMille Picture.

"This picture has in its cast those splendid artists, Thomas Meighan and Gloria Swanson, and has been produced with the lavishness of setting and costuming which has come to be associated with Mr. DeMille's name. Some of the most beautiful gowns I have ever seen are in this production. The story was written by William DeMille and presents a phase of the married life problem.

"Then there is William D. Taylor's production, 'Huckleberry Finn.' Mr. Taylor is a lover of Mark Twain's books and he has closely followed the text of the story. Many of the scenes were photographed on the Mississippi River, on the actual scenes of Mark Twain's story.

"George Melford's production of Jack London's story, 'The Sea Wolf,' is another example of the big special productions which exhibitors can look forward to.

"Treasure Island" Finished.

"Maurice Tourneur has finished his production of 'Treasure Island,' and I promise every reader of Stevenson's book that the picture will contain all the thrills and picturesqueness that made the story a classic of English literature.

"George Melford has started his production of Roscoe Arbuckle in 'The Round-Up.' I predict that comedy fans will be delighted with the famous comedian's excursion into screen drama of feature length.

"William DeMille is busy on his special production of 'The Prince Chap,' with Thomas Meighan in the title role. Mr. Meighan's sterling abilities make him ideal for this role and Mr. DeMille is planning an extraordinarily lavish production.

"Sydney Chaplin has a surprise in store in his picture, 'One Hundred Million.' Mr. Chaplin has shown me some of the picture and has told me of things that have been done in the production of it. Some of it was made in France, some of it in England and some on shipboard. In fact it is an international picture and will have an international success.

"Lois Weber is busy producing the first of her big special productions which are to be released by Paramount Artcraft. The picture has not been titled yet. Miss Weber is one of the really big directors and her genius for interpreting life in the terms of the mass is unique.

"After completing 'The Copperhead' in the East, Charles Maigne went to California and started work on Robert W. Chambers' great story, 'The Fighting Chance.'"

Pussy in the Pocket

Bill Russell and Mary Thurman, much "petted" in their American, "The Valley of To-morrow."

Pays for Ford Weekly Full Year in Advance

THE first exhibitor in St. Louis to use the Ford Educational Weekly from the opening issue, and continue without a break is the distinction accorded to Jack Sweeny, manager of the Central Thetre.

Mr. Sweeny realized the value of the Ford Weekly immediately on its screening when it was first offered to exhibitors. Every issue from the first to the last release has been shown on the Central's screen, each for a seven-day period. As a matter of fact the patrons of the Central look for the Ford just as they look for a seat, and the absence of either would be an equal calamity.

As a further testimonial to the value of the Ford Educational Weekly, Mr. Sweeney visited the St. Louis office of Goldwyn, who distribute the film, early New Year's Day, with his check for the entire year's service in advance, and had the honor of affixing his signature to the first 1920 Ford contract issued by the St. Louis office.

Items of Interest to Exporters

Big Deal Closed by Howells for Circuit Films in South America

DAVID P. HOWELLS, INC., has closed one of the largest film deals recorded in the annals of Latin-American motion picture history. As a result of this contract the Howells organization has sold the exclusive rights for First National productions for South America, or, to be more explicit, for Argentina, Chile, Uruguay, Paraguay, Brazil, Peru, Bolivia and Ecuador, to the enterprising firm of Natalini & Company, with headquarters in Buenos Aires and Rio de Janeiro, and branches in every one of the important centers throughout South America.

The figures involved were possibly the largest single amount ever changing hands in one single Latin-American motion picture deal. Charles F. Hale, the Natalini New York representative, signed the contracts for his principal.

The aggressiveness and steady progress of the Howells organization has been one of the noteworthy developments of the past year in export. Roberto Natalini occupies a similar niche in the film history of Latin America. In the last few years he has conducted the film business in a way that has surprised some of the more conservative elements engaged in the film business throughout this territory.

Starting with Argentina, Uruguay and Paraguay he soon became connected with the biggest in pictures. Among his earliest purchases were the First National Charlie Chapin productions, first for the three countries already cited and later for Brazil as well. In addition, he has exclusive rights to certain of the Fox special productions, such as "Les Miserables."

It is a distinct feather in his cap that he should now hold the exclusive rights for such well-known First National stars as Mary Pickford, Norma Talmadge, Constance Talmadge, Katherine McDonald, Jack Pickford, Charles Ray, the First National D. W. Griffith productions, the new King Vidor productions, the Marshall Neilan productions and the Henry Lehrman comedies.

The Howells organization announced the closing of this deal with a six-page splash in the advertising pages of this issue of Cine-Mundial.

Bernstein Delays Sailing.

Jesse Bernstein, general manager of the Trans-Regional Trading Corporation which controls, amongst other mechanism; the foreign rights on the Automaticket Register, has set back his sailing to Europe. He now has arranged to catch the January 28 steamer. While there, he will decide the firm which will handle this very important and necessary theatre ticket booth adjunct throughout the United Kingdom. France, Germany, Belgium, Switzerland and Spain will be taken up while he is on the continent, and he will also confer with the buyers who have already closed for his product elsewhere throughout Europe. While away, the Trans-Regional offices will be managed by Mr. Bosworth, his able lieutenant.

Bachmann Back from West.

J. G. Bachmann, who has done quite some buying of worlds rights for motion picture production from time to time, has returned to his New York office after a three week's trip to Los Angeles. Mr. Bachmann has other enterprises in addition to his film buying and will bear close watching from now on. Though he is familiar and has been connected with the industry since it early days it is a reasonable assumption that he will be more active in the film end of his enterprises than heretofore.

Ramms Makes Bow.

Joseph R. Miles, one of the best and most favorably known of American film exporters, now reaches the export trade under the film name of Ramms Inc.; this in addition to his several other enterprises. Associated with him in Ramms, is, among others, his brother Herbert. The firm now located in the Candler Building will shortly take offices in the Leavitt Building, independently of Joe Miles' quarters in the Candler Building.

Inter-Ocean to Spring Big News.

Though the Inter-Ocean Film Company is not ready yet to make a formal announcement, it will behoove the trade to keep an eagle eye on Gus Schlessinger, manager of the film export departments, and Gene Kaufman, manager of accessory department of this pioneer film export concern. There is much activity at 218 W. 42nd Street at this time, and in addition to news from President Paul Cromelin, now in London, there will be a weighty announcement shortly, from Mr. Newgass. This firm has at all times been a very fast mover but this time will make the biggest announcement of its career.

Glucksmann Moves Offices.

Jacobo Glucksmann is now occupying his new offices on the twelfth floor of the Candler Building. It is easy to understand how the expansion in his buying for the firm of Max Glucksmann as well as of his own increased personal world rights buying activities, have necessitated a larger office.

Rachmann Reaches Continent.

Samuel Rachmann, of the Atlantic Cinema Corporation, has cabled to headquarters in New York announcing safe arrival to the Continent. He has already joined Ben Blumenthal.

Smith Joining Goldwyn.

On February 1, A. George Smith for many years an important executive with the South African Film Trust and International Photoplays Corporation will join Goldwyn as British representative, with headquarters in London. A complete announcement regarding the future activities of Mr. Smith will no doubt soon emenate from the Goldwyn offices. In the meantime it will suffice to say that Mr. Smith leaves his former associates only because of the unusual opportunity and offer provided by the Goldwyn corporation.

Allen in New Quarters.

L. H. Allen is another exporter who is moving his business offices. He has secured half of the fourth floor of the Leavitt Building, formerly occupied by the Fox Film Company, and is gradually moving into this new location, where, in addition to a suite of offices, he has a private projection room. His successful selling record of Vitagraph productions in the foreign markets bespeaks the highest praise for Mr. Allen and it is a pleasure for the buyers to note that he is handling independent productions in increasing numbers for the foreign markets.

Gillespie Buying More.

J. M. de Aragon, head of the film export department of Gillespie Brothers & Co., is active buying the Latin-American rights to more film productions. His latest purchase is "The Bandbox" which features Doris Kenyon in its leading role. "The Bandbox," as a dramatic show, enjoyed an uncommonly popular vogue in New York, but is said to prove even more fascinating with Miss Kenyon as star. Gibraltar Productions made the feature.

New Mexican Buyer Arrives.

Rafael Cruz Blanco is the most recent film buyer to arrive from Mexico. Sr. Blanco has for a number of years been an exhibitor of prominence with headquarters in Mexico City, and has of late gone more and more heavily into the distribution of feature productions throughout Mexico. Since arriving in New York he has closed several deals and is making his headquarters in the office of Joseph P. Lamy.

Lamy Buying Serials.

Joseph P. Lamy this week closed for the complete Latin American exclusive rights to the new Helen Holmes serial, "The Danger Trail," produced by the Holmes Productions Inc., of which H. M. Warner is president. He also has secured exclusive Latin American rights to "The Screaming Shadow" which features Ben Wilson and Neva Gerber produced by Frank Hall. Met Mr. Lamy just after a private showing of the first three episodes of the latter productions and were impressed with his enthusiasm regarding it.

First National Conclave

(*Continued from page 552*)

the much desired lather the visitor swore at first gently and then fiercely, but there was no tangible result. He blamed the soap and rubbed all the harder. All he got was exercise, which

Robert Lieber.
Presided at sessions of First National Exhibitors' Circuit.

he now claims he did not particularly need.

The mid-westerner took it out on the Pacific coast, however. As he reached the lobby feeling like a prize fighter all set for stepping into the ring, he received a telegram from a nationally known Oregonian asking that a suite of rooms be reserved.

The mid-westerner turned to the clerk and inquired: "What's the damage on the best suite of rooms available?"

"Seventy-five dollars a day," was the response.

"Taken," said the mid-westerner.

Later, when the Oregonian arrived, a party of his friends accompanied him to his suite to observe the fireworks.

The exhibitor strolled through the series of rooms, his face wreathed in smiles.

"Blank," he said, "I don't know how I'll be able adequately to thank you for your kindness. This surely is mighty fine."

* * *

Siegmund ("Pop") Lubin has made daily calls on the visiting film men. "Pop" has been a resident of Atlantic City for thirty years. Asked as to his intentions for the future, he replied that he believed he'd have to get back in harness.

"Do you know I am the first man to use an orchestra to accompany pictures?" said the veteran. "It's a fact. I made pictures and built theatres when there were not many picture men anywhere. Yes, I was on the coast for a couple of weeks. It's a wonderful country out there for picture making—the only place for all-year work. Give my best regards to all the boys in New York."

Among the fellow veterans to greet "Pop" was Bill Swanson.

An exchangeman and an exhibitor were talking of recent pictures that had made hits. The World man remarked he had heard a party of New Jersey praise "Twenty-three and a Half Hours' Leave."

"I'll tell you a story about that picture," said the exhibitor. "This is not just conversation. I saw all the documents that covered the case. The exchange offered the picture for $350 for a week's showing. The exhibitor said he would pay $250. The exchangeman made a counter proposal that the exhibitor set aside his week's expenses, that $350 be allotted to the exchange, and that after the two sums had been covered the two parties split fifty-fifty. The exhibitor agreed. I saw the check for $927 which the exhibitor gave the exchangeman in settlement above $350. I know exhibitors are afraid of the percentage stuff, but I'll bet there's one man I know whose ideas on the subject have changed."

Conference of Mayors Names Four Committees

ANNOUNCEMENT of the sub-committees on the shoulders of which will fall the burden of the work during the next few weeks to come and

N. H. Gordon.
One of keenest showmen in attendance at Traymore.

up until the introduction of bills in the New York State Legislature, which will be of much importance to the motion picture industry, was made at the opening session of the special committee instigated by the State Conference of Mayors to investigate the further regulation of pictures, in this city on Thursday, January 15. The committee members met at the Waldorf-Astoria, the luncheon being followed by a short talk by Mayor Walter Stone, of Syracuse, and William P. Capes, of Albany.

The sub-committee as named were:

State censorship—Rex Beach, Ardsley-on-the-Hudson; R. Andrew Hamilton, of Rochester, and James P. Holland, of New York, president of the State Federation of Labor.

National Board of Review—Walter W. Nicholson, Syracuse; the Rev. Charles O. Judkins, Glens Falls; Mrs. N. B. Spalding, Schenectady.

Present laws—Gabriel L. Hess, New York; Mary G. Peck, New York, and A. E. Smith, New York.

Local regulations—Dr. Everett D. Martin, New York; Mrs. Howard Gans, representing the Federation of Child Study, and Walter Hayes, of Buffalo.

In his short talk to members of the committee, Mayor Stone said that he earnestly hoped that the committee would make a careful study of the situation in this state, and that it should be entirely free from all bias, if good was to be accomplished. The speaker emphasized the necessity of study from every angle, and when conclusions were reached, they should be reported to the conference with such recommendations as were deemed necessary in shaping bills that will be introduced in the legislature, backed by the conference. These will not only embrace state-wide regulation, but will also include such regulation of motion pictures as may be deemed necessary for cities themselves to act on.

During the morning Mayor Stone had a long talk with F. H. Richardson, editor of the projection department of Moving Picture World, relative to the projection part of the situation.

Thursday afternoon was spent visiting several of the larger studios. Friday was given over to committee meetings. Later sessions will be held in Albany.

Americanization Campaign

(*Continued from page 565*)

Adolph Zukor, Harry M. Crandall, Major R. W. Pullman, William A. Brady, D. W. Griffith, A. H. Banzhaff, C. C. Pettijohn, R. A. Rowland, Alfred S. Black, Jesse L. Lasky, Arthur S. Friend, John C. Flinn, John M. Quinn, William Wright, Frank J. Marion, Walter W. Irwin, Commodore J. Stuart Blackton, B. N. Busch, William Fox, Marcus Loew, Samuel Goldwyn, Paul Gulick, Guy Empey, George Blaisdell, Eleck John Ludvigh, William A. Johnston, Lesley Mason, John G. Lynch, Herbert Kaufman, Frank R. Wilson, Rowland Rogers, B. S. Moss, Mark M. Dintenfass, Frederick H. Elliott, Royal K. Fuller and Jack S. Connolly.

Sigmund ("Pop") Lubin.
Veteran picture man on the Boardwalk between sessions.

Public Now Shops In Newspapers, Marshall Neilan Tells Exhibitors

MARSHALL NEILAN, in discussing the motion picture patron of today, points out that the day of "running around the corner to the movies" is rapidly disappearing, that the motion picture public is now going out of its way to see a good film and that there has become evident a tendency to "shop in the newspapers" for its entertainment the same as it does for its dry-goods bargains and sales, its choice of theatrical attractions, its base-ball games and its furniture.

"The motion picture public, to a very large extent, has become extremely discriminating in the selection of its entertainment just as it is in the purchase of merchandise," he says. "The day of running around the corner to the picture theatre is disappearing and people will gladly walk two or three blocks, yes, and take a car to go downtown, avoiding inferior shows, in order to get good entertainment.

Show Discrimination.

"Time was when any picture show was a picture show. Today they are looking for good picture shows. The public is selecting its entertainment and bases its selection on past performances of the director, the star, the author and even the lesser lights in the productions. This is the best thing that could happen for the industry, as it proves an incentive to those who desire to present their best efforts.

"People have become thoroughly educated in turning to the pages of the newspapers for their daily purchases—including the buying of screen entertainment. For many people it has become just as impracticable to walk into any motion picture theatre, sit down and expect a good show as it is to drop into a five-and-ten-cent store and expect to buy a baby grand piano.

Paper the First Medium.

"The newspaper is the first medium the exhibitor should consider. It should be the foundation of his advertising. Billboards, electric signs and other forms of outdoor advertising are effective, yes, highly essential. However, when the family at home in the evening wishes to see 'The River's End,' for instance, they don't send Sonny down the street to look at the billboards and see where the picture is playing, but they pick up the newspaper and find out.

"With this 'shopping instinct' so evident on the part of the great majority of the American people—particularly among the class which comprises the motion picture public—it is only natural that screen entertainment is being purchased to an ever-increasing extent through the channels of the daily press."

New Daylight Bill Introduced.

Another bill "to save daylight in the first zone so as to encourage the establishment of home gardening and for other purposes," has been introduced in the Senate by Senator Walter J. Edge, of New Jersey. This measure provides that within the first zone as established by the daylight saving law which was repealed last year the standard time shall be advanced one hour at two a. m. of the last Sunday in April of each year and retarded one hour at two a. m. of the last Sunday in September of each year. It has been referred to the Senate Committee on Interstate Commerce for consideration.

Kunkel to Assist Cooper.

Wally Van, supervising director with the Benny Leonard serial, "The Evil Eye," written by Roy L. McCardell and J. Gordon Cooper, who will direct the Benny Leonard serial under Mr. Van's supervision, has engaged Glenn Kunkel to assist in directing.

Work on the serial has been started at the Thirty-eighth street studio. The first two episodes will be completed before Supervisor Van and Director Cooper take the Leonard company on its trip to the Coast, stopping off in every important city between here and Los Angeles for scenes.

Edward H. Philbrook
Making Philbrook Travelventures for Paramount.

Paul Allison Is Elected Chairman of Indianapolis Exchange Managers

PAUL ALLISON, of the Doll-Van Corporation, was elected chairman of the Indiana Board of Motion Picture Exchange Managers for the year 1920 at a recent meeting of the board at the Indianapolis Chamber of Commerce. Claud Penrod, of Fox Film Corporation, will be vice-chairman, and Floyd Brown, of the First National exchange, was elected treasurer. Miss Elsie Green, assistant secretary of the Chamber of Commerce, will continue as secretary of the board.

The Indiana board was organized in August, 1918, to promote, elevate and advance the motion picture distributing business and to co-operate with exhibitors and exchanges in ironing out any difficulties that might arise between them. The year just closed has been an extremely successful one for the organization and much good has been accomplished.

Non-Attendance at Meetings Costly.

The board, which is affiliated with the Chamber of Commerce, was formed as a result of an idea conceived by J. Schnitzer, formerly head of the Universal exchange in Indianapolis. The first officers were J. G. Connor, of Mutual Film Corporation, president; H. M. White, of World Film Corporation, vice-president, and Floyd Brown, of First National Exhibitors' Circuit, treasurer.

In order to insure a good attendance at the meetings, which are held every Friday, the board has adopted a rule that any member who is absent without a legitimate excuse, which has to be passed on by the entire board, has to pay for the lunches of every member of the board. The member who fails to arrive at the meeting on scheduled time has to buy cigars for the others.

Compiled Valuable Information.

The members of the board are extremely enthusiastic in supporting the various activities of the board and have co-operated in every instance. Complaints and grievances of exhibitors have been solicited and adjusted to the satisfaction of all concerned. One of the last moves of the board was the sending out of a questionaire to all exhibitors, asking for detailed information regarding the various theatres in Indiana. This information will enable the board to compile an extensive mailing list and will also give it much valuable information concerning the moving picture business in Indiana.

The board of directors for the new year is composed of the newly elected officers and R. S. Schrader, of the Pathe exchange; R. W. Abbott, of Universal; G. W. Wilson, of Bee Hive Film Corporation, and Samuel Sax, of Select

Big First Run Houses Book Hodkinson's "The Capitol"

REPORTS of Tom Moore's week of capacity business at his Strand Theatre, Washington, with Leah Baird in Augustus Thomas' "The Capitol," has stimulated interest in the W. W. Hodkinson release, Harry Davis, the successful picture showman, having booked it for immediate presentation at his big first run house, the Lyric, and J. E. Pearce for his Tudor Theatre, New Orleans. The Poli organization, on the strength of the excellent results obtained with the picture at its Wilkes-Barre house, brought the Leah Baird production to the Poli house in Scranton, opening to crowded houses.

"The Capitol" was well received at exhibitor showings in all Hodkinson offices last week, the production's timeliness, its engrossing scenes of the national capitol and its interest-compelling story of politics in Washington just when the political pot is beginning to boil for the 1920 presidential campaign, impressing exhibitiors everywhere that "The Capitol," properly advertised and exploited, should prove one of the year's big money-getters as well as an attraction suitable for every class of picture devotees.

A Devil Among the Ladies

Is "Daredevil Jack" Dempsey, Pathe serial star, here with Rosemary Theby and Ruth Roland.

Allen Brothers Are Fast Opening New Theatres In the Canadian West

A NOTABLE event in the business progress of Messrs. Jule and J. J. Allen of Toronto was the opening of the great new Allen Theatre at Winnipeg, Manitoba, on January 2, under the direct management of Will M. Elliott, who has been manager of the fine Regent Theatre, a Regal enterprise of Toronto, for fourteen months. The opening of the new house found the Allens in possession of five of the leading theatres of the Manitoba capital, including the Allen, Dominion, Province, Gaiety and Bijou theatres.

The opening of the new Allen was the occasion for many special activities in local theatre circles. Incidentally, the new theatre has a number of distinctive details. The house was formally dedicated by ex-Mayor Waugh, of Winnipeg, and the ceremony included the reading of a considerable number of telegrams from film celebrities, including Mabel Normand, whose feature, "Upstairs," was the opening attraction; Tom Moore, Samuel Goldwyn, W. W. Hodkinson, Clara Kimball Young, Jack Pickford, Louise Glaum, Madge Kennedy, Pauline Frederick and Will Rogers.

Has Oil Burning Furnace.

The new theatre is equipped with an oil burning furnace, which was installed by the Fess Oil Burning Systems of Toronto, and it is the first building in Winnipeg to be so fitted. A large underground reservoir in the rear of the structure is used to supply fuel for the furnace. A unique detail is an electric signalling system for the orchestra, which consists of a set of small red, white and blue bulbs in the music rack for each player, by means of which the director may transmit special instructions during the musical accompaniment.

The large Hilgrey-Lane pipe organ did not arrive in time for the opening and it was found impossible to install some of the aisle lights, but otherwise the theatre was practically complete. The new Allen has no less than four Powers 6B projecting machines, and other equipment includes a double Hertner transverter, Acme screen, two Simplex ticket sellers and two Lightning coin changers.

Seats 2,000 People.

The theatre accommodates 2,000 people and has a balcony. The latter feature was eliminated in a number of recent Allen houses by the adoption of the amphitheatre style of architecture. Prices for the Winnipeg house grade from 33 cents to 65 cents for evening performances, and from 22 cents to 35 cents for afternoon shows, tax included. A small portion of the seats are reserved for both matinee and evening performances.

Manager Elliott was presented with a handsome traveling bag, the gift of Toronto admirers, Phil Kauffman of Toronto, managing director of the Select Pictures Corporation, Ltd., making the presentation.

Universal City Has Most People On Its Payroll, Declares Laemmle

UNIVERSAL CITY is going ahead at full steam," said Carl Laemmle after he had returned to New York from the West Coast. He was enthusiastic over the prospects of the new year and spoke of extending his company's activities. His flying tour of inspection of the Universal studios made him very optimistic in so far as production progress is concerned.

"Contrary to certain unfounded reports," said Mr. Laemmle, "Universal City has more people on its payroll at the present time than any other individual film company in California. If that sounds as if Universal is slackening up, well, then you know more than I do about my own organization.

Many Companies Working.

"When I was out there I found the whole place working at high efficiency. Everything was being done to keep things going fast and big. Every department was working at full pressure to keep up with the unprecedented growth in business.

"As an indication of what we are doing, I found three serial companies working, one company turning out Jewel pictures and no less than six companies producing our special attractions. This is in addition to the numerous companies turning out the usual number of Universal comedies, westerns and other short-reel subjects If this sounds like laying down on the job, then it means that other companies have no job to lay down on.

"Proud of Productions."

"I had occasion to see three of our future feature pictures now in course of cutting. 'The Devil's Pass Key,' 'The Gorgeous Canary' and 'The Beautiful Beggar.' I can unhesitatingly say that I am very proud of these productions. Universal has never done anything better.

"Stroheim's masterful direction has made 'The Devil's Pass Key' a picture of unsurpassed beauty and power and puts him in the circle of the world's premier directors. Tod Browning, too, deserves special credit for his work on 'The Beautiful Beggar,' Priscilla Dean's latest picture. He may well be proud of his efforts, for his five months' work on this production are justified and the picture is his masterpiece.

"'The Georgeous Canary,' with Dorothy Phillips, surpasses even Universal's 'Hearts of Humanity' which made such an unusual record throughout the country."

J. Warren Kerrigan Has Big Support in "Live Sparks"

J. WARREN KERRIGAN'S latest Robert Brunton production, "Live Sparks," the W. W. Hodkinson release, is marked by a strong supporting cast.

Fritzie Brunette is again seen in the leading feminine role. Joseph J. Dowling, one of America's popular character actors, needs no introduction. His work as Dave Pratt in "Live Sparks" is equal to his characterization of The Patriarch in George Loane Tucker's "The Miracle Man."

John Steppling, playing the part of Jacob Abbott, is a former colleague of E. H. Sothern and Louis James. Before joining the Kerrigan company he starred in a series of Essanay comedies. Excellent work is also done by Roy Laidlaw, in the character of Hiram Craig. Laidlaw formerly supported Kitty Gordon and Bessie Barriscale.

The heavy role is taken by Arthur Millette, former grand opera star and one of the most talented character actors on the screen. Clyde Benson puts some clever comedy into the role of William Carpenter, the Sparks' butler. Beth Ivins, late of the Chauncey Olcott company, and Zelma Maja have important parts.

Others in the cast are Mary Jane Irving, the talented child actress, Mary Talbot and Joe Rotell.

Adams Circuit Books American Films.

W. H. Aiken, an American representative, reports booking "The Hellion" for fourteen Iowa theatres of the Adams circuit for February showing. "Six Feet Four" ran during Christmas week in the same string of theatres, Mr. Aiken says he does business with Mrs. J. W. Adams who, in this case, the "the man to see." While Mr. Adams is scouting up run-down theatres, buying up "lemons," his wife is on the job at their headquarters, transforming them into active money-makers. A year ago there were three Adams theatres. Today, they operate fourteen.

Rolin Comedy Has "Kick" to It.

One of the complications which arises from prohibition is shown in the new Rolin Comedy, "The Dippy Dentist," which Pathe releases January 25. Eddie Boland and "Sunshine Sammy," the diminutive chocolate drop, are prominent in the cast, as is the Rolin bulldog, who performs a delicious bit of comedy after lapping up some of the precious fluid.

"The Lone Wolf's Daughter" Is Praised by Showmen Everywhere

J. PARKER READ, JR.'S close knowledge of the dramatic materials demanded by exhibitors in a large measure accounts for the instant success of his second Louise Glaum special production, "The Lone Wolf's Daughter," by Louis Joseph Vance, and distributed by the Hodkinson organization. Exhibitors' own reports rank this as a dramatically and technically perfect production and reports likewise strongly fix it as one of the few really big productions of the past twelve months. The reception of it by first run exhibitors has been exceptionally enthusiastic and it has gone into the biggest theatres for immediate play dates.

Breaks Records at the Garden.

"The Lone Wolf's Daughter" is the first production released through the Hodkinson organization to play the New York Capitol Theatre, its opening being scheduled for January 18 after a city-wide billboard campaign and heavy newspaper advertising.

The production established a week's attendance at Tom Moore's Garden Theatre, Washington, D. C., last week, and the noted Capitol City showman reports capacity business on its second Sunday presentation which ushered in another week's run of the picture. Charles H. Miles, for whom "Sahara" shattered all house records at his Majestic Theatre, Detroit, has booked the production for early February presentation.

The Goodwin Theatre, Newark, N. J., began a two weeks' engagement of the J. Parker Reid, Jr., production on Sunday and a capacity audience was the rule at every performance.

Other first run bookings that have just been closed are the Colonial, Toledo, O.; the Strand, Nashville, Tenn.; the Apollo, Peoria, Ill.; the Dome, Newcastle, Pa.; the Orpheum, Galesbury, Ill.; the Majestic, La Salle, Ill.; the Fox, Aurora, Ill.; the Mirror, Moline, Ill.; the Pam, Rockford, Ill.; the Blacktone, Pittsburg; the U. S. Photoplay, Paterson, N. J.; the Majestic, Jackson, Mich.; the De Luxe, Hammond, Ind.; the Strand, Fort Dodge, Ia.

Many First Run Bookings Secured on "Live Sharks"

THOUGH but a week has elapsed since the W. W. Hodkinson Corporation announced the mid-January release of J. Warren Kerrigan's fourth Robert Brunton production, "Live Sparks," sales reports from Hodkinson managers in nearly every territory reveal the same exhibitor interest that was manifested in the star's previous Brunton successes, despite the fact that in only one office—Pittsburgh—has a trade showing been held on the new Kerrigan picture.

That initial showing bore immediate fruit for the Rowland & Clark first-run house, the Regent, opened a prerelease presentation of "Live Sparks" on Sunday to capacity house, an engagement which will be followed during the month by six other Pittsburgh houses in the Rowland & Clark chain.

Among the first run contracts reported for the week on "Live Sparks" are The Strand, Nashville; the Sun, Omaha; the Plaza, Lansing, Mich.; the Park, Worcester, Mass.; Poli's Theatre, Wilkes-Barre, Pa.; the William Penn, Chester, Pa.; the Signal, Chattanooga; the Regent, Wichita, Kans.; the Princess, Birmingham, Ala.; the Merrimac, Lowell, Mass.; the Isis, Cedar Rapids, Ia., and the Strand, Tulsa.

Juanita Hansen Begins Work on New Pathe Serial

JUANITA HANSEN has begun work on her first serial under the Pathe banner. She arrived in New York last week, accompanied by her personal representative, Don Meaney, and has taken an apartment here, prepared to become a permanent resident.

"The Mad Talon" is the working title of the serial in which Miss Hansen is being starred. The story is by George B. Seitz. Frank Leon Smith is writing the continuity, and the direction will be supervised by Mr. Seitz himself at the studio of George B. Seitz., Inc., Park avenue and 134th street, New York.

Warner Oland, famous as a screen serial villain, has been engaged to play the heavy lead opposite Miss Hansen. Henry G. Sell plays the juvenile hero. "The Mad Talon" is described as a mystery serial with a touch of the supernatural.

Kilgour in Cast of "Shore Acres."

Joseph Kilgour has been cast for the part of Josiah Blake in "Shore Acres," by James A. Hearne in which Alice Lake is to be featured by Screen Classics, Inc. Mr. Kilgour is one of the Metro stock players. He has just completed the part of Murray Van Allan in May Allison's latest Screen Classics, "The Walk-Offs," the Morosco stage success by Frederic and Fanny Hatton.

Miss Dalton and Charles Richman Begin Work On "Half An Hour"

DOROTHY DALTON, who recently changed her affiliation from Thomas H. Ince to the Famous Players-Lasky Corporation, has commenced work on "Half an Hour," her first picture under the terms of her new contract. This is Miss Dalton's first picture to be made since she registered her success in "Aphrodite." That play is still running at the Century Theatre and every available minute of Miss Dalton's time will be taken up by her work on the stage and for the motion picture.

Harley Knoles has been selected to direct Miss Dalton. Mr. Knoles only recently completed "The Cost," featuring Violet Heming, and it was because of the excellence of his translation of the David Graham Phillips story that his services were secured by a long-term contract. Some of the other successes to his credit are "Little Women," "Stolen Orders," "Bought and Paid For" and "Stolen Paradise."

Sir James M. Barrie's story, "Half an Hour," lends itself particularly well to Miss Dalton. With the exception of the maid, who has a small but nevertheless an important part in the story, she will be the only feminine character.

No Elaborate Sets Necessary.

Charles Richman will play the part of Richard Carson, the enormously rich husband of Lady Lillian, Frank Losee will have the part of Dr. Brodie, friend of Carson, who has much to do with reuniting the unhappy couple. Albert Barrett plays the part of the man with whom Lady Lillian would elope, although married, and Cooper Cliffe as the Earl of Westford and Hazel Turney as Susie, the maid, complete the cast.

As is suggested by the title, the story of "Half an Hour" happens in a very short space of time. No elaborate sets will be necessary to bring out the action and suspense that are crammed into that half hour. Clara Beranger, who has made so many successful adaptations for the Famous Players-Lasky Corporation, wrote the scenario and is authority for the statement that not only will the original title of the story be preserved, but the photoplay will follow the book as closely as possible, regardless of the speculation in the New York newspapers to the contrary.

Moss Obtains Dyckman Theatre.

Through arrangement with John G. Jermon, who is now operating the Dyckman Theatre at 207th street, and Sherman avenue, New York City, B. S. Moss has assumed control of that theatre.

Extensive alterations will be made both in the interior and exterior of the Dyckman, which already has a seating capacity of approximately 1,800.

The Dyckman will continue temporarily to play motion pictures, but this policy will be changed soon to include vaudeville.

Capt. Daniel G. Tomlinson
Representative Fox Film Corporation in France.

Cinema King Plans Theatre Chain To Cover India, Burma and Ceylon

By S. J. Banerjea

THE enterprising editor of "Business," published in Calcutta, has arranged a series of lectures to be illustrated by the cinematograph, with the object of assisting India to know herself industrially. The lectures will be delivered in the more important theatres and halls of the country. I trust that the lectures will be delivered in the vernacular, for then they will be sure to be very largely attended.

The other day Mr. Bulchand gave an exhibition of his cinema film, "Motherhood," at the Napier, Paona. Her excellency, Lady Lloyd, and many well-known Indian and European women were present. The film is being used in a "Better Babies" campaign. The proceeds of the shows will be used for free exhibitions of the picture to women of the poorer classes in Paona. They are held under the auspices of the Bombay Presidency Women's Council.

The following extract from an article in "East and West" will be read with interest:

Want Small Portable Machines

"Is the use of the cinema for matters of health, sanitation, etc., practicable in India? Small portable machines for itinerating work are now being manufactured at reasonable prices. Owing to the war, new machines are not available at present in India, but it is probable that used machines in good condition might be secured.

"The economic students of the colleges should be able to supply intelligent lectures. Indeed, such work opens a field for practical training in social economics which colleges, that wish to develop in their students a practical love for their motherland, might very well enter. Many of the films necessary might be secured from the West, but many others would have to be manufactured.

"However, photographing machines may be secured at comparatively small cost and the films be developed by the cinema houses. A demand for films of this nature will surely be met, as in Europe and America. In a comparatively short time, a library of films may be secured which may be made invaluable in the economic and industrial development of India."

Audience Shouts "Thief."

I have no doubt that American manufacturers will be able to meet every demand from India. I suggest that the advertising pages of Moving Picture World be studied by those who have the good of India at heart.

Messrs. Skippers & Co., of Calcutta, have secured the exclusive rights to the use of the figure of Charlie Chaplin in cartoon film ads. The first of the series to be shown in Calcutta cinemas is entitled "The Fire King." Who says India lags behind?

A cinema theatre under the name of the Picture House has been opened in Delphi in the Rink Theatre.

The Phoenix Bioscope Theatre, of Calcutta, has become a house for serials. "The Masked Rider," which is now being shown, is drawing crowds, but whenever the masked rider appears, people shout "chone" (thief), clearly showing that the mission of the rider is not understood. American manufacturers, therefore, should use plain English in their text, as the films will fly over the heads of the people. I regret to state that the Phoenix people are threatened with ejection in an involved case of law with a Maxwari chap.

Madan Plans Fifty Theatres.

J. F. Madan has turned his various bioscopes and theatres into a limited liability company, with a capital of one crone of rupees. He is chairman of the board of directors, which numbers 12, two of whom are Europeans. Within the next half year, Madan will have twenty-one theatres running, and by the autumn he will have established some fifty theatres in various parts of India, Burma and Ceylon. A film hiring business on a large scale will be carried on.

Madan holds the agency for Pathe serials and all big features, all the Chaplins, with exclusive rights, the agency for the Bioscope outfit of Messrs. Gaumont, etc. A producing department has been opened and arrangements are being made for the erection of a modern studio and the securing of artists.

Madan Theatres, Ltd., have filmed a well-known Indian play, "Bhakta Soordas," or "Bilwamangal." I am told it is in ten parts and 12,000 feet in length. I went to see the film and was disappointed. The heroine was wearing a wrist watch all the time, although the play is not modern. The nautches were very commonplace. The text was full of annotations from Shakespeare, and even "Lead Kindly Light" had found a place.

The acting was third-rate. The scene depicting certain incidents in the house of the heroine, an immoral woman, is very objectionable. There are other defects to which no reference is necessary. Fadke, of Bombay, produces better films and it would be well if his example be followed by other Indian film manufacturers. I trust Madan and his advisors will not feel annoyed with my friendly remarks and that the next Elphinstone film will be quite all right.

—"Eyes That Do Mislead the Morn."—
Marguerite Clark, in her Paramount, "All of a Sudden Peggy," throws a capricious glance across the page at Viola Dana.

Good Stories Are Needed As Well as Good Acting

MOTION pictures will show almost unbelievable progress in the next two years," says T. Hayes Hunter, under whose direction the first Eminent Authors picture has just been completed, "The Cup of Fury," by Rupert Hughes. "The camera's resources are infinite. Not a phase of human life, not an emotion that stirs the human heart but can be flashed on the screen.

"Every effort is being made to improve the quality of screen stories. When an author like Rupert Hughes goes to the studio to confer on the production of a photoplay from his novel, we have sufficient evidence of the genuine contribution of writers to screen production. Gripping stories, effectively staged, with casts of uniform excellence and directing of the highest order are the promise of the year 1920 in motion pictures.

"The day is past when a picture will make a big success through the personality of the star, without a good story. That is a fact now recognized by the public and the producer. The intelligence of the American public will no longer be insulted by various and sundry screen offerings which have nothing to command them but the personality of an individual.

"People are not less interested, today, in capable, effective acting; they will enjoy the performance of Helene Chadwick and Rockliffe Fellowes in 'The Cup of Fury' aside from the story. But they are insisting that the actors have screen vehicles worth while. With the story the star in Eminent Authors Pictures, the writer has come into his own."

A STAR OVER NIGHT

Critics & Audiences acclaim~

ALICE LAKE

A star of the first magnitude because of her sensational and superb performance in

SHOULD a WOMAN TELL?

by FINIS FOX.

Directed by
JOHN E. INCE.

MAXWELL KARGER
Director General

METRO

IT KEPT NEW YORK
LAUGHING FOR 2
SEASONS!

FREDERIC S. ISHAM'S

NOTHING but the TRUTH

in which

TAYLOR HOLMES

goes the Father of his Country one better

Directed by DAVID KIRKLAND

Produced by TAYLOR HOLMES, Inc.

METRO

Pictures Corporation ~ Exclusive Distributors

Complete Mildred Harris Picture.

"Polly of the Storm Country," which will be Mildred Harris Chaplin's first Louis B. Mayer production, has just been finished at the Louis B. Mayer Studios in Los Angeles.

The story was written especially for Mrs. Chaplin by Grace Miller White, author of "Tess of the Storm Country," and "The Secret of the Storm Country," in which Mary Pickford and Norma Talmadge scored their biggest successes.

After turning the script over to Mrs. Chaplin, Miss White wrote the story in novel form and it will be published by a Boston firm simultaneously with the appearance of the picture on the screen.

The production was directed by Arthur H. Rosson and the camera was operated by his brother, Harold Rosson.

It will be released through First National Exhibitors Circuit some time in February.

High Praise for "Cup of Fury."

Although the picture has been seen only at special showings prior to its release by Goldwyn as the first Eminent Authors production, Rupert Hughes has already received a quantity of letters from the highest authorities complimenting him on the drama made from his story, "The Cup of Fury." The most critical audiences of motion picture experts obtainable were invited to view "The Cup of Fury." They have pronounced it a photoplay certain to live as one of the greatest screen triumphs of the period.

Big Race Track Scenes in "The Sporting Duchess"

DESPITE the intervention of New Year holidays, the Alice Joyce company which is in New Orleans completing Vitagraph's production of "The Sporting Duchess," rapid progress is being made on it. The company, twenty-one strong, arrived here the Sunday preceding New Year's in charge of Frank Loomis, studio manager for Vitagraph, and George Terwilliger, who is directing Miss Joyce.

On a previous trip Mr. Loomis had been here and completed arrangements for using the Fair Grounds racetrack for the racing scenes that play so large a part in the picture.

Sunday and Monday were devoted to selecting locations and on Tuesday the director commenced "shooting," using the star and other principals. Wednesday the entire company worked at the track and on Thursday, the opening day of the season, Mr. Terwilliger, with two cameramen and Frank Bangs, studio photographer for Vitagraph, worked on actual racing scenes.

Friday and Saturday the company used several hundred persons in big paddock scenes, and among the extras were some of the most prominent society girls and young men in the city. The compan expects to work here for several days more.

Percy Marmont is playing the lead and G. V. Seyffertitz is the heavy. Others in the company here are Captain Paps, a noted English player who served with distinction in the Royal Flying Corps during the war, Robert Agnew, a popular young juvenile, May McAvoy, Edith Walker and "Bill" Turner.

George Eastman Is Disclosed As Mysterious Donor of $11,000,000

THE Mysterious Mr. Smith," who for more than seven years has baffled the curiosity of technical and educational circles, is George Eastman, president of the Eastman Kodak Company, of Rochester, N. Y. The secret was revealed by the announcement that it was Mr. Eastman who had so long been the fairy godfather of Massachussetts Institute of Technology, and who, at a cost of $11,000,000, had quietly fathered the institution in its work of fitting men to go forth to solve the technical problems confronting the modern industrial world.

Many in the "Running."

Many of the country's most prominent men have been mentioned for the honors of "Mr. Smith," among them Carnegie, Frick, Vail and Edison, and more recently a theory was worked up to the effect that "Mr. Smith" was a syndicate of rich men. It will be recalled, however, that a few weeks ago, when curiosity was at a fever heat and many men other than Mr. Eeastman were being identified as "Mr. Smith," Moving Picture World forcasted that Mr. Eastman was the mysterious one.

No Waste of Money.

Richard Cockburn MacLaurin, president of the institute in making known the identity of "Mr. Smith" told of the early interest of Mr. Eastman in the institute. He said that a number of years ago he visited the Eastman plants at Rochester and was so impressed with the marvelous technical science employed there that he later wrote to Mr. Eastman, explaining how the institute was striving to improve and add to that same technical science. He says that later when Mr. Eastman had decided to do big things for the institute he was deeply impressed with the manner in which the film king would get to the heart of a thing and then plan the expenditure of his money in such a way as to bring out the desired result most directly.

Mr. Eastman has previously made gifts totalling $7,000,000 to the institute. Some months ago he announced that if other friends of the institute would give $4,000,000 he would duplicate that amount. It was also stipulated that if the amount was raised by next June the identity of "The Mysterious Mr. Smith" would be revealed. So great was the curiosity of friends of the institute that a drive was made and the required amount raised long before the time limit, as a reward for which it was decided not to longer postpone the introducing of Mr. Eastman.

Stock Included in Gift.

Included in the latest gift to the institute are 5,000 shares of stock in the Eastman Kodak Company. The institute has placed a valuation of $4,000,000 on the stock, which it is worth on the basis of a 6 per cent annual earning capacity. Recent sales of Eastman stock have been at around $600 per share, although it has fluctuated up above $700 per share.

In connection with the gift of this stock it is worth mentioning that Mr. Eastman's endowment of the National Academy of Motion Pictures, which he is founding in Rochester, is also understood to be in common stock of the Eastman Kodak Company. In this way the vast wealth which he has accumulated through his invention of film and the rise of the motion picture industry is being gradually and in considerable portions being turned back to the improvement of the whole industry. These endowments will not only be permanent memorials to Mr. Eastman, but may also be expected with the passing of time to bring out many new and wonderful inovations in an industry that is still growing and "going some."

"You Can't Make Eyes at Me," Says Viola Dana.

Seen in a garden of c-cc-chru-kry-chry-oh shucks!—roses! in her new and charming Metro, "The Willow Tree."

Renee Adoree.
Feature din the Fox picturizatoin of Clemenenceau's, "The Strongest."

Western Film Buyers Visit New York Market for Capital Film Exchanges

BIG as it is the local film bourse was dented when a party of Western film buyers reached New York January 8 for a session of buying productions for independent production. S. L. Barnard, president of the Capital Film Company, Chicago, headed the party. With Mr. Barnard came his general manager, C. E. Eckels, and they were met at the train by H. E. Belford, their eastern representative.

The rest of the party was made up of independent exchange managers who handle productions released through or distributed by the Capital Film Company from Chicago headquarters. These buyers included:

Sam Werner, of United Film Service, St. Louis; Al Kahn, of Crescent Film Company, Kansas City; R. C. Cropper, of Bee Hive Exchanges, Chicago, Milwaukee and Indianapolis; H. E. Coffey, Empire Film Distributing Company, Washington; Millman & Brown, of Capital Film Exchange, Philadelphia; Dave Warner, of Warner Films, Cleveland; John MacKenzie, representing the United Kingdom and William Pizor and Herman Gluckman, of the Capital's New York exchange.

Made Many Film "Buys."

William Steiner's series of twelve five-reelers were closed for together with the "Tex" mystery plots that will be relased one a month as produced by Mr. Steiner. In this series Mr. Steiner will apply his long experience, producing what he believes is a product that will suit the majority of exhibitors. For twenty-three years Mr. Steiner has been active in "the game" and he will make the "Tex" series represent the best judgment gained in this experience.

A series of twelve "Pippin" comedies, done in two reels each were also secured for the Capitol chain of exchanges. Twelve comedies of the "slap stick" variety, to be released under the brand name of "Capital Comedies" have also been arranged for by President Barnard and General Manager Eckels.

"Young Buffalo" will also be featured in twelve two-reelers, telling stories of the Northwest lumber camps. These are only part of the transactions reported by the Westerners as a result of their trip to the New York film market.

Blanche Sweet's "Come-Back" Puts Her in Foremost Ranks of Players

IN the recent annals of motion pictures, there is no brighter chapter than the sensational "come-back" of Blanche Sweet, who, in a short space of time has again become one of the screen's dominating personalities and biggest box office attractions. Under the production guidance of Jesse D. Hampton and the powerful selling influence of the Pathe feature department, Miss Sweet has regained the lofty position she held when she retired temporarily from screen activities.

Her success in "A Woman of Pleasure," first of the Hampton-Sweet series for Pathe distribution, is significant of the esteem in which the young star is regarded by the theatre-going public. No picture on the Pathe list during 1919 enjoyed a more substantial career than "A Woman of Pleasure," which is yet one of the biggest productions booking through Pathe.

"Cressy" Booking Fast."

More recently, there has been "Fighting Cressy," which, after a successful run at the Broadway Theatre, New York, is being booked through the country. Released only on Jan. 11, the bookings on "Fighting Cressy," which was adapted from Bret Harte's classic of the West, is selling at a pace more rapid than any picture in which she has ever appeared.

Now, for the third of her series of Hampton specials for Pathe, Miss Sweet is appearing in "The Deadlier Sex." The story was written by Bayard Vellier, who wrote "Within the Law," a stage production which netted the producers a profit of $3,000,000. He followed up this triumph with "The Thirteenth Chair," another box office winner.

Hampton Proposes a Fourth.

In "The Deadlier Sex," Mr. Veiller contributes a story that is delightfully humorous, possessing a goodly amount of dramatic incident, but rampant with a clean, delightful light vein that no one can resist.

With the completion of the third of the Sweet series for Pathe, Mr. Hampton is preparing to start work on the fourth. Its title and other details he has not announced as yet.

Lois Wilson Has Dramatic Role in Artcraft Picture

LOIS WILSON, leading woman in Paramount Artcraft pictures, has been chosen to support Robert Warwick in his latest Paramount Artcraft picture, "Thou Art the Man!"

This will be a decided change of role for Miss Wilson. In all of the Bryant Washburn pictures she has been appearing in light comedy parts, but in the new production, work upon which has just commenced, the leading woman will have a dramatic role which will tax to the utmost her emotional talents.

The picture is to be a screen version of "Myles Calthorpe, I. D. B." the novel by F. E. Mills Young, which depicts the adventures of a soldier of fortune who is employed in South Africa by a firm of supposed ostrich plume dealers, who, under that cloak are carrying on a traffic of illicit diamond buying.

Thomas Heffron is directing, Victor Ackland is cameraman and the story was adapted to the screen by Margaret Turnbull.

The cast includes J. M. Dumont, Clarence Burton, Clarence Geldart, Harry Carter, Jane Wolfe, Dorothy Rosher, Viora Daniel, Richard Wayne, Lorenza Lazarini, Lillian Leighton and Sylvia Ashton.

Crandall Beautifies Metropolitan.

New furnishings on the orchestra floor and promenade lounge at Crandall's Metropolitan Theatre, Washington, D. C., have added greatly to the attractiveness of the house. New carpets, a soft brown on the lower floor and royal red in the mezzanine, have been installed and several other changes made that the color scheme throughout might harmonize.

Ralph Ince to Leave New York.

After completing his two-reel patriotic feature, "The Land of Opportunity," which Lewis J. Selznick is making at the suggestion of Secretary of the Interior Lane, Ralph Ince will leave the Selznick Fort Lee studio to go to Canada and the Coast, where he will make two feature specials. The first has been announced as "The Law Bringers." The other is "The Greatest of These," a five-reel drama by Lewis Allen Browne, adapted to the screen by Mr. Browne from a novel, "The Untold Half."

"Cup of Fury" Acclaimed At Los Angeles Premier

"THE CUP OF FURY," the first Rupert Hughes production for Eminent Authors, had its premier showing at the California Theatre, Los Angeles, and broke all records for heavy attendance and enthusiasm. A telegram received from the West Coast reads:

"In spite of unusual competition with other houses and horse races and motorcycle races on Sunday, the business of 'The Cup of Fury' broke all records. Monday and Tuesday have also broken records. The picture has gone over so big that it far surpasses our high expectations and will sweep the country as one of the leading feature pictures of the year."

As a picture of working conditions in America and the turmoil of shipbuilding, "The Cup of Fury" supplies a fascinating background for the love story of Mamise, whose adventures in London and Washington, as society girl, stenographer and shipworker, pile up in thrilling entertainment power.

Chats With Exhibitors Keep Feist Busy During His Stay in Chicago

AFTER nearly a week spent in Chicago, the first stop on his two months' trip across the country, Felix F. Feist, vice-president and manager of sales for Goldwyn Distributing Corporation, left on January 10 for St. Louis, where he will stay three days before going to Kansas City for the remainder of the week.

Making his headquarters at the Chicago branch, Mr. Feist received visits from many of the leading exhibitors of the city and surrounding territory, who were anxious to get advance information direct from Goldwyn's sales manager in reference to the company's enlarged projects for the coming year. Closing a week of unusual importance to the Goldwyn organization in Chicago, was a dinner at the Morrison Hotel attended by members of the sales force and other prominent in the motion picture activities of the district.

Sought Intricate Details.

Although the Goldwyn producing and distributing policy for 1920 has been outlined in previous announcements, Mr. Feist found that many exhibtiors were anxious to know more about the plans in detail, especially as they relate to the marketing of big special productions, the Eminent Authors Pictures, starting with "The Cup of Fury," and the Booth Tarkington, "Edgar" Comedies that mark an innovation in Goldwyn's output.

In commenting on the short subjects, Mr. Feist spoke of the increased activi ties of the Bray studios, which, in addition to the Pictograph that has become a most popular single-reel release, soon will issue the Goldwyn-Bray Comics and the Goldwyn-Bray Graphic. Each series, it is promised, will be a weekly release of the highest entertainment value.

Fair Rentals for All.

Those who met Mr. Feist were impressed by the sincerity of his declaration in regard to the business policy his organization will continue to pursue in the matter of rentals. He declared that every picture to be made and distributed by Goldwyn will be booked to all exhibitors, large and small, at prices which, with intelligent exploitation on the part of the exhibitor, will assure a handsome profit at the box office.

Omaha and Denver Next.

"We want no greater rental than any fair minded exhibitor is willing to admit we are entitled to have," said Mr. Feist.

A slight change in the itinerary for the trip will take the Goldwyn vice-president and sales manager to Omaha on January 17, 18 and 19, and to Denver on January 20, 21 and 22.

Pathe Anounces Release Plan of Mrs. Drew Comedies

WITH the completion of "The Charming Mrs. Chase," the first of the series of Mrs. Sidney Drew's two-reel comedies, adapted from the stories by Julian Street, in which John Cumberland, of bedroom farce fame, is starred, Pathe announces February 22 as release date for the first of the series. There will be eight of these modern comedy studies.

The series will follow the same lines as those which Mrs. Drew and her late husband created, only they will be produced along a more ambitious scale.

Mrs. Drew does not appear in these pictures. She feels that out of respect for her late husband she should remain off the screen, but she performs every other function in connection with the production of them. She will thus continue to supply motion picture audiences with what is considered the most human type of screen comedy. The first five comedies will be based on Julian Street's "After Thirty" series, as published in the Saturday Evening Post and McClure's Magazine. These proved to be so popular that they were later published in book form.

Notwithstanding the fact that these features are only two reels in length, and therefore short subjects, Pathe is laying out an extensive advertising campaign for the benefit of the exhibitors.

What "Fur?"

Why, "fur" Claire Whitney, featured in "Mothers of Men," an Edward Jose Production for Republic.

Prepare Exceptional Publicity for Miss Davies in "The Cinema Murder"

THE CINEMA MURDER," the special motion picture production which is to receive its New York premiere at the Rialto Theatre on January 18, will be launched into public view on a wave of publicity and advertising such as few motion pictures have had. Full-page advertising smashes are being contracted for, to run in the New York American, the New York Evening Journal, the New York Sunday American, the New York Times and the New York World.

Lithographs in four colors, from the one-sheet size to the twenty-four sheet size, will be plastered all over the metropolitan district. Special feature stories and articles written by prominent writers are another aid to exploitation that will be utilized to the full. Every possible avenue of publicity and exploitation will be taken advantage of to bring to the public the merits of this production.

Also Booked by Broadway.

Following its one week engagement at the Rialto Theatre, "The Cinema Murder" is scheduled to continue its Broadway run at B. S. Moss' Broadway Theatre. After this run, it will begin a tour of the entire B. S. Moss circuit of theatres. This blanket booking by B. S. Moss indicates that shrewd showman's opinion of this production, not only as a box office attraction but also as a patron-satisfier.

"The Cinema Murder" was picturized from the story of the same name by E. Phillips Oppenheim, which ran serially recently in Hearst's Magazine and then came out in book form. The star is Marion Davies, who is well known not only for histrionic ability but also for her great beauty, which won her fame in one season in Ziegfeld's Follies. The supporting cast consists of long familiar players, among them Anders Randolf, Nigel Barrie, W. Scott Moore, Reginald Barlow, Peggy Parr and Eulalie Jensen. The director was George D. Baker, and it was made by Cosmopolitan Productions for release as a Paramount-Artcraft Picture by the Famous Players-Lasky Corporation.

George Walsh Is Star in "A Manhattan Knight"

A MANHATTAN KNIGHT," adapted for the screen from the successful novel, "Find the Woman," by Gelett Burgess, is being photographed at the College Point studio of Fox Film Corporation under the direction of George A. Beranger. George Walsh, athletic Fox star, is featured in the production, in which are such well known players as Virginia Hammond, Pauline Garon and Louis R. Wolheim. The two last mentioned artists are doubling, working on the Fox production in the afternoon and on the Broadway stage at night. Miss Garon is playing in "Buddies" and Wolheim is in "The Jest."

"A Manhattan Knight" is a mystery story. The upper strata of society and the underworld are curiously mixed in this fast moving drama. Beautiful women, wild night life, poverty and wealth all have place in this interesting exposition of New York life. Dorothy Langly made her screen debut less than three months ago.

There are some beautiful sets in "A Manhattan Knight" and Thomas O'Neil, technical expert of the Fox studio, has had a force of carpenters busy for some time constructing one of the cafe scenes which will show night life in the metropolis. Virginia Hammond, who plays opposite George Walsh, makes an excellent foil for the athletic star. She was one of the stars of the World Film Corporation.

Colonel Fred Levy.
Owner First National franchise for Tennessee and Kentucky.

Boston Projectionists Elect Officers; Simplex Man Guest At Election

TUESDAY night, January 6, proved a gala one for the members of Boston Motion Picture Operators Union No. 182, for besides casting their ballots at their annual election a banquet of no mean proportions was also slated. So followed the showing of the "good-night" slide in the numerous houses throughout the Boston jurisdiction the pathways led to Pilgrim Hall, 694 Washington street, where outside of the regular assembly hall a real banquet scene was staged.

One of the most harmonious elections in the life of this famous local had passed into history after it had been announced that Thad Barrows, a charter member, who became famous for his activities in driving the many fake operators' schools out of Boston with the help of the district attorney's office, had been elected the new president. Mr. Barrows for the first five years of the union's existence was also its treasurer. Arthur Gray was elected vice-president, while Joseph Rosen, a pioneer in the projection end, is the new treasurer, while Albert Molten, who has held the financial secretary's office for the past four years, was re-elected.

Francke in Attendance.

The most talked-of event of the election results which is certain to meet wth favor of both those in the industry as well as in labor circles was the election as business agent of James F. Burke, who is also a charter member, as well as the first president during the local's first five years of union's activities.

An interested visitor at Tuesday night's gathering was William C. Francke, sales and publicity director of the Simplex Company, who for six years was the business and legislatve representative of the Boston Local and who served with the majority of the newly elected officers in the earliest years of the union's existence.

Tuesday night's event, which was the excuse for the making of many speeches, all of them striking a harmonious keynote, was declared a most successful one by each of the 145 members present.

Siegfried Rose Dies Suddenly.

Seigfried Rose, brother of Morris Rose, president of the Pioneer Film Corporation, died suddenly at his office in the Longacre Building, Times Square, New York, on January 9.

Mr. Rose was interested with his brother, Morris, in the insurance business transacted under the name of Morris Rose, Inc. He also had had extensive interests both in the theatrical and film business.

Levy Will Ask Clothiers To Sell Advertising Only To Exhibitors

AN exhibitor protective measure, sweeping, drastic and radical beyond all precedent, aimed to destroy the producer-distributor practice of injecting "snipe" advertising into entertainment film, and which will ally with theatre owners approximately 11,000 retail clothing dealers in their fight to stamp out the alleged trespass of screen rights, will be sought by Colonel Fred Levy, owner of the First National Exhibitors Circuit franchise for Kentucky and Tennessee, in a resolution which he will present as president of the National Association of Retail Clothiers at the forthcoming convention of that body.

This action by the executive head of the largest organization of retailers in the United States undoubtedly will have a far-reaching effect, both in its bearing on the future of the so-called "snipe" advertising and in its moral effect upon the advertising profession as a whole. The National Association of Retail Clothiers is viewed by other associations of retailers in different lines, and by national advertisers and the legitimate paid-publicity fraternity, as an association of unusual strength and influence, and which, in its joint recommendations, commands serious considerations.

Will Establish a Precedent.

Colonel Levy will present a resolution calling upon the 11,000 retail dealers to ask the clothing manufacturers not to go to the film producers and distributors to place clothing advertisements on the screen, but to go direct to the exhibitors and make mutually satisfactory arrangements with them for the showing of slides and films that advertise the various brands of wearing apparel.

This action, in the opinion of Colonel Levy, who is the head of Levy Brothers, of Louisville, a large retail clothing firm, will strike directly to the heart of the situation and will have a reaction on national advertisers in other lines, which will go a long way toward clarifying the problem for exhibitors and which will awaken the advertisers to the methods by which producers and distributors have obtained circulation for semi-advertising films in the past.

"The clothing manufacturers," declares Colonel Levy, "are among the largest of the big business interests being solicited for advertising revenue by producers and distributors. Business men would not enter into such an arrangement if they understood the circumstances. It is only because the motion picture industry is comparatively new and its methods are not familiar to everyone that such a practice can be carried to any extent.

Better Than Personal Letters.

"The members of my organization are in relatively the same position in their industry as the exhibitors are in the film business. They are the points of contact with the public. They can appreciate the unfair trespass on personal rights and I am certain that they will be more than willing to go to the aid of exhibitors. Personal letters to the clothing manufacturers might effectively awaken them to the part they are playing in a deliberate conspiracy to defraud, but when each of them receives a copy of the resolution which echoes the convictions and wishes of their thousands of retail dealers, they will most certainly respond in a way which will please the exhibitor."

Owen Moore Goes West.

Owen Moore has left New York City for the West Coast studios of Selznick at Hollywod, where he will begin work in his new production, "Love Among the Chickens," a Pelham Grenville Wodehouse story. His director, Wesley Ruggles, accompanied him.

This is the second Wodehouse production for Owen Moore, his first production under Selznick being the Wodehouse story, "Piccadilly Jim."

Four Theatrical Families Are Represented in Film

FOUR of the best known families in American theatrical history are represented in the screen version of Augustus Thomas' powerful play of American life, "The Copperhead," which is released January 25 as a Paramount Artcraft Super-Special.

Lionel Barrymore in the stellar role is a son of the late Georgia (Drew) and Maurice Barrymore, a grandson of John Drew and a brother of Ethel and John Barrymore. Doris Rankin, who in real life is Mrs. Lionel Barrymore, has the part she created on the stage, Ma Shanks. She is a daughter of Mr. and Mrs. McKee Rankin, who toured the country many years and conducted many important productions in their theatre, called Jacob's Third Avenue. In the part of Joey Shanks is Arthur Rankin, 23 years old, who is a son of Phyllis Rankin, a sister of Doris Rankin. He is a stepson of a Davenport descended from the renowed actress, Fanny Davenport.

Charles Maigne, who has directed Irene Castle in some of her biggest successes, was both the director and adapter of "The Copperhead."

William P. Carleton, a son of William T. Carleton, the well known grand opera and comic opera singer, has the role of Tom Hardy, Frank Joyner, Leslie Stowe, Richard Carlyle and Carolyn Lee are also in the cast.

Goldwyn Buys Famous French Drama, "Madame X," for Special Production

MADAME X," the famous French drama by Alexandre Bisson, has been purchased by the Goldwyn Pictures Corporation and will be given an elaborate production. In France, "Madame X" was played by the greatest French actresses of the day, both Mmes. Rejane and Sarah Bernhardt having appeared in the title role at different times. Mme. Bernhardt kept the play in her repertory when she toured America a few years ago. She not only gave the play in its entirety here, but also played the famous courtroom act in her numerous special vaudeville engagements.

The American adaptation of the play was made by John N. Raphael and edited by William Henry Wright. Its premiere in America took place at the New Amsterdam Theatre in New York, under the auspices of Henry W. Savage. Dorothy Donnelly played the part made famous in Paris by Sarah Bernhardt. The young attorney, who unknowingly pleads the cause of his degraded mother, was interpreted by William Elliott.

Action to Replace Dialogue.

"Madame X" was so successful that it played four years, and is still one of the stand-bys of all stock companies. Miss Donnelly played the title role in New York and in Chicago during the first two years of its run, while Dorothy Dunlap headed a second company on the road. Two companies were put out during the third year and one in the fourth.

The play has met with such popular success on the stage that the Goldwyn officials believe its photoplay appeal will be tremendous. In the picture version, much of the past history of the famous "Madame X," which in the play is told in dialogue, can be revealed through graphic action.

As yet, no director has been chosen for the production, nor has the cast been selected.

Republic to Distribute Waldorf Photoplays

A DEAL has been consummated between the Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, and Waldorf Photoplays, Ltd., whereby Republic is to release for a period of not less than two years all productions of the Waldorf Company. The agreements stipulate that there shall not be less than four productions each year.

Waldorf is planning big productions, and the distributing rights attained by Republic include the United States and Canada. The pictures will be directed by David G. Fischer.

The first picture will be "Dad's Girl," a screen adaptation of the old play in which Jackie Saunders, who recently made a big hit in "The Miracle of Love," will be starred. The second picture to be delivered has not been determined, but it will probably be the Saturday Evening Post story entitled "The Black Sheep." "The Rider of the King Log" is scheduled for the third release. As a novel it had a wide circulation. The fourth picture will be "Kismet," in which Otis Skinner appeared on the speaking stage and which won a big success in New York. Mr. Skinner will be seen in the screen version.

In connection with "Kismet," it will be recalled that some time ago publicity was given in the trade press to a statement that a Mr. Mercanton had secured the rights to "Kismet." Republic has announced a desire to correct this impression, as "Kismet" is to be included in the Waldorf series.

Real Football Game in Metro Play.

The Santa Monica and Venice, Cal., high school football teams staged an interscholastic gridiron contest for "Eliza Comes to Stay," Viola Dana's new Metro-Screen Classic picture. The game, which was played on the Santa Monica field, was arranged by W. A. Howell, who is directing the production.

Hugo Ballin.
Will direct Madge Kennedy in her Goldwyns made in the East.

Madge Kennedy's Next To Be Made in East Under Ballin's Direction

HUGO BALLIN will direct Madge Kennedy in the next production for this famous Goldwyn commedienne, and it is likely the picture will be done in the East, following the completion of "Partners of the Night" for Eminent Authors. Miss Kennedy has recently completed two productions, the first of which, "The Blooming Angel," directed by Victor Schertzinger, is scheduled for early release.

What the new story will be has not been announced, although it is known that the choice has narrowed down to three. As soon as a decision is made Robert B. McIntyre, in charge of Goldwyn productions in the East, will get his organization under way at the Oliver studios in East Forty-eighth street, which have been secured under lease from Jan. 1. Mr. Ballin is already in New York for the production.

Hugo Ballin has achieved a national reputation as art director for Goldwyn at Culver City. Three years ago he directed Madge Kennedy in "Baby Mine," which was one of the first motion pictures in which she appeared. He has arrived in the East to resume his work as director. Paul Bern will be assistant director and the cameraman will be Lucian Andriot.

Mr. Ballin's Belief.

From his training as painter, Mr. Ballin has approached the art of the screen from a different angle than that of most directors who have acquired their early training on the spoken stage. Mr. Ballin believes the screen is most nearly related to the pictorial arts of drawing and painting. In other words, motion pictures are a series of pictures. The acting values are entirely different from those on the stage. To succeed as a director a man must know lines and angles and above all must know the eye of the camera.

"What the director must give to the screen is not simply acting values as we used to know them on the stage," said Mr. Ballin. "He must get the new acting values that the eye of the camera and the magnifying power of the screen have given to the art of the motion picture. As a result, the best directors give us an interpretation of the story that is distinct and peculiar to the motion picture. In this new medium we tell stories with new backgrounds and special emphasis of scene that can only be hinted at on the stage or on the pages of a book."

"Slaves of Pride" Praised By New York Reviewers

THE reviewers on the New York daily newspapers were quite agreed on the general excellence of "Slaves of Pride," Alice Joyce's new Vitagraph production which is having a pre-release showing at the B. S. Moss Broadway Theatre this week.

"Slaves of Pride," which is an adaptation by William B. Courtney from a well-known novel, is out of the ordinary in its theme. Pride and covetousness are the dominating passions in the story, with love, quite naturally, an important factor. Jealousy is absent and the eternal triangle plays only a small part. While the story offers Miss Joyce a role that is perfectly suited to her, two men of the supporting cast, Percy Marmont and G. V. Seyffertitz, have almost equally powerful characters to portray. Other important roles are played by Templer Saxe and Louise Beaudet. George Terwilliger directed the picture.

Mack Writes Story for Selznick.

Willard Mack, well-known playwright and actor, has written what is described as an excellent story, which has not been published, and which Myron Selznick has purchased for screen production, according to a recent announcement.

The new story is titled "Prince O' Pines," and is said to be full of unusual situations.

Every Big Chicago Circuit Joins National Theatres, Says Selznick

UPON the return of Lewis J. Selznick from Chicago and points in the Middle West, it was learned that for the first time in Chicago film history all the big competing companies operating circuits of theatres have pledged their united support to one enterprise. This organization is National Picture Theatres, Inc., and the man round whom the circuits have rallied is Lewis J. Selznick, head of the organization.

Several months ago Nathan Ascher not only caused all his theatres to become members of National Picture Theatres, Inc., but also became National's first exhibitor vice president and director. He later arranged a meeting of the heads of every big Chicago circuit. As a result of this meeting, the theatres of Lubliner & Trinz, Balaban & Katz; Jones, Linick & Schafer; Andrew Karzas and Ascher Brothers have already signed membership contracts in National.

Service and Profits.

"In Select I have built an exchange organization which gives the exhibitors splendid service and which makes profits," said Mr. Selznick. "My studios have always made pictures which make money for exhibitors. All these resources are at the service of exhibitors all over the world who wish to join National and share in the profits. That exhibitors appreciate real co-operation when it is offered, is proven by the fact that every day National's membership increased by leaps and bounds.

"I have just received a wire from California that National's first picture, 'Just a Wife,' is a knockout. The second picture, 'Blind Youth,' is almost completed and should be equally great. If any picture is not excellent I will not release it through National.

"In February the twenty-six exhibitors—one from each exchange zone—will meet and decide on future pictures. I will give them the kind of pictures they want—as many or as few as they wish. I cannot make one dollar until they have secured the kind of pictures at the prices they want and until the members have made a dividend on the money they put up with National.

Bears Share of Cost.

"Each National member pays a proportionate share of the total cost of each picture. The amount each member thus pays is a little less than the exhibitor now pays as rental for pictures of similar quality. The total amounts thus paid by 3,000 members will not only equal the cost of each picture plus all expenses, but will leave a splendid profit besides from which to pay dividends. Foreign sales and rentals to non-members will give further large profits. I expect National to book two or three times the necessary 3,000 theatres, which means that rentals which members now pay can be greatly reduced."

"Mothers of Men" Will Have Early Release Date

"MOTHERS OF MEN," a big special production made by Films Special, Inc., and directed by Edward Jose, is announced for early release by the Republic Distributing Corporation, of which Lewis J. Selznick is advisory director and Briton N. Busch is president. This is, perhaps, the biggest production announced by Republic since it released "When Bear-Cat Went Dry."

The stars are Claire Whitney, Lumsden Hare and Martha Mansfield and the screen version was adapted from the story written by William Henry Warner and DeWitte Kaplan. "Mothers of Men" is said to be a most beautiful story. Romance and intrigue form the base of the plot. The scene is laid in Europe and a specially strong cast has been engaged to support the stars.

Claire Whitney, who plays the leading role, began her stage career at the old Biograph Company where she appeared in twenty-one different parts in as many weeks. She has also played in a number of Fox, Metro and Select successes. Lumsden Hare, who supports Miss Whitney, is also a well known leading man of the stage and screen. Martha Mansfield is a former "Follies" girl, whose beauty and ability is attracting attention. Gaston Glass is a French aviator who covered himself with honors in the recent war. Frankie Bailey will play the part of a cabaret dancer.

Miss Rambeau Finishes Film.

Marjorie Rambeau completed work on her first Albert Capellani production, "The Fortune Teller," on January 14. Only a few exteriors remain to be filmed before the negative is turned over to Pathe for release. Mr. Capellani and his staff will go south to get the necessary atmosphere with some small traveling tent show. Albert Capellani includes in his achievements, "Les Miserables," "Eye for Eye," "The Red Lantern," "Out of the Fog," "The Common Law," "Oh Boy" and "The Virtuous Model."

Reopens New Orleans Offices.

It was announced this week that the New Orleans office of the Republic Distributing Corporation will be reopened February 1, with J. F. Flaherty in charge. The office in Omaha will also be reopened about the same time, it is made known, with J. H. Hill in charge.

Illustrating That at "The River's End" Marshall Neilan Finds Beauty and Fine Drama.

Showing the producer in the circle above and four excellent shots from his feature for First National with Lewis Stone, Marjorie Daw and John Keith.

Bits from Monopol's Two Latest Productions.

"Alma, Where Do You Live?" asks the Arab, while Francis Ford goes tramping and then looks on while he plays cards with himself in "Crimson Shoals."

Activity Is Keynote at The Selznick Studios

PROGRESS on productions has gained such headway at the various studios of the Selznick Enterprises that Sam E. Morris, general manager, is able to announce that there will be no delays in the release dates and that all prints will be delivered on schedule time.

With seven pictures already completed, two more, which will be finished within the week, and seven others, in course of making, the Selznick production situation is better than it has ever been before, and has started the new year with a momentum which augurs well.

The advance in the schedule of production is due primarily to the smooth running organization which Myron Selznick has inaugurated at the eastern studios and strict adherence to schedules which Harry Rapf has gotten under way on the West coast. Star series productions are included in the attractions already completed and under way.

Among those completed are Olive Thomas, "Footlights and Shadows"; Eugene O'Brien in "His Wife's Money," Elaine Hammerstein in "Greater Than Fame," Owen Moore in "Sooner or Later," the first of the West coast productions for National Pictures, Inc., "Just A Wife," and the first Herbert Kaufman Weekly, "Little Red Riding Hood." Olive Thomas' and Owen Moore's new pictures are the two which will be completed this week.

In the course of preparation are "The Woman God Sent," in which Zena Keefe will be featured; "A Fool and His Money, starring Eugene O'Brien; "Blind Youth," the second National Theatres, Inc., picture; an Owen Moore production, and "The Land of Opportunity," the first of the Americanization specials being made by Ralph Ince.

Buys Rights to Grossman Picture.

Nancibelle W. Grant, president, British American Pictures Finance Corporation, has purchased the United States and Canadian rights to Harry Grossman's six-reel mystery drama, "Wits Versus Wits," starring Margaret Marsh.

"Wits versus Wits" will be distributed through the Hallmark Pictures Corporation, and is scheduled for release in February.

L. L. Hiller Tells Origin of Play Based on "The Servant in the Home"

THE production of "Who's Your Servant," the photoplay which is described as a greater picture than "The Cheat," is the first step in a determined movement for the creation of motion pictures of a different type, according to L. L. Hiller, who controls the world's rights. Mr. Hiller in making the statement revealed the fact that the author of the play is Julian Johnson, the well known editor and motion picture critic. The release date will be announced later.

Realizing the sameness of the majority of picture plays, Mr. Johnson determined after conferring with several leading producers to write something unique. He spent the better part of two years in judging the situation and in determining the most unusual theme on which to base his story.

Learned Servant's Importance.

The eternal triangle, or the husband or wife, seemed to be the center of practically every motion picture drama, according to Mr. Johnson's careful investigation, and he finally decided that a hitherto neglected element of the household, and still a most important factor, the servant, was the proper character on which to center the first effort in variation.

In modern life the servant problem has come to be one of the most important, Mr. Johnson found. Aside from the economic independence, which has made it impossible to hold good help without providing them with everything the members of the household enjoy, the news of the day is filled with crimes committed by servants and with stories of great inheritances left to them. They figure in every big will contest and, in a word, they are the custodians of the family skeleton.

Many Accessories.

All is brought out in the picture, and that unusual angle combined with a well-woven story, has resulted in compliments from noted producers. Those who saw the first screening declared that the picture would be one of the sensations of the industry. The picture will be put out with every accessory of a super-special. A nation-wide trade paper advertised campaign has been inaugurated and will be strongly carried on until after the Broadway premiere of the production.

Thousands of merchants will be furnished with paper bags in which to send out groceries and meats, and the query, "Who's Your Servant," will be printed on the bags and wrapping paper. A press book of more than twenty pages has been prepared in three colors. Trailers, slides, heralds and many other aids to effective exploitation of the picture have also been prepared.

"Gray Brother" Relates an Underworld Romance

A GREAT deal of magic abides in "The Gray Brother" which Sidney Olcott directed from Thomas Mott Osborne's story for Edward A. MacManus. The plot is based on a romance woven in and out of the underworld with the prison at the end of the road, the outlaws of society tread.

Out of the depths of the submerged tenth spring all of the characters except one, a boy, who born in a refined home shows early precocity for copying signatures which ends in his becoming a forger and a criminal. Instead of the prison making him worse his experience among men who knew no better urges him to help them to better themselves and in this uplift work he is aided by his father and mother particularly in the regeneration of a burglar.

The story of the lives of those born to a criminal career is vividly portrayed in a big production which may, when released, prove to be one of the most sensational photodramas ever screened. The date of release has not been announced by Mr. MacManus but it will probably be made any day within the next week.

Immediately "The Gray Brother" is released Mr. MacManus will begin work on a new production that will present a new realism for the entertainment of picture theatre goers.

Show "Huckleberry Finn" Picture.

The first public presentation of "Huckleberry Finn," William D. Taylor's Paramount-Artcraft production of Mark Twain's book, was given at the Sherman Theatre, Chillicothe, O. The picture played January 13, 14 and 15.

Denison Clift Becomes Director for Fox Film

"THE LAST STRAW," a gripping tale of the early West with Buck Jones as the star, is announced as completed at the William Fox studios in Hollywood. Denison Clift is heralded as the director of this, Buck Jones' first picture under the Fox banner, scheduled for February release.

The story of "The Last Straw" is taken from the original by Harold Titus, who is the author also of "Shod with Fire" in which William Russell is now at work as a Fox star on the West Coast.

Mr. Clift has completed the filming of "The Last Straw" and the picture now is in course of cutting and titling. To this production, his first official directorial effort, Clift is said to have given many unique personal touches and a wealth of genuine novelties. Some entirely new angles on the photographic end of the film are promised, showing that the assignment of Mr. Clift to this important post was justified.

Supporting the new star in the Titus story are Vivian Rich, Jane Tallent, Colin Kenny, Charles LeMoyne, Bob Chandler, William Gillis, H. W. Padgett, Hank Bell, Zeib Morris and Lon Poff. Besides this cast of principals, Director Clift used several hundred extras, including many women, trick riders and stunt men for picturesque "bits" and several daring young women riders who lend added effects to the exterior "shots" in the film.

Seven Pictures in Work at Lasky Studio Include Four Big Specials

THE busy season has really set in for the Lasky studio at Hollywood, and with seven companies at work the big stages are crowded with sets, players, cameramen, stage carpenters and property men.

The productions now in work are:

"The Fighting Chance," a Paramount Artcraft Special directed by Charles Maigne, with Conrad Nagle and Anna Q. Nilsson in the leading roles. This is an adaptation of Robert W. Chambers' society novel of New York and environs.

"The Prince Chap," Edward Peple's play of English life, a romantic comedy-drama which is being produced as a special by William DeMille with Thomas Meighan in the title role and Lila Lee, Kathlyn Williams and others in the chief support.

"The Round-Up," starring Roscoe Arbuckle, a George Melford production, with scenario by Tom Forman, who also has an important role in the picture. Mabel Juliene Scott is leading woman.

"The Dancin' Fool," directed by Sam Wood, starring Wallace Reid, with Bebe Daniels as leading woman.

"Mrs. Temple's Telegram," starring Bryant Washburn, directed by James Cruze, with Wanda Hawley as leading woman. Carmen Phillips and Walter Hiers are prominent in the cast.

"Thou Art the Man," directed by Thomas Heffron, starring Robert Warwick. It is from the book, "Myles Calthorpe, I.D.B., by F. E. Mills Young, a story of South Africa and the illicit diamond trade. Lois Wilson is leading woman.

"A Lady in Love," starring Ethel Clayton, directed by Walter Edwards. Harrison Ford is leading man. This is a romantic story with much complication of a marital character.

"Held by the Enemy" will be started with Donald Crisp as director.

All of the foregoing productions are for Paramount-Artcraft release.

Warner Has Strong Role in "Haunting Shadows"

H. B. WARNER, the "tragic-lipped Chesterfield of the screen," as one reviewer called him, has a most effective role in "Haunting Shadows," his latest Robertson-Cole production. The picture is an adaptation of "The House of a Thousand Candles," Meredith Nicholson's mystery story, which provided material for one of the most successful plays on the speaking stage.

The story revolves around the strange provisions of the will of an eccentric millionaire who stipulated that his grandson, John Glenarn, should live for a year uninterruptedly in the rambling old castle which the old man had built in the Indiana forest.

Things began to happen the very first day young Glenarn takes up his abode. A bullet crashes through the window. Uncanny noises are heard in the night. Weird shadows are seen flitting through the corridors. Suspicious characters lurk around the place. Convinced that there is a hidden treasure which these sinister forces are after, Glenarn arms himself and battles with seen and unseen foes. Interwoven with this maze of plot and counterplot is a love romance.

"The Cyclone" Is a Good Name for This Tom Mix Picture: These Stills Prove It.

. Were we publicity agents we'd say, "There's a thrill in every foot"; but anyhow this Fox feature looks good.

"Desert Gold" Gets Big Welcome at Strand; List of First Run Bookings

JACK EATON, managing director of the New York Strand, and Edward L. Hyman, head of the Brooklyn Mark-Strand, have fired the big guns that showmen hold in reserve to use on big pictures with the presentation of Zane Grey's "Desert Gold" in the two big Mark theatres. Opening in New York, this Benjamin B. Hampton production, released through the W. W. Hodkinson Corporation, drew capacity business and won the instant approval of audiences and the metropolitan newspaper critics. In Brooklyn where the picture plays the following week Mr. Hyman has made an extensive billboard and exploitation campaign.

Posts 150 Twenty-fours.

More than 150 twenty-four sheets have been posted within that borough of New York City and everything has been done to enable the picture to do the record breaking business at this big Eastern point that Mr. Hyman saw it do at the America Theatre, Denver, the big Talbot house, when Mr. Hyman was managing the William Fox theatre interests in Colorado recently.

Among the larger recent bookings of the production by first run theatres are the Schade Theatre, Sandusky, O; the Knickerbocker, Philadelphia; the Palace, Muscatine, Ia.; the Strand, Haverhill, Mass.; the Weir, Aberdeen, Wash.; the Park, Taunton, Mass.; the Palace, New Orleans; the Colonial, Philadelphia; the Strand, Vallejo, Cal.; the Stockton, Stockton, Cal.; the Strand, Fort Dodge, Ia.; the Lyric, Austin, Minn.; the Olympia, New Bedford, Mass.; the Lumberg, Niagara Falls, N. Y.; the Opera House, Bayonne, N. J., and the Liberty, Detroit, Mich.

Louis Weadock Signs Up With Fairbanks' Forces

DOUGLAS FAIRBANKS' latest and greatest success "When the Clouds Roll By," which is being held over for a second week at the Rialto, New York, serves to introduce another newspaper and magazine write of prominence into the charmed circle of the celluloid. Although their names are modestly withheld from the program, the truth has "leaked out" that Louis Weadock and Thomas Geraghty were the actual authors, and that Mr. Weadock has been signed up by the Fairbanks scenario forces.

"Tom" Geraghty, with whom Mr. Weadock will be associated, is also a renowned and "reformed" newspaper man already well established as a literary garment maker to the films, having long ago forsaken type for types. He is responsible for most of the Fairbanks' productions of the last two years.

Louis Weadock, before he received attention as a short story writer, enjoyed the reputation of being one of the most brilliant newspaper reporters in the country. His police court stories were considered classics of every day journalism, and the late James Gordon Bennett singled out one of them to be used as a model of style by the reportorial staff of the New York Herald.

When the war started Mr. Weadock went to France and later to Russia in the interests of a syndicate of American newspapers, and the announcement of his connection with the Fairbanks Picture Corporation is the first personal news that many of his old associates have had of him in a long time.

Three New Subjects on Tyrad January Schedule

TYRAD PICTURES, INC., have assembled a program for release during this month which they announce to be the most comprehensive they have ever distributed. Three new features will make their appearance, commencing with the Bernhardt presentation of "It Happened in Paris," followed by the initial Johnny Dooley comedy, "Some Mind Reader" and "Small Tropical Fish," the first of Prof. W. L. Brind's "Wonders of Nature" Series, the latter two subjects having been released on January 15th.

"It Happened in Paris" was written by Madame Sarah Bernhardt especially for her protege, Madame Yorska, who is costarred with W. Lawson Butt. It is said to be a powerful drama that develops unusually tragic moments and whose story deals with society and the underworld of Paris.

Johnny Dooley, Ziegfeld star, makes his initial screen appearance in "Some Mind Reader," announced as a riot of fun. Gilda Gray, Sophie Tucker, and Martha Mansfield appear with Dooley.

"Small Tropical Fish," is a single reel nature study. It entertainingly illustrates a trip up "The River of Doubt" in search of small tropical fish. This is the inaugural issue of the "Wonders of Nature" Series, which had a pre-release showing at the Strand and Rialto Theatres, New York City.

Film En Route to Russia.

Eighty thousand feet of film, titled in both Russian and English, was sent last week by the Community Motion Picture Bureau to Vladivostok. The film will be taken to the Siberian port by a special courier, who will embark from San Francisco for Korea.

Motion picture service was opened during the war in Siberia by the United State government through the Community Motion Picture Bureau. During the war forty-five camps in Siberia were given this service, and now pictures are being shown peasants as well as soldiers. The films are mostly industrial and travel pictures.

New Selznick Electric Sign.

Pedestrians and others in the vicinity of Columbus Circle, New York, that thickly populated district at Forty-ninth street which marks the turn in Broadway and the beginning of Central Park, have had additional light spread on their pathway.

The newest addition to the array of electric signs which shine forth their nightly message to thousands is another of the many which Lewis J. Selznick has placed on Broadway, which reads: "Selznick Pictures Create Happy Hours."

Tom Hamlin
Publishing Motion Picture Journal of New York and Northern New Jersey.

Hamlin Starts Two-State Motion Picture Journal

REGIONAL trade publications have been established in many of the distributing centers throughout the country since Tom Hamlin founded "Amusements" at Minneapolis in 1914. And it is now reported that several prominent exhibitors and leading exchangemen of New York State and northern New Jersey have organized the Film Bulletin Corporation to publish Motion Picture Journal in the country's most populous section.

Tom Hamlin, for the past eighteen months, the reviewer on Motion Picture News, will be editor and publisher. After Mr. Hamlin published "Amusements" for nearly four years he is said to have written more than two hundred thousand words on marketing and distributing film and as a result of his campaign he organized Associated Theatre Inc. with a stock membership of 678 theatres.

Previous to founding "Amusements," Mr. Hamlin is reported to have successfully promoted two motion picture expositions, and for two years conducted Thomas J. Hamlin, Inc., a booking exchange at Minneapolis. As president for one year of Amusement Organization of the Mid-Northwest he had charge of all grievances between exhibitors and exchangemen in six states. With twelve years' experience in the show business in all its branches and ten years in newspaper, trade-journal, and publicity business, Mr. Hamlin states that he is prepared to pilot the new Motion Picture Journal to success.

Proctor Joins Selznick Forces.

George Proctor, widely experienced scenario writer, has been engaged as an original writer in the scenario department of the Selznick Fort Lee studio, it was announced this week by Myron Selznick.

Mr. Proctor has written extensively for the screen and was at one time the editor of the Gaumont Weekly. He also conducted a picture column in the Morning Telegraph and has been a staff writer for Lasky, Triangle and Fox.

Like the Wanderer
Comes Margureite de la Motte in her Hodkinson, "The Sagebrusher."

Selznick Adapts "Who Am I?" to Screen.

Selznick Enterprises believes that the fact that "Who Am I?," a story originally published in the All-Story Magazine, is to be adapted to the screen should be of interest to the reading public especially. "Who Am I?" is a story purchased by Myron Selznick and which was written by Max Brand, well-known writer of fiction.

The screen version of the story is to be made by the National Picture Theatres, Inc., and is the third of that company's production for release through Select.

A. D. Wilkie in New York.

A. D. Wilkie, of the Lasky studio publicity staff, has arrived in New York to do some special exploitation work at the New York office of Famous Players-Lasky. He will return to California in about a month.

Conway Tearle Will Be Starred in Forthcoming Equity Special Picture

HARRY GARSON, producer of the Equity pictures in which Clara Kimball Young stars, and under whose direction four special productions a year are to be made, has decided to star Conway Tearle in the forthcoming special production, which is being made from the noted fiction document, "Michael and His Lost Angel," but which title will be changed for screen service to a shorter and more appropriate one with commercial value.

Conway Tearle has long been an attractive personality before film patrons, and because of his association with a number of feminine stars of the screen, has developed a large personal following. Mr. Tearle, in addition to playing the principal male role in a great many legitimate productions in which he has been featured or co-featured, has been seen opposite Clara Kimball Young in "The Common Law" several years ago, and later with Mary Pickford in "Stella Maris," then later with Miss Young again in "The Foolish Virgin."

Will Have Strong Cast.

Louis Mayer featured Mr. Tearle opposite Anita Stewart in "Mind the Paint Girl," while Norma Talmadge has been seen opposite Mr. Tearle in "The Way of a Woman" and "She Loves and Lies." In "The Virtuous Vamp," Constance Talmadge's first picture through First National, Mr. Tearle had the important male part, and later he appeared in "The World for Sale," "The Judgment House," and opposite Marion Davies in "April Folly." All this work has been done and dovetailed with Mr. Tearle's work on the dramatic stage.

Garson Will Supervise.

In "Michael and His Lost Angel," Mr. Tearle will have a story directly fitting his appearance and histrionic ability and will be supported by a cast of prominent players. Harry Garson will personally supervise the production, which will be on the usual elaborate Garson scale.

"Michael and His Lost Angel" is from the story by Henry Arthur Jones, and it will be a six-part Equity Special, and distributed through the usual Equity franchise channels.

Famous Players Prepares Stockholders' Statements

THE annual meeting of the stockholders of the Famous Players-Lasky Corporation was held at noon, January 13, in the offices of the company, 485 Fifth avenue, New York City. These directors were re-elected for terms of four years each: Adolph Zukor, Jesse L. Lasky, William H. English, Maurice Wertheim and Felix Kahn.

Arthur S. Friend, treasurer of the corporation, announced that a financial statement of the company will be mailed to all stockholders as soon as it is completed by Price, Waterhouse & Co., certified accountants.

Shows Work of Branches.

Emil E. Shauer, general manager of the corporation's foreign department, exhibited a motion picture depicting the activities of the various foreign offices of the corporation. The picture showed the offices in London, Paris, Copenhagen, Stockholm, Buenos Aires, Santiago, Chile, Rio de Janeiro, Havana, Sydney, Melbourne and Wellington, New Zealand. The picture also showed how theatres in these foreign countries exploit Paramount-Artcraft pictures, produced by the corporation.

On the day before the annual stockholders' meeting, the directors voted a dividend at the rate of 8 per cent on the preferred stock or 2 per cent for the period from November 28, 1919, to February 1, 1920. This dividend is payable on February 1 to preferred stockholders of record at the close of business on January 21.

New York and Florida--The Answer is the Same--"Moving Picture World"

"The Moving Picture World is without question the exhibitors' guide," says New York. "Congratulations on your splendid magazine," says Florida.

THE G. NORMAN BAUGHMAN CO.
Jobbers and Distributors, Automobile Supplies.
Tampa, Fla., Jan. 5, 1920.

Chalmers Publishing Co., New York, N. Y.
Gentlemen:

Inclosed please find P. O. money order for three dollars ($3) for which please send to the above address the Moving Picture World for one year commencing with your first issue after the strike if those back numbers are available.

Allow me to congratulate you on your splendid magazine. It was always a great help to me while I was in business and when I return in the spring it will surely accompany me.

Sincerely yours,
G. A. THOMPSON.

HANDSOMEST, SAFEST AND COSIEST THEATRE IN WESTERN NEW YORK SEATING CAPACITY 1,300 POPULATION OLEAN 20,000 DRAWING POPULATION 30,000

HAVENS THEATRE
FRED C. BITNER, MANAGER
OLEAN, NEW YORK

ALSO BOOKING NEW OPERA HOUSE HANOVER PA SEATING CAPACITY 1,100 DRAWING POPULATION 25,000 BEST SHOW TOWN IN SOUTHERN PA MANAGEMENT OF NEWCOMER & BITNER

Moving Picture World
516 Fifth Ave.
New York City.

Dear Sirs;
I inclose check for $3.00 payment for years subscription. The Moving Picture World is without question the exhibitor's guide, and the writer would not be without it.

Yours very truly

Fred C. Bitner

Three of the Cinema Dramas Establishing the Name on Realart.

Left to right are: Allan Dwan's "Soldiers of Fortune"; Alice Brady in "The Fear Market"; and Mary Miles Minter in "Anne of Green Gables."

"Advertising on the Screen" Becomes Nation-wide Concern of Picture Men

THE following information is printed as it comes to the Moving Picture World from the Committee on Protection of the Screen, of the Motion Picture Theatre Owners of America, with office in the Times Building, New York. The matter is printed for the information of those most interested:

"Remarkably rapid progress is being made by the Screen Protection Committee of the Motion Picture Theatre Owners of America. The movement for the protection of the screen against improper advertising has spread from coast to coast. The slogan, 'The Screens of the Country Belong to the Exhibitors,' has found a ready echo among individual exhibitors as well as among the different organized groups of exhibitors.

Many Responses.

"In the course of the last week the responses from bona-fide exhibitors' organizations have been especially gratifying. Thus the Exhibitors Circuit of Texas, with headquarters at Dallas, has formally announced its acceptance of the activities and recommendations of the screen protection committee.

"The board of directors of the Texas Exhibitors Circuit, consisting of eight theatre owners, met at Dallas announcing their decision. This circuit also comprises a large membership of exhibitors in the states of Arkansas and Oklahoma.

Texas Showmen Join In.

"Immediately following this endorsement by the Texas Exhibitors Circuit, news was received at the headquarters of the Motion Picture Theatre Owners of America, to the effect that the Northwest Exhibitors Protective League had held a meeting on January 7 at Minneapolis. At this meeting it was announced that the remnants of the old organization in the northwestern territory had disbanded and gone over in a body to the Protective League.

"The session at Minneapolis was attended by exhibitors of Minnesota, North and South Dakota, Wisconsin, Iowa and Michigan. A resolution was passed providing for complete supervision of all screen advertising by the proper officials of the organization.

"Contracts were signed by practically the entire membership and the money derived from all screen advertising is to go in the state treasury. The meeting was presided over by the president, Charles W. Gates, of Aberdeen, S. D.

"The Screen Protective Committee received the following telegram from H. L. Mitchel, executive secretary of the Northwest Exhibitors Protective League: 'Enthusiastic meeting. Membership doubled since last meeting. Other local organization has disbanded and joined our league. Mailing you over half hundred contracts. More to follow.'

Northwestern Exhibitors Participate.

"On top of enthusiastic endorsement by the Protective League came the equally enthusiastic support of the Exhibitors Circuit of the Northwest, consisting of motion picture theatre owners of Washington, Oregon, Idaho and Montana. This organization sent several imposing envelopes to the headquarters of the screen protection committee containing the entire membership, which covers a territory of two hundred towns and cities.

"In addition to this the Screen Protection Committee is daily receiving unsolicited wires and letters of inquiry from the New England States and from New Jersey. All these wires and letters heartily commend the stand of the Screen Protection Committee and ask for an opportunity to co-operate.

"The members of the Motion Picture Exhibitors League of the State of New York were pleased to receive their first check on account of the arrangement for screen advertising. This check was in payment for the display of a short reel by the members of the organization.

"All the exhibitors who had run this short reel say that their patrons were well pleased. It gave a lot of excellent entertainment which was especially interesting to their women patrons.

"The following exhibitors have been added to the Screen Supervising Committee: Charles W. Gates, H. L. Mitchel, E. T. Peter, James Q. Clemmer, H. B. Wright, Glen Harper, H B. Varner and George W. Warner.

"Mingled frequently with inquiries and words of approval the Screen Protection Committee received many communications asking for the date of the coming national gathering. It is the intention of the Screen Protection Committee and the Motion Picture Theatre Owners of America to make a thorough canvas of the leading exhibitors in every state as to what time and place would be most suitable to them.

"It is expected that this national gathering will result in a permanent national organization. The keynote will be full recognition of the rights of each state to determine its own affairs and policies."

Triangle's "Tiger Girl" Available February 15

"TIGER GIRL," the Triangle production supervised by D. W. Griffith and adapted from "The Lily and the Rose," will be available to exhibitors on February 15 at all United exchanges.

It is the intention of United to heavily exploit this picture for the benefit of exhibitors. A strong press book has been prepared by exploitation experts and contains innumerable hints and sound advice for wise exhibitors who would make this production a profitable one to them. An attractive set of lobby displays and posters will also be furnished.

"Tiger Girl" features Lillian Gish with Roszika Dolly and Wilfred Lucas, and the combination of D. W. Griffith and Lillian Gish has advertising value which can be easily exploited by wide awake theatre managers. Both Mr. Griffith and Miss Gish have recognized box office value and by making this Triangle production available United considers that it has one of the best releases in the distributing company for February.

The story has that heart pathos which is especially noted in all Griffith productions. The tears and smiles and grandeur of this production are rare, and it promises to make money for exhibitors. It is the story of a woman who drank from the bitterest cup. It is a story of life and thrills and sorrow. It is a story which probably shows Miss Gish at her best.

"Jenny" Is Next Olive Thomas Film.

"Jenny" has been chosen as the title of the next picture on which Olive Thomas will start work as soon as she has finished "Glorious Youth," which is now being completed at the Selznick Fort Lee studios. "Jenny" was to have been put out as an earlier release, but was postponed in order to give Miss Thomas time to complete her present production, a Selznick announcement states.

The story was purchased for Selznick Pictures by Joseph L. Plunkett in England. It is by Roy Horniman, who is among the foremost British writers.

King Baggot, Serial Star, Sports Many Odd Disguises

PRODUCER Bursten has given King Baggot ample opportunity to maintain his reputation in the matter of multitudinous roles for in "The Hawk's Trail" the protean actor appears in no less than ten distinct characterizations.

As Sheldon Steele, a scientific criminologist, a man of wealth, who finds fascination in the pursuit of crooks, he is called upon to assist two daughters from whom is being withheld the fortune left them by their murdered father. Unknown to them the murderer is the man whom they suppose to be their uncle and who, as their guardian has sole control of the fortune.

Steele's efforts lead him into many different sections of the underworld, and this gives him the opportunity of assuming as disguises the many characters above mentioned. Among other characterizations given by Baggot are those of a Chinaman, a longshoreman, a miner, a waiter, an East Indian Swami, a stoker, as the head of a detective bureau, and when in the service of the sisters, an employe of this agency.

"The Marriage of William Asche," Stage Success, Bought by Metro

THE MARRIAGE OF WILLIAM ASCHE," dramatized by Margaret Mayo from the novel by Mrs. Humphry Ward, has been added to Metro's list of plays acquired as material for its "fewer and better" pictures. World rights to the novel were secured. This drama of high English social life is international in its fame.

Acquisition of the book accentuates the fact that Metro is fast garnering in many of the choicest literary bits on the market for the use of its individual stars and for all-star productions. It is the Metro policy to buy only stage plays or widely read novels. Purchase of "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez, was one of the outstanding buys of the year last past.

Previous Purchases.

"Polly with a Past," by Guy Bolton and George Middleton, for Ina Claire; "Fine Feathers," the play by Eugene Walters; "Quincy Adams Sawyer," the novel by Charles Felton Pidgin; "The Gorgeous Girl," a novel by Nalbro Bartley now running serially in the Saturday Evening Post; "Parlor, Bedroom and Bath," the comedy by Mark Swan and C. W. Bell, and "The Skylark," a novel by William Wallace Crooke, are among Metro's other recent purchases of screen material.

Metro officials boast that their roster of popular authors, including such names as Ibanez, Henry Arthur Jones, Thomas Hardy, Sir Gilbert Parker, Avery Hopwood, Eugene Walter, James A. Herne, Frank Danby (Mrs. Julia Frankau), Frederic and Fanny Hatton, Rachel Crothers, I. A. R. Wylie, Paul Armstrong, Maude Fulton, H. Austin Adams, Larry Evans and H. V. Esmond, challenges comparison.

Griffith Warns of Films Issued as Made by Him

D. W. GRIFFITH has issued a warning to all exhibitors, and through them to the general public, not to accept any motion picture production as being "A Griffith Picture" unless the initials, "D. G.," and the written word "Griffith" are stamped in the film.

Recently Mr. Griffith's attention was directed to certain pictures about to be released as "Griffith productions," one of the announcements as recent as January 12 going so far as to state, "One of the best productions made by the D. W. Griffith combination."

A few days ago Albert L. Grey, general manager for Mr. Griffith, came across an announcement reading: "A large advertising campaign will be begun to acquaint the public with this production, and exhibitors will have the same opportunity to cash in on this feature as they have on Mr. Griffith's more recent productions."

"This statement," said Mr. Grey," concerned a picture called 'Tiger Girl," which we have discovered to be an old print originally named 'The Lily and the Rose' and directed by Paul Powell. It is an injustice to Mr. Powell as well as to Mr. Griffith to advertise it as a Griffith picture, and there can be no doubt that it has been done solely for the purpose of trading on Mr. Griffith's name."

A Boost-Fest of Team-mates Was the Annual Rothacker Sales-Service Dinner at the Sherman.

Everybody came to talk "How"—to increase the value of Rothacker service. Left to right around the horseshoe are: George W. Cale, W. S. Bastar, G. J. Kilgore, Charles Biglow, E. Seifert, P. Cavagnaro, H. C. Isbell, S. J. Stoughton, Charles Geis, Oscar Ahbe, W. Klingensmith, Tiry Miller, Stanley H. Twist, C. P. Tobin, Ray Aitken, H. H. Dewey, Watterson R. Rothacker, H. J. Aldous, George S. Anderson, Edward O. Blackburn, Sumter Calvert, John G. Hahn, Douglas D. Rothacker, E. Bertram, George Gibson, Arthur P. Miller, D. B. Duff, W. H. Stafford, Al Parker and Joseph Hopp.

Louis Gasnier Returns To Direct Mae Marsh in Special Productions

LOUIS J. GASNIER, the famous French motion picture director and master mind of Robertson-Cole's big January special, "The Beloved Cheater," starring Lew Cody, has returned to Glendale, Cal., after spending ten days in conference with officials of Robertson-Cole at the New York office. Mae Marsh of "Birth of a Nation" fame, whose return to the screen found her under the Robertson-Cole banner, is now in California and preparing to start work on the scenes of her first 1920 production.

While in New York, Mr. Gasnier had several conferences with Mae Marsh and final plans were made for the carrying out of Miss Marsh's contract for Robertson-Cole's special productions. Mr. Gasnier has promised Robertson-Cole to secure a director of note for Miss Marsh, but he will personally supervise all of the Marsh features.

Now Preparing Scenario.

At the present time Mae Marsh is busy at work with scenario experts preparing for the first story. Mr. Gasnier has not as yet selected her supporting cast but he assures her she will have the best in the land.

"I am more than pleased to handle Mae Marsh productions," said Mr. Gasnier. "She is an actress of note and one of the screen's lasting favorites. She has run the gamut of her profession and I believe that in the next production, which will be written for her natural ability, she will be even a greater Mae Marsh.

"Robertson-Cole is determined to get the best productions that money and time can purchase. This is the right way to make pictures. First the star, then director, story, and cast, is the best method to pursue and success will follow. We have a free hand to make the Mae Marsh productions elaborate and all of special merit with an especial view to box-office success."

Promises Immediate Action.

"After reading more than 100 stories of merit, six have been chosen and we shall go ahead at once," said Miss Marsh. "I am pleased with every one of the plots and I do not care which is shot first. I am satisfied that the productions starring me will by far eclipse my former record."

Some time ago, Louis J. Gasnier and Sydney L. Cohan startled the motion picture world with the announcement that they had a long time contract with Mae Marsh. Soon after this announcement, Miss Marsh announced that her productions would be released by Robertson-Cole. Miss Marsh, who in private life is Mrs. Lee Arms, wife of the writer and dramatic critic, left filmdom for a short while to enjoy a rest after the birth of a baby girl.

Universal Tells Releases for Week of January 19

UNIVERSAL releases for the week of January 19 include several serials and short-reelers. "The Flaming Arrow" is the title of "The Great Radium Mystery" episode release for the week. Eileen Sedgwick, Cleo Madison and Bob Reeves are featured in these two reels. This serial is said to be booking big in all quarters.

The fourth episode of "The Lion Man," a Universal serial, featuring Kathleen O'Connor and Jack Perrin, is entitled "A Devilish Device," and is also a two-reeler. "Romeo's Dad," a Jewel production, is the eighth of the Stage Women's War Relief pictures to be released. Thomas Wise and Gail Kane are featured.

There are three news releases, International, Hearst and Universal Current Events, and also one western, the title of which has not as yet been decided on. Lyons and Moran are still unreeling comedies. This week's portion consists of "The Sweet Dry and Dry." "All for the Dough Bag," featuring Bartine Burkett, Phil Dunham and Zip Monberg, is another comedy number on the program. The "New Screen Magazine" film completes the program.

L. J. Gasnier
Head of Gasnier studios, producing ally of Robertson-Cole.

Mary Pickford's "Pollyanna" Is Ready for Release on January 18

MARY PICKFORD's first independently produced picture for United Artists Corporation, which many look forward to as the greatest picture this star has ever made for the screen, will make its appearance on January 18 in all the principal cities in the country. In all the larger cities the picture has been booked for much longer runs than have been customary in the past.

"Pollyanna" will spread a philosophy of joy and happiness. "Pollyanna" philosophy appeals to the finest sentiments, because it appeals to the heart and because it makes motion picture audiences more happy and because it makes life more wholesome. The secret of it is that it comes from the heart of a child. Her gladness works miracles and more people, otherwise doomed to live in misery and helplessness, become whole and really helpful through this gospel of "Gladness."

Real Optimism.

The "Glad Game" idea consists in always letting yourself find something in every situation to be glad about. "Pollyanna" is glad that her freckles are not warts and she consoles a grouch who has broken his leg by telling him that since he is so happy when he is miserable, he should be glad to have so many things to make him feel so uncomfortable.

Work was begun by the little star on September 15 and the production was not complete until the middle of December. In order that a real New England village might be photographed, Director Powell took the entire company 200 miles from Los Angeles to Independence, a town a mile high in the Sierra Nevada mountains and the only typical New England hamlet in the West which had never before "posed" for a camera.

When it was found impossible to locate a house that would answer for the home of Aunt Polly, Miss Pickford ordered one built. The set was completed at a cost of $10,000 and consisted of a front, side and back, with half a roof. This is said to be the largest single dwelling ever built for a motion picture.

Cut to Six Reels.

Two cameras were used during the filming of "Pollyanna" and a trifle more than 100,000 feet of film were shot, which were cut to six reels, or approximately 5,600 feet.

In the titles Frances Marion, author of the script, has done some of her cleverest work and her adaptation of the story deserves high praise. Paul Powell, who directed this film, has shown himself thoroughly familiar with construction and technique. Charles Rosher, photographer, has registered effects with his lens which rival etchings of the masters. His work adds the final touch needed to stamp "Pollyanna" as one of the screen classics.

Capitol Theatre, New York, Extending Its Usefulness

THE Capitol Theatre, New York, is making plans to enlarge the scope of its entertainment usefulness. Ned Wayburn is withdrawing as producing director because of his inability to devote enough of his time to Capitol presentations.

Two buildings on Fiftieth Street, adjoining the theatre, have been purchased by the Capitol management and will be converted into scenic studios, rehearsal rooms and a wardrobe department. Not only will the theatre continue to present films, but it will become producing center for musical shows, extravaganzas and other forms of stage entertainment.

Messmore Kendall, president of the controlling company, will continue to head the affairs of the corporation. Wayburn's withdrawal will mark the only change in theatre executives.

Goldwyn Films Shown in Twenty-six Philadelphia Theatres in One Week

WITH twenty-six theatres, including two first run houses on the Stanley circuit, playing Goldwyn pictures in Philadelphia during the week of January 5, the popularity of the lion brand productions in the City of Brotherly Love is apparent. Practically every section of the city has been covered, and exhibitors report a prosperous week.

In commenting on the increased demand for Goldwyn productions, officials of the Stanley Company of America, whose two theatres, the Arcadia and Palace, played Will Rogers in "Jubilo" and Tom Moore in "Toby's Bow" respectively, in opposition to each other, declared that the company's product has been achieving big success wherever presented and warranted this unusual booking record. Press reviews have been extremely favorable on the third year's pictures.

Credit for the banner week is due to the untiring efforts of the staff under Harry N. White, manager of the local exchange who have worked incessantly in gaining their objective. A. C. Kohtz, the city salesman, not content with merely placing the pictures with any favorable exhibitor, outlined an intensive campaign to include the principal picture houses in every section of the city. As a result, exhibitors in north, south, east and west Philadelphia presented a Goldwyn picture to their patrons.

Report Title Change of Bessie Barriscale Film

SO as to give Robertson-Cole exhibitors the full value of the original title of Kathleen Norris' magazine success, Robertson-Cole has changed the title of the latest Bessie Barriscale release from "Woman and Wife" to "The Luck of Geraldine Laird." This production, which was directed by Edward Sloman, is heralded as one of the best starring vehicles ever afforded the blonde artistic star.

A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation, in announcing the change of title issued the following statement:

"Robertson-Cole exhibitors should be given the full force of the advertising value of the original story. It is a well known fact that Kathleen Norris is one of the best writers of fiction of the day. 'The Luck of Geraldine Laird' is said to be one of her best efforts. It ran in serial form in one of the leading magazines.

"It was this reason that prompted us to change the title. We are doing everything within our power to co-operate with the exhibitor and I firmly believe that the original title will carry the picture to a more successful end than 'Woman and Wife.'

"'The Luck of Geraldine Laird' is a story dealing with too much mother-in-law."

M. E. Maxwell Becomes Special Representative

THE promotion of Melville E. Maxwell as special representative of Realart Pictures Corporation in the West is announced. Mr. Maxwell's retirement from his present post as manager at Omaha to become special representative will give Cornelius G. Kingsley, Detroit manager for Realart, a long sought opportunity to return to the West. Mr. Kingsley is expected to transfer his activities to Omaha within the next few weeks.

The vacancy at the Detroit office will be filled by Ralph Quive, Realart's veteran San Francisco manager, who has established an enviable record on the West Coast and who returns to the East after a six year's absence.

Simpson Returns to 'Frisco.

The request of Ben F. Simpson, field manager of Realart, to return to San Francisco, following the change in that territory, will bring him back to the scene of his activities prior to joining the Realart organization. At that time Mr. Simpson resigned as chairman of the San Francisco Motion Picture Board of Trade to make his present affiliations. He has as wide an acquaintance with West Coast exhibitors as any man in America. His former San Francisco connection was with Triangle, and it was his splendid personality and fine business record which endeared Mr. Simpson to a host of friends.

As field manager for Realart, Mr. Simpson shared honors with John S. Woody, now general manager. These officials toured the land, following the company's inception, and built up in a remarkably short time what has since proved to be one of the strongest sales organizations in the country.

Three Selznicks in Cutting Room.

In the cutting room at the Selznick Fort Lee studios work is said to be going forward on three productions at one time. Mr. Mansfield is cutting the Ralph Ince picture, "His Wife's Money," in which Eugene O'Brien is the star. Olive Thomas' new feature, "Footlights and Shadows," is being put into shape by Mr. McCloy, and Mr. Gardner is finishing the Elaine Hammerstein picture, "Greater Than Fame." At the Bronx studios Mr. Fitzmeyer has "Sooner or Later," Owen Moore's comedy, in the final stages of completion.

Jazz, Hula Hula—and Everything in "The Spirit of the Dance" for Pathe Weekly.

One of the dance series, created by Julian Allendorff, will be issued a week. Left is the Indian Dance of the Five Senses; above, Princess White Deer in real American "Jazz," and Grace Christie in "The Spirit of Belgium"; below, Mme. Desiree Lubovska as "Eve"; right, Princess White Deer in the Hula Hula.

Eugene O'Brien, Elaine Hammerstein and Owen Moore—Three Selznick Breadwinners.
Seen in "His Wife's Money," "The Woman Game," and "Sooner or Later," all brand new productions.

Mortimer Is Exploitation Head.

First National Exchange, Inc., at 509 Fifth avenue, New York, has established an exploitation department in order that the friendly feeling between exchange men and exhibitors may be strengthened. This new division was created this week and G. Horace Mortimer is in charge.

The idea in establishing this department is to work in sympathy with the exhibitor by filling his wants and giving aid in any way possible. First National feels certain that this office will be welcomed with open arms by the men who exhibit its pictures.

Mr. Mortimer is well known in the theatrical and newspaper fields as a publicity director and press representative.

Kansas City Playhouse Reopens Much Improved

AFTER being closed for two weeks for remodeling, the Gayoso Theatre at Twelfth street and Grand avenue, opened on January 10, which was Pershing Day in Kansas City, and played to capacity houses both afternoon and evening. The theatre was enlarged to three times its former capacity. It now has a capacity of 1,000 persons.

A gang of forty workmen, carpenters, painters and decoraters worked incessently day and night to have the theatre ready for opening the day General Pershing arrived. The enlargement now places the Gayoso in the class of large theatres in Kansas City. The comfort of its patrons was one of the ideas carried out. Felt seats were installed and other conveniences added for the benefit of the patrons. A $15,000 orchestra organ was purchased.

Twice-Weekly Changes.

The program will be changed twice weekly instead of once, it is announced by manager G. C. Christmann. A new $5,000 electric sign announces the opening program which consisted of William S. Hart, in "Staking His Life," a First National release, and a Harold Lloyd comedy.

Mr. Christmann has managed the theatre for three years. It is owned by William H. Harper, circuit clerk of Jackson County.

Arthur Kane Returns to New York After Extensive Western Tour

AFTER five weeks spent on what was to have been a three weeks' trip to the Pacific Coast, Arthur S. Kane ventured to New York January 12. He immensely enjoyed his pilgrimage.

"Abounding prosperity has overtaken business in every section which I visited," says Mr. Kane in a statement issued the day he returned. "Chicago is great, Los Angeles is outstripping the country in the boom which has struck it; San Francisco, Seattle, Portland and Spokane never were so good."

"This leads me to an observation," continues Mr. Kane, "which applies to every large city in the country. I have never yet seen a theatre too large in any of the great centers of the United States.

"To me this seems an astounding fact. However, it is matched by the assertion that there are not in any of the foremost communities of the country too many houses.

"In other words, there are not too many seats anywhere. Of course, I refer to downtown conditions.

Public Keeps Ahead of Showmen.

"In the case of downtown in the large cities it is practically impossible for any man to say that there are enough theatres. The plain fact is that we, in this business, have never yet caught up to the public.

"There has not been an important and worthy development in all the history of the industry when the public was not found waiting there ahead of time. It is, rather, for exhibitors and producers to try to keep abreast of the demands of the amusement going public.

"Now that the theatre of 5,000 seats in New York is a reality and playing to business, the old cry of 'Make it small and hold 'em out' must be stilled. They seem never to get too big to 'hold 'em out.'

"Why, in the first picture show opened in New York City they put in extra large chairs and left lots of space between them so as not to have too many seats! It was only a few weeks till they yanked those seats out, put in smaller ones and added many rows. The public was there ahead of them."

Kane Was Royally Welcomed.

Stories which have been coming from the West Coast indicate that cordial receptions were given to Mr. Kane along his route. Dinners, luncheons, private picture viewings and studio receptions were the order of the day in Los Angeles, so much so that instead of the six days which he had gone there to spend, he remained fourteen.

Sid Grauman, T. L. Tally, W. H. Clune, Fred Miller, Harry Leonhardt and Roy Miller were some of the exhibitors with whom he conferred in Los Angeles; while in San Francisco, Louis Greenfield, Eugene Roth, Ralph Ruffner, Fred Dahnken, George Mann, Bruce Johnson, J. A. Partington, Harry David, G. W. Midgeley and other theatre men extended welcome.

In Santan Barbara, Mr. Kane looked over the theatres under the guidance of Johnson & Wellman. In Portland, Claude S. Jensen, William Parker, H. C. Stevens, G. A. Metzger, Sol Baum and others were seen; while in Seattle, J. von Herberg, James Q. Clemmer, Jake Gottstein, John Hamrick, Fred. Fisher, George Bellman and Frank Steffy were among those visited.

In Spokane and Butte, Mr. Kane made short stops to call upon Rav Grombacher, Dr. Howard S. Chemmer, W. L. Fenney and Frank T. Bailey. Butte was the only city encountered which did not seem to be at top form, but steps are being taken to straighten out the labor difficulties which have slowed up business.

Will Soon Announce Plans.

"Now that I am back, I shall, of course, have to get busy and line up things," says Mr. Kane. "Several matters are pending and I shall close one of them in time to make early announcement. What concerns me most now is not the magnitude of anything which may be undertaken, but the quality of it.

"Whatever it is, you can be assured it will be an endeavor to continue to present something worthy for the attention of exhibitors, who have been such staunch friends to me."

Harold Lloyd Make New Fun Record In His Two Reel "From Hand to Mouth"

By Edward Weitzel

ONCE upon a time a short movie comedy meant one long string of rough house pranks thrown together without skill or scheme, in which the slapstick, the constantly employed "well-planted kick" and the mellow and oozy custard pie often overshadowed the hard-working and hopeful comic star. Not that these first aids to a weak and overworked plot are now without honor in the land of movie make-believe. Employed with discretion and supported by the able efforts of a clever comedian and by laughable situations aplenty, there is still power in all three of these ancient and honorable funmakers to move us to hearty mirth.

Especially the kick!

The firm contact of a humorously inclined boot against the person whose unguarded rear invites a jovous attack never fails to jar every onlooker into laughter, however painful the operation to the party that is in receipt of the kick.

We all began our education in this way of being amused by watching the comic knock-downs and funny falls of our dearly beloved friend, the clown in the circus; and those of us who have not lost our taste for the healthful relaxation of such honest fun are fortunate and highly favored mortals and greatly to be envied.

Clean Fun Cleverly Contrived.

Having paid proper and heartfelt respects to these worthy adjuncts of the mimic art whose misfortune it has been that unworthy comedians have employed them in unfunny farces, let us pause long enough to pay a like tribute to the long list of always reliable comedy situations and bits of comic business that are the edged tools of the master mummer and with which he fashions the merry little pictures that furnish from fifteen to thirty minutes of unrestrained and health-giving laughter.

The improvement in this line of program material during the past year has been a source of much satisfaction to the men that run the theatres and to their patrons in front of the screen.

And no comedy star has contributed more to this improvement than has Harold Lloyd. The steady increase in merit of his two-reel comedies has brought him into the front rank of screen entertainers. Clean fun cleverly contrived, may truthfully be used as the slogan of his pictures. "From Hand to Mouth," which was seen at the Strand Theatre on Broadway last week, is a fine example of the new quick-moving farce of deft situation and touch-and-go comic incident.

Fine Example of the "Know How."

Opening with a touch of pathos which wins immediate liking for the penniless hero played by Harold Lloyd, his efforts to obtain a meal for himself and for a cherub-faced little girl and the lame dog that is her companion develop a series of comic mishaps in which every tried and true trick of the farce expert is given so skillful a twist that it puts on the appearance of a newly invented piece of business. The laughter starts at once and is kept up by the swift movement of the action, which links each mirth-provoking incident to the next without a break in the comic suspense.

There are scenes where the mild-mannered, round-eyed hero is forced to help rob a house in which dwells the bewitching and pajama clad heroine. Here again the "know how" of the chief actor and his director puts a fresh face on a familiar expedient, and we watch the goings-on as eagerly and with as constant an accompaniment of grins and chuckles as if we were looking at the whole thing for the first time.

The Round-Up of Cops.

Then there is an abduction scene, and the beautiful heroine and her cross-saddle "nighties" are bundled into an auto by a gang of crooks and rushed to their den. Now follows another of those celebrated red-hot pursuits. Also the most amazing and ludicrous case of get-a-policeman-quick on record!

Not satisfied with one bluecoat, the horn-eyed hero collects enough club swingers to police a fair-sized city; and his method of accomplishing the round-up is an ever-increasing comic delight that rolls up laugh after laugh. It is constructive ability of the superior sort, and its application to a two-reel farce that makes "From Hand to Mouth" all that is claimed for it by its producers.

A Beggarly Trio and a Near "Shot"
Taken from Harold Lloyd's latest Pathe comedy, "From Hand to Mouth."

Mix Performs Hazardous Feat in "The Cyclone"

TOM MIX, the "whirlwind of the screen," is at his topnotch in "The Cyclone," a picture that is running over with thrills. The story is dedicated to the Northwest Mounted Police, "the riders of the plain" about whom a rich legendry has grown up. That gallant constabulary unit, which is compared with the Texas Rangers of the South, has a history that is filled with deeds of real heroism.

Two pictures which have been produced in the last couple of months at the West Coast studios of Fox Film Corporation, "The Speed Maniac" and "The Feud," have set records for hair-raising stunts. Now comes a production with a stunt climax that is said to surpass all of Mix's former achievements. "The Cyclone" is brimful of impressive situations that give the cowpuncher star ample opportunity to shine. Mix plays the part of a sergeant in the Canadian Northwest Mounted Police.

The recklessness of Tom Mix reaches its height when, after a series of exhausting experiences in the fulfilment of duty and in defense of love, he gallops up three flights of stairs mounted on his favorite horse "Tony" and reaches the roof of the specially constructed house. The roof gives way under the combined weight and horse and rider plunge through successive floors into the basement, where a terrific fight takes place.

Coleen Moore plays opposite the cowboy star. The supporting cast includes Henry Hebert and William Ellingford Cliff Smith is the director.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Autographed Films in Social Service Field

AUTOGRAPHED Films, of which Carlyle Ellis is president, is devoting itself exclusively to the production and distribution of informative films in the social service field. These films are of both recognized types, fictional and dramatic, involving the statement of a constructive idea in plat and development—the film equivalent of the written short story, and the special article type, which is a pictorial statement of facts developed in progression and with authentic human elements.

The following productions are completed or nearing completion: "Our Children" a two-reel picture made for the Children's Bureau of the U. S. Department of Labor; "In Middies and Bloomers" a one-reel film made for the National Board of the Y. W. C. A., exercising the value of camp life in the experience and bodily development of girls; "Getting Together," a one-reel picture of the First National Conference of Working Girls, sponsored by the Y. W. C. A. and the First National Congress of Working Women; "We're Wrong About Shoes," a three-reel film made for the Y. W. C. A. to educate women to the proper care of the feet through wearing foot-shaped shoes; "Home at the End," a one-reel picture made for the Baptist Home for the Aged of New York City, to raise funds.

It shows the activities of the Home, and is of general interest because it appeals sympathetically to the sense of obligation toward the dependent aged. "An Equal Chance" is a two-reel film to be completed by Feb. 15, 1920. It was made for the National Organization for Public Health Nursing Association. It is a narrative of the fight with the influenza epidemic in one rural community, emphasizing the value of the public health nurse as helper and educator, and leads into demonstration of nursing activities among the Indians and negroes. "The Woman Who Works" is a three-reel film to be completed by April, 1920. It was made for the Y. W. C. A. and is a review of the progress made in the betterment of conditions for women in industry and of the things still due them. Woman as a vital factor in industry—its reaction on her—and the working woman's effect on industry and the community.

Christie Pictures Boost Motion Picture Church

FIRST in the procession of motion picture producers who are falling in line to boost a project for a Motion Picture Church in Los Angeles, is Al Christie, who has taken pictures of Dr. Dood and an entire studio organization, which will be shown in a current news reel in a campaign to raise funds to put over the undertaking.

The project is sponsored by leading people in all branches of the film industry, and plans are being drawn for a church which will include not only an auditorium for Sunday services, but also a community center, in which will be found a gymnasium, rest room, card and billiard rooms, motion picture projection room and library.

Leaders in the film studios in Hollywood and Los Angeles have readily fallen in with the idea of establishing a church home which will be primarily for people of the profession. Father Dodd, who is undertaking the project, is rector of the Church of Saint Mary of the Angels of East Hollywood, near the center of motion picture production.

Goldwyn Has River Scenic.

For the next Ford Educational Weekly subject, No. 186, released by Goldwyn Distributing Corporation, "The Flowing Road" has been selected. As the title indicates, it is a river scenic. The opportunities for beautiful shots along the banks of one of the most picturesque rivers in the world were realized to the full in a film that is finely toned and tinted to bring out the atmospheric quality of the scenes.

The journey up the river is made in a leisurely fashion, with plenty of time allowed for stops along the way and glimpses of attractive coves and inlets. Light and cloud effects are brought to the screen through the best sort of photography, and the poetic quality of the picture is enhanced by appropriate sub-titles, "The Flowing Road" is a superior scenic that deserves a special orchestral accompaniment.

Chester Cameraman Gets Rare Shots of Shantung

CHARLES HUGO, one of the C. L. Chester cameramen, has cabled from Shanghai that he has completed a successful tour through this famous Chinese province which has been much in the public eye since peace treaties began to occupy the attention of the world's diplomats.

The province is one of the most densely populated in all China, sustaining nearly 40,000,000 persons. It consequently affords opportunity for striking pictures of oriental life. The atmosphere is replete with ancient Chinese tradition, for here Confucius was born. Shrines and temples by the thousand bear testimony to his influence. T'ai-Shan, a mountain famous in history for more than 4,000 years, is the annual resort of hundreds of pilgrims.

While the chief wealth of Shantung centers in its coal fields in the valley of Lao-fu, the district which was the principal object of Germany's envy when the port of Kiao-chow was taken over, other resources are also found. Among them the culture of the silk worm, which in eastern sections is fed on the dwarf oak. The product resulting from the culture of the silk worm is known as pongee or Chifu silk. A bi-product of the silk industry is the cocoon, which is considered a rare morsel of food by the natives.

It was in the Shantung province that the Boxer movement against foreigners started in the early part of the century. The present agitation over Japanese domination and the rebellion of the in-

"Where the Paper Lanterns Glow"

Two typical Chinese views from Shangtung, to be seen in a coming C. L. Chester release.

habitants as expressed in boycott of imported goods indicates that the national spirit is far from dead and foreshadows a storm center of the world for many years to come.

Pioneer Will Deal with Non-Theatrical Field

DURING the last month the Pioneer System of Co-operative Exchanges have been trying out several experiments under the direction of the home office. One dealt with the possibilities lying in the non-theatrical field. A careful study of the market for Pioneer attractions in churches, schools and social work centres has convinced the Pioneer General Staff that the time is ripe for the establishment of a non-theatrical department to serve this important field.

"The Boomerang," with Walthall, was the first Pioneer production to be shown outside of a theatre. This picture was shown to a large congregation at the Memorial Unitarian Church in Syracuse, N. Y. Several Methodist Churches as well as Reformed Synogogues are on the list for early bookings of others of the Pioneer pictures.

Several pictures now being handled by the Pioneer will be revised and re-edited, and as soon as new prints are delivered the work will be taken up in earnest.

New York Children See Safety First Pictures

THE Capitol Theatre, New York City, was the scene on Saturday morning, Jan. 10 of a "safety first" demonstration before a remarkably large audience of school children. More than five thousand of the public school children of the city gathered in the theatre, under the chaperonage of their teachers to view the most thrilling and effective "safety first" picture that has been made.

The picture, "Careless America," was made by the Universal Film Manufacturing Company, under the supervision of Harry Levey, head of the Industrial and Educational Department, and teaches the necessity for being careful in crossing city streets, driving automobiles on slippery pavements, getting off street cars, etc. One of the lessons of the picture drawn especially for children points to the dangers of bob-sledding on hills which cross busy streets. Realistically staged accidents serve well by way of illustration; and in some instances the accidents are actual happenings.

The exhibition was given under the auspices of Secretary of State Francis M. Hugo, a special committee of one hundred, and a school committee of principals and district superintendents of schools. The program, which included music by the Police Band, was much enjoyed by the children. Julia Arthur recited "The Battle Hymn of the Republic"; Catherine Conway, of the Morris High School, sang "America the Beautiful"; Dr. William L. Ettinger, City Superintendent, and Secretary of State Francis M. Hugo delivered effective addresses, all of which was preceded by the singing of "The Star Spangled Banner" by public school pupils. Commissioner of Police Richard E. Enright presided.

Frozen Air for Precious Stones.

The recent report from Amsterdam that the artificial making of diamonds can be aided by the use of liquid air low temperature, should stimulate interest in "Frozen Air," presented in Pathe Review No. 35, to be released January 25th. The picture shows the many strange uses of "liquid air" as applied in the Bureau of Standards, Washington, D. C. It registers 310 degrees below zero and amazing transformations occur to anything dipped into it. For instance, a fragrant rose is immersed and, after it is removed, it splinters like fine glass, when struck by any solid object. The rare coloring of the rose, when thus frozen and broken, makes the chipped bits look like precious stones. Many other interesting experiments are shown.

Prizma Illustrates Orange Industry.

The latest Prizma release, "The Orange," shows the cultivation of this popular fruit and the different steps in the creation of a bearing orchard, proceeding from the seed to the budding, transplanting and irrigation. Some beautiful panoramic landscapes, with wonderful stereoscopic effects, add much to make this a picture of great interest and charm in a land of golden fruit and snow-capped mountains. Think how pleasant it would be to spend a winter in a country where oranges were growing and fur coats and furnaces could be forgotten.

Some Things Worth Knowing

THAT at a meeting of motion picture men at the Waldorf Sunday afternoon, Jan. 11, a suggestion of Secretary of the Interior Lane's regarding the organization of the industry to combat social unrest, was adopted. This suggestion proposed that such a campaign begin on Feb. 12, with a country-wide exhibition of the story of America as exemplified in the life of Abraham Lincoln. The motion picture representatives then went into session to arrange the campaign, which originally suggested in Washington by a joint committee of the Senate and House.

* * *

That a projection machine for the Irving Park High School, St. Paul, Minn., is under contemplation. Albert Wunderlich, commissioner of the Board of Education, 80 Court House, St. Paul, has the matter in hand.

* * *

That Edward Bowes, director of the Capitol Theatre, entertained a party of convalescent soldiers from the Polyclinic Hospital at a matinee at his theatre on Tuesday, Jan. 13.

* * *

That during December more than five hundred new accounts were added to the "Topics of the Day" subscribers, which the Pathe Exchange, Inc., de-

Sessue Hayakawa Comes Forward with Another Strong Production in "The Beggar Prince."
A "balancing act" illustrated, upper right; and some picturesque shots from this Robertson-Cole Superior picture.

scribes as the most universally popular short subject it has ever handled.

* * *

That the National Board of Review's search for Americanization subjects has been a bit disappointing. With the exception of a few remarkable exceptions, such as "Witchcraft," "Evangeline," "The Man Without a Country," "Davey Crockett" and "The Conqueror," there is almost nothing which can be used for a series of pictures on America's development, with corect historical setting, according to their finding.

It might not be a bad idea for some one in the industry to get busy on a series of pictures which would reincarnate the story of our country's birth and development.

* * *

That there are at the present time about eight hundred leading theatres in the country using Prizma natural colors pictures as an important part of their program, following the sales contest conducted by the Republic Distributing Corporation and the Prizma Company.

* * *

That Kinograms for Jan. 12 includes in its feature news winter sports at Toronto, Canada, in addition to news events, such as the football contest between Harvard and Oregon, and the Rose Tournament at Pasadena, Cal., Admiral Jellicoe at Washington, and the departure of the Atlantic fleet from New York, Boston and Hampton Roads for manoeuvers.

* * *

That the Goldwyn picture "Jubilo" with Will Rogers, and "Pinto" with Mabel Normand has been used effectively at Parkview Hospital, Hoboken, Pa., in entertaining soldiers convalescing from mental ailments contracted in the war.

* * *

That the Trinity Community Congregation, Grand Rapids, Mich., will include an auditorium with a seating capacity of eight hundred, which will be used as a moving picture theatre, lecture room and concert hall, in the $250,000 church which they are about to erect.

* * *

That the Sunshine Film, Inc., intends to make a series of Kiddie Comedies during 1920, with Emil Harder, Sr., as director, and the Harder kiddies as the leading players. Mr. Harder and the Harder kiddies have just completed a series of twelve comedies for the Perfection Slide and Picture Corporation.

* * *

That Boston regulates its film exhibitions in the following manner, according to John M. Casey, chief of the Mayor's Bureau of Licenses, whose address at a recent conference of city officials held in New York City, has been pamphleted by the National Board of Review. Accompanying the receipt of the weekly bulletin, containing the list of films in which eliminations are desired, is a letter, with the cuts ordered attached, sent to the manager of each agency handling these films, from which the following is quoted: "You will please see personally that these cuts are made on all prints of these subjects that are released in the City of Boston and forward the parts cut out to me at this office." Signed, John M. Casey. Agents are also notified that until these cuts are made any film for which such eliminations are ordered can not be shown in any place of amusement in Boston.

Looks as though Boston is on the right track.

Republic Distributes for Community Bureau

ANOTHER step forward in the progressive march of the Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, is the announcement by Briton N. Busch, president, that Republic has entered the non-theatrical motion picture field by making an agreement with the Community Motion Picture Bureau, whereby Republic will do the mechanical distribution for Community.

According to the arrangement, Community is to have a sales representative in each city where Republic has an office and all non-theatrical business now handled by Republic is to be turned over to Community. This will give Republic entry into the educational and industrial field as well as army posts, Y. M. C. A.'s, camps, etc.

The Community Motion Picture Bureau has been handicapped through lack of facilities to secure an adequate supply of the right type of pictures and a proper and efficient system of distribution. At the present time it is impossible for Republic to supply community with all of its pictures, and it is the plan of the organization, beside acting as a distributing agent, to help secure Republic an adequate supply from other producers, it being understood that they will produce pictures through the affiliated Selznick Enterprises whenever it is possible.

Pictograph Dabbles in Science.

Exceptional material and variety of interest will be found in the Goldwyn-Bray Pictograph to be released the week of February 8th. It opens with a scientific subject. "Hello Mars," made by means of Bray's remarkable animated drawing process, followed by a study of animal life under the title of "Strange Appetites." It concludes with one of the Bray-International cartoons, "Jerry on the Job" in "Where Has My Little Coal Bin?"

"Hello Mars" is a valuable contribution to the investigations of scientists who for generations have been studying the possibilities of life on Mars and the chances for communication with the earth. With much detail, and in a way that makes the subject clear even to those without knowledge of scientific matters, the animated drawings show the different expected means of sending a message to the planet.

"Strange Appetites" is an out-of-the-ordinary presentation of animal life which the Bray cameraman reveals the preferences of a number of wild animals when it comes to selecting their daily meals.

Fox Pictures for Men of the Atlantic Fleet

WHEN the Atlantic fleet of the United States Navy reaches its winter rendezvous at Guantanamo, Cuba, it will have in its possession an entirely new equipment for the handling of motion pictures. The Columbia, which for months, was anchored in the North River off Ninety-Sixth street, New York, has been fitted up and stocked as a floating film exchange. This has been done by the Navy Motion Picture Exchange, in charge of Lieutenant Joseph O'Reilly, and is an altogether new departure for the service.

The Columbia, Capt. W. B. Wells, U. S. N., commanding, was loaded with her film stock before sailing for Norfolk, whence after taking on supplies, she is to proceed at the head of the fleet, commanded by Rear Admiral Edward Simpson U. S. N., to Cuban waters. The ship exchange is prepared to supply all of the ships with features or complete programs at the shortest notice.

As soon as the warships are at anchor and the flagship, the Pennsylvania, arrives with the commanding officer of the fleet, Admiral H. B. Wilson, the Columbia will be ready for business. Signals will be taken by the Columbia for new films, and deliveries will be made by that ship's supply boat.

Fox Film Corporation, which has placed a large and varied assortment of features aboard the Columbia, also has supplied all of the ship's papers with plenty of press matter, for the publications issued on board carry regular departments for motion picture news.

The Man of America

Ralph Ince as Abraham Lincoln in Selznick's "The Land of Opportunity."

Edouarde Compliments Pesce.

At the invitation of Carl Edouarde, orchestra conductor at the Mark Strand Theatre, New York, Albert Pesce, general musical director for D. W. Griffith, directed the orchestra at the Strand during all showings of Mr. Griffith's "The Greatest Question."

At the close of the engagement Mr. Pesce received a letter of congratulation signed by the full membership of the Mark Strand orchestra.

Henry Gifford Till Takes Bride.

Invitations were sent out from New Orleans for the wedding of Mariam Martinez to Henry Gifford Till, on January 5, 1920.

Mr. Till is manager of the branch office of Select Pictures at New Orleans. Miss Martinez is the daughter of Mr. and Mrs. Andrew Martinez, 2017 Carrollton avenue, New Orleans.

Equity's "Eyes of Youth" Continues to Make New Records Wherever Shown

"EYES OF YOUTH," the first release of the Equity Pictures Corporation, continues to create new records in almost every town in the country in which it is being shown.

At Albany, N. Y., it played to 60 per cent. more business than any previous picture, and was brought back last week for a repeat and again attracted more than the usual amount of patronage.

At the Criterion Theatre, Atlanta, Ga., in the face of three of the coldest days the city has ever known, the house record was broken and it is to be brought back for a repeat.

At the Ohio Theatre, Indianapolis, "Eyes of Youth" opened to $2,000 on New Year's Day, and, contrary to expectations, played to within $40 on Friday of its holiday total. In spite of the usual reaction after New Year's, or any important holiday, the Equity picture maintained its ratio throughout the first five days of the engagement, which is as late as the local office has any reports on.

In Two Houses at Same Time.

At Pittsburg it played two houses simultaneously, and in spite of zero weather—an unusual condition in Pittsburg—the record of the Grand Theatre was broken, as was that of Clark & Rowland's Liberty Theatre.

Lynn, Mass., shattered all previous receipts with "Eyes of Youth," while Denver, Col., is booked for a repeat after playing to the greatest number of people and the greatest receipts in the history of the American Theatre in that city.

One of the most remarkable booking achievements in the history of local exchanges is reported by Sam Zierler, president of the Commonwealth Film Corporation, which handles the Equity productions in New York. He reports that thirty-three theatres on Broadway, from Loew's Greeley Square to the Majestic on 181st street and Broadway, have either played the picture or are playing it; this includes some instances in which "Eyes of Youth" has played in theatres only one block apart, and which takes in important houses, such as the Standard, Schuyler, Adelphi, Keystone, Bunny, Washington, Audubon, Dyckman, and Empire theatres, in addition to which all of the Loew houses and Fox theatres have already played the picture, while in Brooklyn scarcely a theatre is without its dates on the Clara Kimball Young production.

Bookings Heavy on Second Picture.

So remarkable has been the business accruing to the exhibitor on "Eyes of Youth" that the bookings on the second Young picture, which the Equity will release early in February, already exceeds in volume in many instances the gross bookings on previous Young films at the end of their first year.

"The Forbidden Woman," which will be Equity's most important February release, has been made on the same scale of prodigiousness as "Eves of Youth" and boasts a cast equally important.

The third young release will not occur until the middle of May, and will be Marah Ellis Ryan's noted work, "The Soul of Rafael."

Great Copenhagen House Has American Projectors

MOVING PICTURE WORLD published an exclusive story in its issue of January 1 on the beautiful Palads-Theatre in Copenhagen. This story, material for which was supplied by David P. Howells, has already aroused a large amount of interest.

Although the story did not state the fact, the projection equipment of the Palads-Theatre was supplied by the Nicholas Power Company, known as the pioneers of the European market.

It is a condition gratifying to the manufacturers of American projectors that this magnificent theatre, representing the best in continental houses, should be equipped with machines coming from an American organization. This unquestionably demonstrates that American projectors are "first."

"Tree of Knowledge" Is Warwick's Next Release

THOUGH Robert Warwick is the star of the Paramount Artcraft picture, "The Tree of Knowledge," which is released on January 18, the predominating note is the "eternal feminine." The story harks back to the Garden of Eden for its motif. However, the play is thoroughly modern, the connection with Eve and the original sin being established by a beautiful prologue. In this, Theodore Kosloff, the Russian interpretative dancer, and Yvonne Gardelle are partners in a fine bit of pantomime, portraying the ancient legend of Adam and his demon-wife, Lillith, who is supposed mythically to have been Eve's predecessor.

The main action concerns one Nigel Stanyon, a youth "intended" for the church, who, while travelling on the continent, is lured by an adventuress named Belle. She casts him aside and Nigel finally is installed in England as overseer on the estate of an old friend. He comes to love an innocent girl, but fears to tell her because of his past. His position becomes doubly difficult when his friend returns with the brazen Belle as his wife. What follows is full of dramatic action.

Mr. Warwick has a romantic role of the type in which he has made his greatest success both on the screen and on the stage. Kathlyn Williams, in the ultra-vampirish role of Belle, contributes a meritorious performance, as also do Wanda Hawley, Tom Forman and Irving Cummings.

William DeMille was the director of "The Tree of Knowledge" and Margaret Turnbull was the adaptor of the story which originally was a play by R. C. Carton. Singularly enough, one of Miss Turnbull's earliest dramatic works was the co-authorship of "Classmates" with Mr. DeMille.

Tower's Claim for "The Superman."

Reports received by Tower Film Corporation from exhibitors who are running the five reel production, "The Superman," now being released on the state right market, show successful results.

Says an official of the Tower Film Corporation: "'The Superman' is unique, interesting and thrilling as a production. It is filled with suspense, escapes, rescues and adventure. It is a melodrama that will appeal not alone for its sensationalism, but because it is something 'different' in pictures."

Fox Film Jury Praises Clemenceau's "Strongest"

FIVE versions of "The Strongest," by Premier Clemenceau of France, have been viewed by a jury at the projection rooms of Fox Film Corporation, which means that practically all the scenes in the production were taken five times. The jury decided which of the five, in their expert judgment, conveyed most perfectly the great thoughts of the mighty Clemenceau in his telling of what they regard as the most powerful modern love story in the world; and these scenes, titled, will be the version of the only photodrama from the pen of the "Tiger of France," that will be shown to the public.

"The Strongest" is declared to be the greatest work of R. A. Walsh. Its director, Mr. Walsh, was given everything with which to make a picture—mighty story, mighty cast, mighty sets, and unlimited capital, and throwing into it all of his directorial genius, he has produced for Fox Film Corporation the crowning effort of his career, it is announced.

To interpret the characters of the story, an international cast was secured including Carlo Liten, the noted Belgian actor. Harrison Hunter, a leading man; Florence Malone, noted for her work in Oliver Morosco's stage successes; Renee Adoree, known as "Renee the Adored" in Paris; Belgium's famous screen star, Georgette Gauthier de Trigny; Jean Gauthier de Trigny, the French actor; James Marcus, Hal Horne, C. A. de Lima and Teddy Piper. Ben Bail handled the camera.

"A Gamble in Souls" to Be Released January 25

IN releasing on January 25 "A Gamble in Souls," the Thomas H. Ince production produced by Triangle and featuring Dorothy Dalton, United considers it has acquired a feature starring one of the most popular actresses in the film industry.

"A Gamble In Souls" is a vivid story of life. Its theme has for its basis the battle of good and evil. It is the story of a woman of the Frisco cabarets and a preacher of the Gospel, one scoffing at the code of morals adopted by the preacher and the man seeing only evil in the woman. These two removed from man-made surroundings and cast away on a deserted island learn gradually the true meaning of life, is grandly told in this production.

Yes, His Face Is Clean Now
This is Don Marion, who has given you many a laugh in Mack Sennett comedies.

"The Copperhead" Given Full Page Advertisements in Thirty-one Papers

BY far one of the biggest campaigns of national advertising launched in behalf of a single picture is that which is about to be started by the Famous Players-Lasky Company for "The Copperhead," the Paramount-Artcraft super special featuring Lionel Barrymore, which is to be released January 25.

No less than thirty-one publications, circulating to a country-wide clientele within the next four weeks, will carry full-page advertisements of "The Copperhead," the total circulation gained being approximately 10,000,000. The list has been carefully selected with a view to reaching the most cultured and substantial people of the country, people who will be attracted by "The Copperhead's" historical and patriotic appeal.

To Reach Ex-Soldiers.

Thirteen different educational magazines are included, as is the American Legion Magazine, which reaches a large percentage of the men who served under the Stars and Stripes in the recent war.

It was in September last that the Famous Players-Lasky Corporation embarked on its policy of nationally advertising its individual productions, George Loane Tucker's "The Miracle Man" being the first picture so exploited.

Previous to that the firm's advertising in publications of national circulation was largely confined to the institutional type. Through more than five years, the company consecrated its national advertising effort, and the money which went into it to selling the motion picture to the people of the country and popularizing the Paramount trademark in order to increase the patronage of the theatres showing those pictures.

The success of this policy, Famous Players-Lasky feels, is self-evident. With American exhibitors now taking in an annual gross revenue of approximately three-quarters of a billion dollars, according to Government statistics, and with something like 11,000 theatres numbered among Famous Players-Lasky customers, the executives of the company feel that the policy has been vindicated.

Other Pictures to Be Advertised.

With the market thus established, the advent of the superpicture, marked by the release of "The Miracle Man," "Male and Female," "Everywoman," "The Copperhead," etc., emphasizes the desirability and the wisdom of a policy by which the merits of each individual production shall be made known to the general public though the avenue of widespread and judicious advertising. "Everywoman," for instance, a picture appealing particularly to women, was advertised in Pictorial Review and Delineator in adition to the Saturday Evening Post and Cosmopolitan. The Country Gentleman will also carry a page in February.

George Fitzmaurice's production, "On With the Dance," will be advertised in the February 21 issue of the Saturday Evening Post and in Country Gentleman. Cecil B. DeMille's "Why Change Your Wife?" will be spread before the readers of the Saturday Evening Post and Collier's of March 20 and Ladies' Home Journal of March. A full page on "Huckleberry Finn" will be run in Christian Herald for February and in Lone Scout, St. Nicholas, Boys' Life, American Boy and Boys' Magazine.

A page on "Behind the Door" runs in February McClure's, in which publication the story first appeared. Similarly, Metropolitan, which carried the story of "A Girl Named Mary," carries a page on the picture, and "The Six Best Cellars" will be advertised in McClure's, which ran the story last July.

Famous Players' Employes Convene In Chicago To Discuss Efficiency

FOR the purpose of discussing the general affairs of the corporation and to devise ways and means of providing more efficient service to the exhibitors of Paramount Artcraft pictures, all the district managers, branch managers, special representatives and exploitation representatives of the Famous Players-Lasky Corporation were summoned to a convention held from January 19 to 23 at the La Salle Hotel, Chicago, to meet Adolph Zukor and other officials and members of the corporation's home office staff.

The purposes of the convention were to discuss in a general way the business affairs of the corporation, to devise ways and means of providing more efficient service to the exhibitors of Paramount-Artcraft pictures and to improve exploitation methods and to promote the welfare of all employes.

First Chance for All to Meet.

The convention will afford the first opportunity since the organization of the corporation for all Famous Players-Lasky branch managers, district managers, special representatives and exploitation representatives to assemble in convention. General meetings, in the past, have been held only for the benefit of district managers and special representatives.

Those who will attend the convention from the home office of Famous Players-Lasky are President Zukor, Jesse L. Lasky, vice president in charge of production; Eugene Zukor, assistant to the president; Arthur S. Friend, treasurer; H. D. H. Connick, chairman of the finance committee; Al Lichtman, general manager, department of distribution; S. R. Kent, general sales manager; F. V. Chamberlin, assistant general manager; John C. Flinn, director of publicity and advertising; Jerome Beatty, advertising manager; J. W. Toone, auditor of exchanges; Claude Saunders, exploitation manager; A. S. Glenn, accessory sales manager; Gordon H. Place, editor of Progress-Advance, and A. O. Dillenbeck, representing Hanff-Metzger, Inc.

Those to Attend.

District managers who will attend are Harry Asher, Boston; W. E. Smith, Philadelphia; C. E. Holcomb, Atlanta; Louis Marcus, Salt Lake City; Herman Wobber, San Francisco.

These special representatives will be at the convention: J. W. Allen, Chicago; M. H. Lewis, Kansas City; W. J. Pratt, Atlanta, New Orleans and Charlotte, N. C.; L. L. Dent, Dallas.

The following branch managers will attend; J. A. McConville, Boston; William O'Brien, Portland, Me.; Henry T. Scully, New Haven; H. H. Buxbaum, New York; Richard C. Fox, Buffalo; J. D. Clark, Philadelphia; Paul J Swift, Washington; Herbert E. Elder, Pittsburgh; H. P. Wolfberg, Cincinnati; G. W. Erdman, Cleveland; Fred Creswell, Chicago; J. W. Hicks, Jr., Minneapolis; H. A. Ross, Detroit; C. L. McVey, Kansas City; R. C. LiBeau, Des Moines; C. L. Peavy, Omaha; R. E. Bradford, Atlanta; H. F. Wilkes, New Orleans; G. E. Akers, St. Louis; T. D. Tuttle, Dallas; Joseph H. Gilday, Oklohoma City; David Prince, Charlotte; F. B McCracken, Salt Lake City; Milton H. Cohn, Denver; H. G. Rosebaum, San Francisco; H. G. Ballance, Los Angeles; G. W. Endert, Seattle; C. M. Hill, Portland, Oregon.

These exploitation representatives will attend: Oscar A. Doob, Cincinnati; John P. Goring, Kansas City; John D. Howard, Seattle; Fred W. McClellan, Philadelphia; Paul L. Morgan, New Haven; Herman Phillips, Cleveland; H. Wayne Pierson, Atlanta; T. J. Planck, Detroit; Al Price, Los Angeles; Daniel Roche, Chicago; Wayland H. Taylor, New York; Lester Thompson, Boston; Leslie F. Whalen, Dallas, and Charles L. Winston, Denver.

Theatre Employes Get Bonus.

Christmas gifts in the form of bonus checks aggregating 5 per cent. of their yearly salary were distributed on Christmas Day to all employes of the Majestic, Regent and Orpheum theatres, Detroit, Mich, and the Miles and Grand theatres, Cleveland, Ohio, by Charles H. Miles, who controls all five houses.

Norma Talmadge Visits Cuba.

Norma Talmadge left for Havana on January 17 to spend a two weeks' vacation there. She will then go to Palm Beach for the month of February, where her mother, Natalie and Constance Talmadge will join her. They will not return to New York until March 1.

While in Palm Beach, Constance Talmadge will take the exterior scenes of her next picture, an Emerson-Loos original story. Norma, having already completed the two First National's, "A Daughter of Two Worlds" and "The Woman Gives," which is now being cut and titled by Director Roy Neil, will not make any pictures while in Cuba and Palm Beach, but enjoy a thorough rest.

Big "U" Gets Word from its Serial Company in China

MANY interesting bits of news are sent in by the Universal expeditions now combing the world for material to make absorbing and realistic serial pictures. A letter received at the Universal offices from its representative in Shanghai, China, regarding the Marie Walcamp party now filming a serial in the Orient, places quite a little emphasis on the bearing the prevailing monetary exchange has on the cost of picture production.

"We haven't any definite idea as to how long we will remain in Shanghai," says the correspondent, "but from present indications, I don't believe we will be here more than two weeks. The exchange here is very high today, being eighty-eight cents on the dollar, so you see that it would be terribly expensive to keep the company in Shanghai for very long. Coming from a place like Japan, where the exchange is almost two for one, this place is certainly not attractive. Mr. McRae, the director, is trying to exhaust this territory as rapidly as possible. From a monetary standpoint, Japan would have been ideally suited to our purpose, but then the sun very seldom shines long enough to get a long scene made."

An unsuccessful attempt was made to shoot scenes at Nagaski, the fortified port of Japan. It was desired to get pictures of the coaling at that point. It showed about 300 coolie women coaling the Kashima, the boat on which the party made the trip to China.

Method of Reporting Admission Tax Cannot Be Changed, Says Government

NO change can be made in the method of reporting taxes collected on admissions so as to separate the business of moving picture theatres from other amusements, according to officials of the Bureau of Internal Revenue. This is the final word upon this subject, which has been agitated several times since the passage of the admission tax provision of the revenue law.

The matter was taken up with Assistant Commissioner W. H. Hurrey by the Washington bureau of Moving Picture World in order that the full facts surrounding the collection of this tax might be ascertained. Lack of a definite line of demarcation between moving picture and vaudeville houses, and the fact that in small towns both moving pictures and legitimate shows are put on at the same theatre, were given as the basic reasons for the bureau's inability to separate the returns.

Reported in Negative.

Separation of the returns has been suggested to the bureau several times, declared Mr. Hurrey, both by producers and exhibitors, and it is realized that more definite figures would be of considerable interest to the industry. At the same time, he pointed out, such figures would be of value to the bureau, since it would give revenue officers a good line on current business and would be of assistance in checking up on theatres believed to be "short changing" the government.

When the tax on admissions was first included in the revenue law, field agents were instructed to make an investigation of the situation with a view to ascertaining whether it would be possible to tabulate separately the returns from moving picture houses. They reported that an accurate separation could not be made for several reasons. One was that in many theatres in the large cities feature films were shown with one or two vaudeville acts sandwiched between the pictures. Such theatres were not moving picture houses in the strictest sense of the term, since they showed some vaudeville; but neither were they vaudeville houses, since moving pictures comprised approximately one-half of the program and sometimes more.

Difficulties of Classification.

Another disadvantage was the fact that in small cities and towns, often running as high as 5,000 in population, the one theatre that could stage legitimate plays could not run its shows a full week and, in order to keep open all of the time, showed films on such days when vaudeville or drama was not being run. These houses could be classified neither as legitimate houses nor as moving pictures theatres, and while it might have been possible to compel them to render separate reports for their moving picture and other business, it was felt that to do so would entail needless expense and bookkeeping upon the theatre owner.

"The matter has been considered carefully from every angle," Mr. Hurrey told the Moving Picture World representative. "We realize that separate figures would afford much-desired information to the moving picture industry and, at the same time, they would be of value to our agents. But in view of the confusion that exists as to how these other theatres should be classified, it is impossible to make a separation that would show accurate statistics. We have had the question up several times and have decided that a separation cannot be undertaken."

New Screen Magazine Bookings.

Among the latest bookings made by the New Screen Magazine, distributed by Universal are the following representative New York theatres: Moss' Prospect, Fox's Washington, Stanley Theatre, Duffield Theatre, and the 77th Street Theatre.

Several distinctively interesting subjects are contained in number 50 of the New Screen Magazine, including pictures of Soda Lake, California, one of the wonders of the world, a mineral garden showing how the combination of various salts dissolved in water will grow immediately into a beautiful miniature Mammoth Cave, "The Great Radium Robbery," a satire in mud, Dr. Angell's games for young folks, and a series of letter laughs.

It Looks Like the Happy Ending, But Then Comes the Villain.

To spoil it all in Marion Davies' latest Cosmopolitan-Paramount, "The Cinema Murder."

Live News from Everywhere

Buffalo Managers Stage Luncheon To Bid Richard C. Fox Farewell

THE Buffalo Theatrical Managers' Association and the Buffalo Motion Picture Exchange Managers' Association, connected with the Chamber of Commerce, united in giving a farewell luncheon in the Hotel Statler, Friday, January 16, in honor of Richard C. Fox, manager of the Famous Players-Lasky office in Buffalo, who leaves soon for his new duties in London as sales manager for the Fox Film Corporation in the United Kingdom.

The banquet was a sort of "get-together and bury the hatchet" affair, in fact, it was a love feast where exhibitors and exchange managers gathered to enact the "Romeo and Juliet" stuff in an effort to let bygones be bygones.

Mr. Fox, during his stay in Buffalo of about a year, has won many freinds in local film circles who will be loath to see him leave his present position, but believe that his real opportunity awaits him overseas. As a farewell token from his office, Mr. Fox was recently presented with a handsome gold fountain pen, suitably engraved.

Exchange Building Nearing Completion.

The new exchange building being constructed at 245-249 Franklin street, Buffalo, is expected to be ready for occupancy about March, acording to Henry W. Kahn, manager of the local Metro exchange. The structure will have a sixty foot frontage on Franklin street and a depth of 100 feet. Among the offices which will locate in the new building will be Metro, Vitagraph, World and Universal. The building will be at the head of film row. With the coming of these four exchanges to the North Franklin street section, all of the local film houses will have gathered together so that exhibitors, in the future, can do their "shopping" all in one block.

Third Manager at Star.

The third manager since the reopening under the new policy last September, has entered upon his studies at the Star Theatre, Buffalo. He is a Alfred R. Sherry, former manager of the Lyric, Family and Shea's Hippodrome, who, on Monday, January 12, succeeded Willaim West, who left the Regent for the Star several weeks ago.

New Exchange in Buffalo.

Buffalo has another new film exchange. It is the Independent Film Exchange and is located at 212 Franklin street, directly across from the First National branch. The manager is Lew Horschel of "Barn Dance" fame, who announces that the new company has started out with "The Blindness of Youth" and "The Finger of Justice," the latter of which was shown for a week at the Famliy Theatre recently. Samuel Carver, of the Family Theatre, is interested in the new venture.

Deshler Welch Dies in Buffalo.

Deshler Welch, former editor of The Theatre and publicity promoter and business manager for Augustin Daly and who recently had been doing dramatic work on the Buffalo Evening Times, died at the Hotel Lenox, Buffalo, Thursday, January 8. Mr. Welch was for a short time manager of the Palace Theatre on Main street when that house was opened by the late Mitchel H. Mark. He was widely known as a writer and critic.

Planning for "Pollyanna."

E. O. Weinberg, manager of the Strand Theatre, Buffalo ,is planning an extensive advertising campaign for the presentation in Buflalo of Mary Pickford in "Pollyanna," which has been booked for a two week showing, the first in the history of Buffalo first-run houses. It is expected that the showing will break all box office records in Buffalo.

Gardner, Inc., Opens Branch Offices.

T. R. Gardiner, manager of the Gardiner Syndicate, Buffalo, at a dinner given for his sales and business staff in the Hotel Iroquois, Saturday evening, January 10, announced the incorporation of the business under the title of Gardiner Pictures, Inc., with the main office at 47 West Swan street, Buffalo, and branch exchanges in Philadelphia, Pittsburg and Boston. There will also be a branch in Albany.

Among those at the dinner were F. M. Zimmerman, A. W. Young, C. A. Ross, H. E. Hughes, George Ferguson, Lee Langdon, R. Taber, K. H. Woolson, J. S. Savage, Charles A. Stichter, Tom Leonard, T. H. Jefferies, A. H. O'Hare and R. H. Pearch. The aim of the new company will be to exploit feature photoplays and theatrical attractions in connection with film shows.

Cleveland News Letter

Deutsch Brothers Add to String.

JOSEPH AND SAM DEUTSCH, well-known Cleveland exhibitors, have just announced that they will operate a new theatre, to seat about 1,500, which will be located in the vicintiy of Cedar avenue and East Seventy-ninth street. This will make four houses for the Deutsch Brothers, two they are now operating, and two to be opened by September 1.

Lebensburger Becomes a Benedict.

M. A. Lebensburger, treasurer of the Standard Film Service Company, the independent film company with exchanges in Cleveland, Cincinnati and Detroit, has forsaken single blessedness and recently was wedded to Katherine Rosenberg, of Chicago, at the latter's home in the Windy City. After a sojourn in the East, Mr. and Mrs. Lebensburger will return to Cleveland, where Mr. Lebensburger is also the local manager for the Standard.

Rex Theatre Opens.

The New Rex Theatre in Oberlin, Ohio, was opened during the holidays. This house was built for George Broadwell, who for years has been an exhibitor in that city. Mr. Broadwell has a very up-to-date house and it no doubt will prove popular with the people of this college town.

Loew Building Two Big Theatres.

Nicholas M. Schenck, general manager of Loew, Inc., was in Cleveland last week conferring with Thomas W. Lamb, the Loew architect, in reference to the construction of the two big theatres which are now going up.

It was announced that the downtown house would be known as Loew's State Theatre, while the other would bear the name of Loew's 101st Street Theatre. Both houses are to seat about 4,000 each and will be ready to open in the fall. The foundation for the 101st street house is finished, while a gang of workmen are busy now starting the State.

Read the Interesting Story on Page 551!

Beware! Alice Joyce Plays Cupid in Leap Year.
Alice is aiming at big things in this view from her big Vitagraph production, "The Sporting Duchess."

Cincinnati Holiday Business Was Good and Showmen Are Optimistic

HOLIDAY business in the Cincinnati picture theatres was excellent, the attendance during what is usually looked upon in theatrical circles as a poor season, being well up to the standard of previous weeks. In fact, all the theatres were crowded and capacity audiences viewed every performance.

The advent of the Palace as a combination picture and vaudeville house seems to have had no effect upon the business of the other theatres in the business district. Exhibitors generally are well pleased with the outlook for the future. The year just past undoubtedly set a new high record for attendance, but it is the consensus of opinion that the new year will far surpass the past one in this respect.

That it will witness the erection of several new pretentious theatres in the downtown section seems to be a foregone conclusion, work being already well under way on the new Ascher Theatre at Seventh and Vine streets, and plans being formulated for others. Financially, the past year has presented quite a problem for the managers, owing to advancing prices for service and labor, but provisions recently were made for taking care of these matters through increased admission charges. A spirit of optimism pervades the entire industry.

McMahan & Jackson, who operate the Gifts Theatre at Sixth and Vine streets, have just completed a deal whereby they will show at popular prices all the big productions of D. W. Griffith, under an exclusive contract. The first of these will be the new peace edition of "Hearts of the World," which will open at this house Sunday, January 18; others already booked being "The Mother and the Law," for the week of February 22, and the "Fall of Babylon," which will open March 21. Mr. McMahan states that this will be the first time that any of these features have been shown in the United States at popular prices. Admsision at this house is 20 cents, with the war tax included. This same firm operates an exchange and will have the agency for the Griffith features in southern Ohio.

Lyric Theatre Building Sold.

The Lyric Theatre building on Vine street has been sold by the Hueck Opera House Company to a syndicate of Cincinnati business men who have been quite active in the purchase of Cincinnati real estate during the past year, having purchased several large holdings, notably hotel properties. The Lyric, during the winter months, is under lease to the Shubert interests and this lease is said to run until May, 1921. It is utilized in the summer for big feature pictures, and last summer was under the management of I. Lisbon, of the I. Lisbon Amusement Company.

United Takes New Quarters.

The United Theatre Equipment, with offices on West Seventh street, has leased space on the ground floor of the new Film Exchange Building, at Pioneer and Broadway. The Famous Players-Lasky Corporation has given up its quarters at 107 and 109 West Third street, and has moved to the Film Exchange Building, which is rapidly becoming a place of much activity. Several other exchanges are either moving into the new building or will do so in the near future, and there is much rivalry manifested in fitting up attractive quarters there.

Says 1919 Was a Record Breaker.

Harris P. W. Wolfberg, president of the Cincinnati Film Board of Trade, declares that the year of 1919 was a record breaker for the motion picture interests of Cincinnati. The amount of the exchange business in Cincinnati is declared to be the third largest in the United States, New York and Chicago alone leading it. The theatres in the district served by Cincinnati, which includes Southern Ohio, Kentucky, Indiana and West Virginia, have flourished and it is said that there are a score or more of new houses now under construction. It is estimated that Cincinnati's activities in the moving picture field bring entertainment to more than 7,000,000 persons. The outlook for the coming year, according to Mr. Wolfberg, is most encouraging.

R-C. and Hallmark Consolidate.

The local offices of the Robertson-Cole Picture Corporation and the Hallmark Distributing have been consolidated under the management of Charles L. Casanave, of Robertson-Cole. J. M. Johnson, formerly manager of the Hallmark offices, will remain with the new concern for the present.

Kansas City News Letter

Asks Aid for France.

AN appeal to Kansas citizens to come to the aid of devastated France was made the night of January 2, when the motion picture, "The Heritage of France" was shown at the Grand Avenue Temple. The scenes in the picture were explained by Miss Anne Morgan, daughter of the late J. P. Morgan, who is vice-president of the committee for devastated France. Miss Morgan returned a short time ago from France, where she was in charge of the reconstruction work of the committee.

Miss Morgan is accompanying the picture on a tour from coast to coast to obtain two million dollars, which will be needed to complete the work of the committee.

Liebeskind Heads Universal.

Nat Liebeskind has begun his duties as office manager of the Kansas City branch of Universal. Mr. Liebeskind hopes to speed up service to the exhibitors in the territory to a point greater than ever before. His recent success in that line of work with the Big U Film Exchange at New York augurs well for the good results of the undertaking.

Publicity Drive Runs a Week.

A publicity campaign, which lasted a week, was conducted in Springfield, Mo., by R. C. Gary, publicity manager for the Kansas City branch of the Goldwyn Distributing Corporation, preparatory to the showing of several recent releases of the film company at the Landers Theatre at Springfield.

Petit Joins Robertson-Cole.

An addition to the sales force of the Robertson-Cole Corporation branch was announced this week. Jack Petit, formerly with the Fox Exchange at Dallas, is now selling in the southern Kansas territory.

"Big Four" Will Move.

The Kansas City branch of the United Artists Corporation will move into the new quarters on the second floor of the new Film Exchange Building about February 1, it was announced by H. D. Buck-

The Strength of Mother Earth Backs Up Lionel Barrymore in His Great Role in "The Copperhead."

Some fine views of Barrymore herewith from his forthcoming Paramount-Artcraft.

ley, manager. In addition to the entire second floor, this concern will have use of part of the basement of the bufiding.

Malone with Universal.

George W. Malone, formerly manager of the Mutual Exchange at Milwaukee, has become a member of the sales force of the Kansas City branch of the Universal.

San Francisco Notes

Memorial Planned for Frisco.

AN immense memorial building of striking splendor will be erected in the Civic Center of San Francisco, at a cost of not less than $2,000,000. The building will commemorate the memory of those who gave their lives in the service United States.

Realizing the importance of moving pictures in educational work, the organizers of the association of citizens who have offered to finance the structure have made arrangements for one section to be devoted to the sceen. Moving picture lectures will be given regularly under the auspices of the Board of Education.

Equity Getting Busy on the Coast.

The Equity Pictures Corporation, which recently purchased the rights for California Arizona and Nevada to "The Confession," from George H. Davis, who controls the world rights, is making a big drive on thi production, and has arranged for an indefinite run at the Rialto Theatre, San Francisco, commencing the last week in January. Much propaganda work is under way among Catholic churches, schools and societies and arrangements have been made for billboard and newspaper advertising on an unusually extensive scale.

Charles Thall, manager of the San Francisco office, recently went to Los Angeles to install M. M. Stewart as manager of the branch maintained there and took advantage of the opportunity to see what was going on at the studios. Mr. Stewart was formerly manager for George H. Davis in the Middle West and succeeds Frank Powers, who has been appointed to a managerial position at the Garson Studios. H. L. Percy, a well-known Pacific Coast exhibitor, who recently disposed of the Rialto and Page theatres at Medford, Ore., has been made road representative for Equity in Northern California.

Film Man Goes to New York.

E. Bruce Johnson, for years secretary of the Turner and Dahnken Circuit, San Francisco, and connected with this house since its formation almost fifteen years ago, has left for New York to attend a meeting of the First National Exhibitors Circuit, Inc., and it is not expected that he will return to the Coast to take up his former duties.

On January 5 a complimentary luncheon was tendered to Mr. Johnson, an affair that was attended by about ninety members of the industry. Regrets were expressed that San Francisco was to lose another of its leading film men, but all rejoiced at the opportunities that have come to him to do bigger things in a national way.

Eugene Roth, of the California, Portola and Imperial theatres, acted as toastmaster and an interesting feature of the occasion was the presentation of a handsome gold watch on behalf of his film friends in San Francisco.

New First Run House.

The Jewel Theatre, adjoining the Rialto on Market street, San Francisco, has been taken over by the Sun Films, Inc., and will be opened as a first run house as quickly as it can be placed in shape. This theatre, which has a seating capacity of about 1,200 was built several years ago, but was closed after a run of but a few months, the owners shouldering a heavy loss. In the meantime, conditions have changed materially, and downtown houses are unable to care for the business offered, factors that the new owners believe will insure their success. A big organ is being installed, a jazz band has been secured and cabaret features are being worked out to supplement the screen entertainment.

Abe Markowitz, formerly assistant manager of Universal, but who has been in other lines during the past year, has been made manager of the San Francisco branch of Sun Films, Inc., succeeding J. N. Cohen, and will also direct the management of the theatre, which will be known as the Sun Theatre when it is reopened.

Theatre Company Dissolved.

Petitions hav ebeen filed at Modesto, Cal., for the voluntary dissolution of the Turlock Amusement Company which was incorporated for $75,000 last September for the purpose of conducting a moving picture house at Turlock, Cal. This means that the theatre now in course of erection there will be the only one built at this time.

Big Theatre Deal Closed.

A. C. Blumenthal & Co., of San Francisco, acting for the Ackerman-Harris-Loew interests, announces that, assisted by the Los Angeles realty dealers, it has closed the largest real estate transaction in the history of that city. This includes a ninety-nine-year year on property at Seventh and Broadway, involving a total renetal of $12,000,000. A theatre and a fourteen story office building will be erected on the site, the former to have a seating capacity of 3,000.

Seattle News Letter

Greater Theatres Chiefs in New York.

THE four chief members of the Greater Theatres Company left Seattle on January 5 for New York. While in the metropolis it is understood that they will not only attend the meeting of he directors of First National, but will also look after business having to do with the company's own plans of expansion. The members of the company referred to are Jake Gottstein, J. Von Herberg, Claus Jensen and F. V. Fischer.

"Big Four" Officials in Seattle

Hiram Abrams and Ralph Proctor spent three days in Seattle last week conferring with Charles W. Harden, Seattle manager for the "Big Four." Mr. Harden announces that he has arranged for a prerelease showing of "Pollyanna" in Spokane on January 15. It will open in Seattle on January 31 for an indefinite run.

Atlanta News Letter

Start Work on Realart Building.

THE foundation for the Realart Film Building in Atlanta has been laid, and work on the structure is progressing in so favorable a manner that it is believed that the new building will be ready for occupancy about March 1. It will be three stories in height, 25 by 90 feet, fireproof throughout, with wire glass windows. A complete sprinkler system will be installed. The cost of the structure is about $75,000. Joseph L. Marentette is the Southeastern manager for the Realart Company, this branch covering the states of Georgia, Florida, Alabama, Tennessee and North and South Carolina.

New Theatres for Knoxville.

The Signal Amusement Company, of Knoxville, Ten., through W. E. Drumbar, manager, has announced that it will erect a new $250,000 motion picture house in Knoxville. It will be one of the largest and most modern picture houses in the South, with a seating capacity of 2,500. It will be built of concrete and steel, and the typhoon system of heating will be installed with an automatic fire shutter system. Announcement is also made that a $30,000 organ will be installed.

Evins Has New Post.

John Evins, formerly connected with the Strand and Vaudette theatres of Atlanta, has become manager of the Odeon and Folly theatres of Savannah, Georgia.

Philadelphia Brevities

Triangle Exchange in New Offices.

W. G. HUMPHRIES, manager of the Triangle Exchange, now located in its new quarters at the southwest corner of Thirteenth and Vine sreets, Philadelphia, has been fortunate in surrounding himself with an efficient staff. As an example, both J. J. Green and J. Golder, the former in charge of sales in surrounding territory, and the latter in charge of sales in Philadelphia territory, are both former exhibitors and are naturally in a position to anticipate the desires of their customers. The booking department is in charge of C. F. Gourley, a former newspaper man, which places him in a position to render valuable help for advertising for the exhibitors.

Overbrook Theatre Sold.

The sale of the Overbrook Theatre at Sixty-third and Haverford avenue, is reported to George Bennethum, who controls a chain of theatres throughout the state. The theatre was formely owned by William Sachsenmaier, R. V. Garrick and Albert E. Brown.

Baltimore Shorts

Screen Art Enlarges.

MIKE SIEGEL, Screen Art representative in Baltimore, has enlarged his office space by taking another office in the Palmore & Homand Building.

Cluster Joins Republic Pictures.

Max Cluster, who was formerly associated with Sidney B. Lust of Washington, D. C., has now become asociated with Republic Pictures and will work the Baltimore territory with M. Courtney Jenkins, who will devote his time to the big special subjects.

Widner Returns to Vitagraph.

A. L. Widner, who has been associated with the Philadelphia office of First National, and who managed the Vitagraph office in Washington, D. C., in 1918, has now returned to the latter company as Baltimore representative. Mr. Widner has been in the film business for five years and at one time acted before the camera and played in pictures in which Anita Stewart and Earle Williams were the stars. He is one of the oldest of Vitagraph employes.

Missouri Showman Dies When His Theatre Burns

PATRONS of the Orpheum Theatre at Mexico, Mo., and the many friends of O. B. Thompson, 72 years old, owner of the theatre and probably the oldest exhibitor in Missouri, are mourning his tragic death on January 3, when the three-story theatre building in which he lived burned down and he was killed.

Choosing death in the flames to the uncertainty of a jump from a third-story window, the old theatre owner said goodbye to his only son, Shirley Thompson, 34 years old; and awaited his fate. The son, failing in his efforts to persuade his father to jump, finally leaped to save his own life after being badly burned. He suffered a broken leg, a broken arm and internal injuries, but is expected to live.

Members of the fire department and neighbors took the son to a hospital. The body of the father was recovered after the fire had been extinguished. The theatre was valued at $35,000 and was a total loss.

Arbuckle Plays Four Houses

For the first time in motion picture history, a comedy was featured last week simultaneously in New York's four biggest picture theatres. "Fatty" Arbuckle, in the Paramount-Arbuckle Comedy, "The Garage," held the screen at the Rivoli, the Broadway, the Strand and the Capitol.

"The Garage" is the last comedy "Fatty" made before his sojourn in more serious photodrama. Just at present, he is playing the sheriff in the George Melford Production, "The Round-Up," for Paramount-Artcraft.

Hayakawa's Role Unique in "The Beggar Prince"

THE BEGGAR PRINCE" affords Sessue Hayakawa a most interesting and unique role. The production, which was made for Robertson-Cole by Haworth from an original story by E. Richard Schayer, is a whimsical satire on pertinent and timely subjects, among them the disappearing belief in the majesty of kings.

Hayakawa plays a dual role, the contrasting characters of a tyrannical prince of the Far East and a poor fisherman who bears a remarkable resemblance to the prince. When the prince, attracted by the charms of the fisher-maiden sweetheart of Nikki, the fisherman, carries her to his palace, Nikki trails him there, beats him into unconsciousness, changes clothes with him and assumes the role of prince, while the real prince is thrown out, believed to be the fisherman.

The photography and settings are said to be marvels of artistry and originality, the sumptuousness and luxury of the gorgeous palaces of the Far East affording some beautiful sets. Some original and graphic Oriental dances are introduced in the throne room scene. Beatrice La Plante, Thelma Percy, Joseph Swickard, Bert Hadley and Buddy Post constitute an excellent supporting cast.

Large Gathering at "Teco-Simplex" Ball.

A monster "movie" ball was given by the Teco Products Manufacturing Company to the motion picture trade in the Gold Room of the Radisson Hotel, Minneapolis, recently and proved a great success.

Nearly 200 exchange managers, salesmen and exhibitors congregated for the affair. Each dance had a special name, such as "The Teco One-Step," "William Fox-Trot," "Paramount Waltz" and many others, and each vied with the other for the greatest number of encores.

Charles Perry, manager of the Minneapolis Strand Theatre, was the winner of the prize waltz. Manager Feinberg, of the Teco Products, was warmly congratulated for the manner in which he had arranged the reception, and those who attended are now awaiting the second annual.

Madge Kirby Engaged by Schlank.

Madge Kirby has signed a contract with Morris R. Schlank, producer, to play the feminine lead in a series of twenty-six two-reel comedies, featuring Hank Mann. She was formerly on the stage and later with Griffith, Lasky and Fox productions.

General Film Renting Company Buys "Auction of Souls" for British Isles

THE General Film Renting Company of England, recently purchased, through David P. Howells, foreign representative of First National Exhibitors Circuit, "Auction of Souls" for the British Isles. This picture was shown privately at the Queens Hall, London, to prominent persons and a trade showing also was given at the London Coliseum, where trade shows are very seldom held. Considerable enthusiasm was displayed at both screenings of the picture.

Negotiations for this spectacular production were carried out by H. D. Hardwicke, managing director for the General Film Company. Mr. Hardwicke has had considerable experience in film renting and at one time held a position with the Walturdaw Company. The General is looked upon in Great Britain as a progressive organization. This company recently signed a contract with G. B. Samuelson involving a large outlay, under which the former agrees to take and the latter agrees to make a minimum of fifteen pictures a year for six years, the sole rights of which will be vested in the General for exploitation throughout the world. It is the intention of Mr. Samuelson to utilize American screen stars in America and to introduce a system of star interchange, under which players from Great Britain will be seen in pictures made at Universal City and American favorites will be featured in productions made in the British Isles. The arrangement further provides for the filming of many book and stage successes.

The General Film Renting Company was founded in January, 1919, and its enterprise to date is sufficient to demonstrate what may be reasonably expected from this company in its future productions.

Claim Double Interest in "Tillie's" Revived Romance

IT is predicted by Tower Film Corporation, that "Tillie's Punctured Romance," the six reel Mack Sennett comedy which is being released on the state rights market, will be a bigger box office attraction as a revival than it was when first released. Thus do they build up their claim:

The success which the original met, and the popularity of the comedy throughout the country made a reputation for "Tillie" that no amount of advertising could hope to accomplish. The picture broke many records.

Those who have seen the comedy know how funny it is. They know how they laughed when they first saw stars like Charlie Chaplin, Marie Dressler, Mabel Normand, Chester Conklin and Mack Swain, in this one cast. They will want to see it again. Those who did not see "Tillie" when it was first shown have heard how good it is. They will not be likely to let the chance slip by to see the comedy about which they have heard so much.

"Tillie's Punctured Romance" went over originally without a line of exploitation. Now the Tower Film Corporation state that an intensive exploitation campaign is being inaugurated which will, they declare, outdo anything ever attempted for a film of this kind.

Practical and unique exploitation ideas are planned for the exhibitor's use. Special press notices, ad cuts, cartoons, advertising, etc., are also prepared.

Griffith Releases "Fall of Babylon."

D. W. Griffith's "The Fall of Babylon," one of the offerings in the Griffith repertory season at George M. Cohan's Theatre, New York, has been released by D. W. Griffith Service. This feature was sent on tour with two special productions immediately following the repertory season, and played as a regular attraction in combination houses throughout the east and middle west, carrying a special orchestra and other features. As a rental it is now being booked by Albert L. Grey, general manager of D. W. Service, 720 Longacre Building.

Ralph Ince To Be Lincoln.

In a story in its issue of January 17, under the headline, "Selznick tells of Americanization work to be done by the industry," Moving Picture World quoted Mr. Selznick as saying: "I am already making a picture of the life of Lincoln, in which Thomas H. Ince will play that part."

Ralph Ince will play the part of Lincoln in this production, and not Thomas H. Ince, as reported in the previous article.

The Hank Mann Two Reelers Ready.

Morris R. Schlank, producer of the Hank Mann comedies, announces the first three two-reel comedies featuring Mann, are now ready for distribution by Arrow on the state rights basis. They are titled "Broken Bubbles," "Paper, Paste and Poultry" and "A Roaming Romeo."

James Vincent
Newly elected head of Motion Picture Directors Association.

Advertising for Exhibitors

By Epes Winthrop Sargent

Real Hints on Display Advertising By a Master of the Compositor's Art

ALTHOUGH he was speaking on type composition before the convention of the United Typothetae of America and not on advertising before a convention of showmen, the remarks of Everett R. Currier are so well worth while and so applicable to show advertising that it will pay the reader of this department to borrow from his printer a copy of The Inland Printer for November and read the entire article. It is too long to be reproduced here, but it is well worth careful study.

Mr. Currier was speaking from the angle of the compositor. He was trying to tell his hearers how to get good advertising displays with type. He was not telling how to advertise, but how to set advertising. The heading runs: "What the eye receives the mind absorbs." That in itself is the condensation of the entire subject. The mind absorbs only what it sees, and the fundamental of all advertising is to convey to the mind, through the eye, the greatest amount of food for thought.

Make Your Stuff Stick

That is a lesson many advertisers never learn. They think that if they take a full page and fill it up with type and cuts they have a great advertisement. They have a large number of words, but it is always a question as to whether or not the eye receives so full a message. A full page used to get over one striking paragraph in eighteen point type is worth five thousand words of eight point which are not read. Mr. Currier says:

> There are layouts and layouts. A very simple layout may have required a good deal of thought to make it simple, and a highly elaborate layout may have absolutely no thought back of it, if by thought we mean grasp of advertising values and the skillful blending of the practical with the artistic.

Perhaps some of the readers will recall Life's famous competition in which the accepted stories were paid for according to the number of words left out. A word limit was set. Accepted manuscripts were paid for at the rate of one dollar for each word under this limit.

Condensation Makes for Effect.

It is the same way with advertising. Anyone can flood a space with words. It requires genius to condense those words into a few pithy paragraphs which shall have all of the effect of the bulk plus the value of brevity. It takes far more skill to say in ten words what you want to get over than to write five hundred words for the message. Your advertisement is not complete until you have condensed to the uttermost. Not until then is your message ready for the printer.

Mr. Currier speaks for the lighter faced types. He discusses some of the best faces to use, while declaring that any good face will yield good results in competent hands. He goes on:

> I have said nothing of our bold faces. These come at times within the pale of the legitimate or necessary, in spite of the fact that clear, bold and striking effects of display can be obtained with normal faces. But there are few bold faces which look anything but ugly, that do not disfigure instead of enhance the message. * * * I have yet to mention the richly decorative and leisurely black-letter or text types. There are few such types which are really useful on those pages which have to be readily absorbed by the mind. * * * Of the condensed faces and extra bolds, it seems to me that the less said the better, from the point of view of typographical attractiveness. There is little point in attracting attention only to repel. * * * It has many times occurred to me, as it must have to come of you, whether the printing art and industry would suffer, or whether indeed it would not benefit if we suddenly found ourselves with but one available type face —with the other thousand or two swept into the melting pot.

To Get Display Through Arrangement.

This last suggestion may sound a bit startling to those who live with a sample book and who think that they are not getting good results if they use plain faces. These are they who seek to make type pictures and not advertisements. What Mr. Currier seeks to drive home is that the arrangement of type rather than the beauty or lack of beauty in the face is what gives distinction and prominence to the essential of the advertisement—the idea. If you have a smashing good selling line it does not need to be dressed up in Della Robia. It does not need to be displayed in some extra bold extended face. Mr. Currier does not care about the type face so much as the display, but he does hold for a sightly looking face, and he knows that the black, smeary letter is not the most attractive.

Condensed type has no place in an advertising display, which, above all other things should be easy to read. The heavy face has no place in good display, but this does not mean that blackness in proportion to size is not permissible. Blackness disproportionate to width and height is what he decries.

Simplicity Is Desirable.

Simplicity is the chief essential, he contends, but adds:

> Simplicity is neither bareness or dullness, nor crudeness nor coldness, nor the leaving out of things that should have gone in. And certainly it is anything but weakness, which is fatal to any piece of printed matter.

Then comes his best advice. It is addressed to the compositor, but it will serve as well or the copy writer; particularly those who mark or at least indicate their type preferences. He advises:

> Find out the best and most logical way in which your headline or title can be placed, and make that the key to your design.

In theatrical copy the star or the play, or a combination of both, is the chief point. Decide upon this and make all other points have their proper relation to this chief point and only the most stupid compositor can go wrong.

Use Art Work Sparingly.

And lastly he adds a word for the art work and declares that he sees literally acres of space given to art work, apparently in an effort to give seeming class to poor display. He does not decry the use of border and ornament. He knows their value and the value of drawn design, but he pleads first for the type message, often overshadowed almost to the point of obliteration. Few advertisements cannot be bettered with border and ornament. He knows their value and the value of drawn design, but he pleads for the type message, often effaced almost to the point of nothingness. Few advertisements cannot be bettered with border or ornamental work, whether drawn or cast, but the design only serves to draw attention to the type. If it seeks to do more than this, it defeats the very end for which it is used. Mr. Currier is speaking only of type display. Some day we should like to hear what he has to say about the innumerable all drawn designs which are so proudly exhibited by showmen who think they are getting more for their space than they could get with type. We think it would prove interesting.

P.—T.—A.

Enthusiastic Manager a Trifle Mixed

Oldham's New Theatre, Manchester, Tenn., opened lately with Fairbanks in "His Majesty, the American," and the management announced:

> We have put the price at 15 cents, not because the picture isn't worth the money, but because we want everybody to see, really, a wonderful picture.

Probably he meant to say "not because the picture is not worth more money," but what he prints is his record, and that is what he printed. A hint of better times is contained in the statement that the mechanism of the projection machines has been overhauled, "and there will be no stops or flickerings of the picture." Under these circumstances we would suggest "Better Times" as a more suitable opening

Three Good Stunts For You To Try

attraction. As a further inducement a brand new player piano was installed. Things are picking up in Manchester. At any rate this is one of the few houses in the country which does not brag of its $20,000 organ.

—P. T. A.—

Clever Ideas from Stanley Chambers Who Knows that White Spaces Pay Best

STANLEY CHAMBERS, of the Palace, Wichita, Kansas, does not always gets the stills he wants, but when he does not, he can generally do something with what he gets. Lately he had only a "clinch" still for a play, and he wanted to do something with it. He wanted to use a three twelves, and that cut would have looked foolish in so large a space, so he mounted it, painted in a black oblong 2½ inches wide by ten deep, stuck a crescent moon in the corner, ran a couple of banks of selling talk, and had as sightly an ad as you could ask for. He made a better showing than he might have done had a better cut been available, for he had a powerful attractor in the black strip with all of the advantage of an open space display.

A Four Tens and a Two Twelves.

One of the best of his recent efforts is the four tens for Mrs. Castle. There is not much to it in the way of argument, but the cut itself is a good sales talk and the few words are carefully weighed. He is employing a new idea in dating in the "Now until Saturday nite." This is better than the plain "Now" and much better than "Thurs., Fri., Sat." so often used. Sometimes, to make it emphatic he makes it "Now until Saturday midnight." Here there is an even more definite suggestion of a time limit. It is not a date; it is a last chance.

The Gish space is not so good because the cut divides the space too completely. For "What Every Woman Learns" he enclosed the cut in a question mark which dominated the space and added "A few scenes now may save a few scenes later," which is deep stuff. Above he uses "Ladies. If you are downtown, slip in and see this. Just tonight and tomorrow. A tip." For "The Miracle of Love" he enclosed his stills in hearts, running off into smaller hearts of black as he went up the space to convey the suggestion of a perspective. In most of his appeals he uses something from the main situation, and this, as a rule, is the surest way.

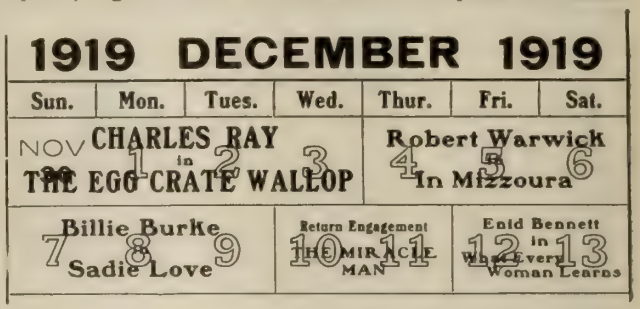
—P. T. A.—

Best Advertisement for "Broken Blossoms"

The best advertisement for Broken Blossoms is the reprint of the story, "The Chink and the Child" from "Limehouse Nights," the powerful story from which Griffith derived his play. It was put out by the Greenwich Theatre, Greenwich, Conn., though it may be that these are supplied by the publishers of the book. It is certainly a pulling advertisement, for it arouses genuine interest.

Makes Effective Use of Three Color Calendar

The Bijou, Decatur, Ill., makes effective use of a three-color calendar which it issues monthly, printing the Sunday and holiday dates in red and the other days in green, in outline type. By bringing up the other dates for the spare spaces, it gets a five-week calendar. We reproduce a detail



A detail of an advertising calendar in three colors.

of the sheet, which is printed on the regulation 8 by 10½-inch sheet. The days are not regularly spaced, it will be seen, the boxes being determined by the length of time a feature stays. This, it would appear, is a favorite plan and from its very general use would appear to be the best.

—P. T. A.—

It Pays to Do What the Other Man Does

Many exhibitors read all about the clever stunts of the other fellow and then tell themselves that it's a great idea, but their town is too small or too large or find some other excuse for plugging along in the same old cut and dried way. No town is too small for the average stunt. It may be so small that it will not pay to follow the original scheme, if it costs much money, but it is always possible to cut it down to fit the size of the town.

No town is too large for any stunt. A town is merely a collection of small villages. Each neighborhood is a town in itself and can be handled as such, and the big down-town houses can put on the stunt in so big a way that it fits the entire population. People used to say that New York was too large for a "street rube," yet a fake "Sis Hopkins" kept the town talking for a week and packed them into the Strand just as other impersonators packed them in the smaller towns. To plead that your town is too large or too small or that your patrons are too dead or too something or other is merely to confess that you are too lazy to get out and hustle for your share of the money. The smaller the town the greater percentage of its population you can reach with a given idea, but if you can reach 5,000 people in a city of a million, you will make just as much money as the man who stirs up every inhabitant of a 5,000 town. Quit kidding yourself and get busy.

P. T. A.
Means
PICTURE THEATRE ADVERTISING
and
PICTURE THEATRE ADVERTISING
Means money in the bank.
Order your copy today.
By mail, postpaid, $2 the copy.
MOVING PICTURE WORLD
516 Fifth Avenue, New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Interesting Side Lights on Cut Using

Miss Davidson Solves a Problem About Ad Cuts

Annabel Davidson, of the Strand, City and Rialto theatres, Brockton, Mass., is having better luck with her advertising because she has wisely turned to type when she cannot get the cuts she wants. Readers will recall that she took some awful chances with poor cuts merely because they **were** cuts and she felt she needed them. Now she uses cuts only when she can get material suitable for the rather poor press work she can obtain, and the rest of the time she trusts to type and finds her confidence not misplaced. Type is better than a poor cut every time. It is better than a good cut, for that matter, unless the cut has a distinct selling value—and few cuts have.

Two Christmas Displays from Annabel Davidson.

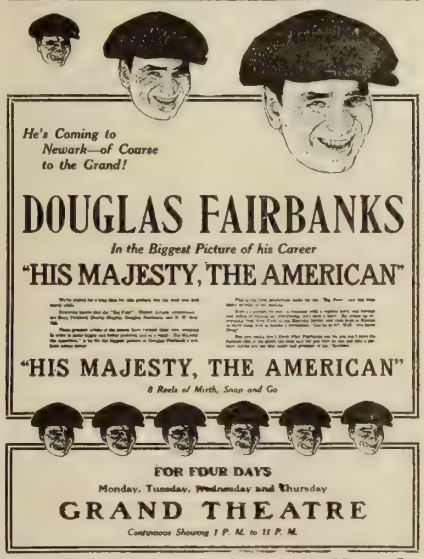
These Christmas advertisements are double sevens each and they show up very well, though it will be noted that the Clark cut gives less display than the 24-point title of the comedy. The black five seems to be a sort of trade mark for the vaudeville show, and is used regularly, making this space easy to find on the page. Miss Davidson is advancing rapidly. If you are curious, turn back about a year and see the difference in her work. She is writing briefer, better copy, and handling type infinitely better.

—*P. T. A.*—

Four Hundred-House Uses Weekly Program Spaces

H. L. Bock, of the Grand, Newark, Ohio, sends in a full page in two colors: the first local use of a two-color display for a theatrical display. He says he does not think much of those cuts but adds: "What are you going to do about it when the exchange hands you that stuff?" The town is small and the house seats only 400 so they cannot go to heavy expense to do what the exchange should have done. Personally we think we would sell those cuts for a "before taking" advertisement for a skin soap. It is about the best thing to be done. Then with the money obtained we would make up some **advertising** cuts. This pimpled face is about the poorest example of press work gone wrong that we have seen in a long time.

And they do not work as badly here as in some other displays we have seen, for Mr. Bock has laid out a very neat display, not too much text for the page, well chosen type faces and well written copy. He refers to himself as an amateur, but this work is far from being amateurish. It will stand comparison with the best. In the original the name,


He's Coming to Newark—of Course to the Grand!
DOUGLAS FAIRBANKS
In the Biggest Picture of his Career
"HIS MAJESTY, THE AMERICAN"
"HIS MAJESTY, THE AMERICAN"
8 Reels of Mirth, Snap and Go
FOR FOUR DAYS
Monday, Tuesday, Wednesday and Thursday
GRAND THEATRE
Continuous Showing 1 P. M. to 11 P. M.

A Full Page in Two Colors from Newark, Ohio.

the two titles and the house name are in pink, which is probably intended for a red. The rest is in black. The red is rather weak, but it has the desired effect of attracting attention to the display, and only the strong lines are set in the color, so effect is not lost.

—*P. T. A.*—

Type and Cuts Both Work in This Newark Display

The Goodwin, Newark, shows an excellent combination of type and cuts in a four elevens for "Blind Husbands." Stroheim's portrait recalls him from his

11 A. M. to 11 P. M.
GOODWIN
The House of Double Features
SUNDAY and ALL WEEK
Direct from The Capital Theater New York
The Most Enthralling Picture Drama that the Art has ever produced
Stroheim's Wonder-Play
"BLIND HUSBANDS"
"Stop!" she flamed, "you must not enter this room, I love my husband—"
"But He does not love you," was the tempter's reply —and she knew it was true.
"TOM'S LITTLE STAR"
With the Greatest Cast of All Time

An Excellent Combination of Type and Cuts for Universal's "Blind Husbands."

work in "Heart of Humanity," the side cut suggests the locals and the reverse cut gives a good display to the title. The text covers the high lights and the situation sentences at the bottom are going to bring in a lot of admissions. It very cleverly sums up the play, and piques curiosity. If you read the lines you will want to know if the man got into the room or not. That is better than telling the story in more ample form. A hint is better than an exposition. And proper space is taken to exploit the unusual cast of "Tom's Little Star," which probably brings into play more theatrical celebrities than any other of the productions of the Stage Women's War Relief series.

—*P. T. A.*—

Half Tone Displays Seldom Equal Line

Here are a four fifteens and a three nines; sixty inches against twenty-seven, yet the smaller line display has twice the original punch of the half tone display, simply because it can be read. The probabilities are that the fan, who is looking over all of the advertisements, will read the reverse cut, but the really good advertisement also makes an appeal to the man who is not sufficiently interested in the pictures to puzzle over announcements.

Half tone and reverse cuts do not

A Comparison of Line Work With Half Tone and Reverse.

work as well as line and straight type, and less than half the area works better when it can be read. That same cut with the ballots and the girl on the ladder outlined in line and with the portrait in half tone would have worked well, unusually well, but the gray tint of the space spoils it. It looks even worse in the original than it does here, for at least here it is printed well, where the cheap ink used for the newspaper run results in a sleazy gray.

—*P. T. A.*—

It Pays to Know What You Sell

Whenever an exhibitor says he has not made money with a good picture, it is reasonably certain to develop that he did not advertise it properly, and in most instances it will further appear that he did not know what he had to

To Make Money, You Need Good Ideas

advertise, so he coasted. On one program before us, the first three days offer a racing story, with a lot of snappy talk about the play. It makes you want to see it. The Tuesday box shows

We are not going into detail regarding this big special, but we will say we are going to offer it at our regular photoplay prices and for good measure we are going to show you

There follows the title of the comedy. This program is printed in a small town in New York state. Possibly a majority of the patrons knew that "The Better 'Ole" had been one of the real dramatic hits of last season. Probably most of them knew that this was the Bruce Bairnsfather play, but there must have been some to whom these facts would have appealed, and yet not only was the play given this non-commital description, but there was a suggestion that the comedy was added as a makeweight to bring the offering up to standard. Something like this would have been better:

Here's the play which ran for an entire season at the Cort theatre, New York; a play which was shown by no fewer than eight touring companies last year. It was one of the big, outstanding successes of last season, and in the film it is seen to even greater advantage than on the stage. In spite of the bigness of the production, we are not going to raise prices. It's our treat. And we are also going to show

That would give the reader the impression that he was going to get something good at the regular price. And the next box prints a 150-word synopsis of that attraction and forgets to add any selling talk, though in a program a selling paragraph will do more work than a six-point synopsis. It is useless to book a big subject unless you have all of the material you need to advertise it with. Don't blame it on the exchange. Save your Moving Picture Worlds and keep an index by subjects. It pays, even though it may be a little trouble. Picture Theatre Advertising outlines several excellent systems.

—P. T. A.—

Baltimore Chain Houses Hold Ads Well Paneled

For a chain display we like very much this half page from the Baltimore Sun. The four houses are under one management and by getting together they can be made to dominate the space. They usually have been linked up, but this arrangement of the space is more artistic than any of their previous efforts.

A Very Pretty Half Page for a Chain of Your Houses.

It is more harmonious and more nearly suggests the union of the four enterprises, though a bad signature plate for the Peabody in the lower portion of the centre robs that house of its proper prominence.

The New and Parkway plates cannot be spoiled in the stereotyping, but with a badly beaten flong the benday will not get a clean impression on the Peabody and the effect will be lost. This seems to be a bad stereotype mat because the cuts suffer as well as the name plate. The Garden comes up better because of the white line around the letters, but the Peabody is a straight signature on the benday background, and even in the original it can scarcely be read. This arrangement is so good that we think it will pay the house to hold to the general scheme, even if the space has to be reduced somewhat.

—P. T. A.—

Double Displays for a Chaplin Look Well

Here are two displays from Toronto for Chaplin in a double appearance. Both are good, but one is much better than the other. Both are cross page spaces, but one paper is seven columns wide and the other is eight. The first is only 9½ inches high across eight, while the other is a 10½ across seven.

A Cross Page Nine and a Halfs with the Selling Talk in Short Lines, Easily Assimilated.

This latter gives the effect of a much larger space, though the actual area is almost the same. The first sells on lines and the second sells the longer features on story. The first gets the better display and is so much more easily read that the selling value is almost double that of the second. The descriptive lines are happily written. "Burglar by Proxy" is "The story of a boy who was a Romeo at heart and a Jimmy Valentine by circumstance," while the other is "A fascinating romance of a little slum girl who rises to fame on the stage overnight by a song hit." This, we think, will sell better than the longer descriptions in the other space.

In both displays there is much "wise" automobile talk. The signatures do not show up well. A larger "At the" between the two plates in the first example would have helped greatly to get the idea over, though we think that most people will wish to see Chaplin and will take the trouble to figure it out. The second space uses a better Chaplin cut and uses it to space the two divisions of the announcement. Here it would have helped to have pushed the centre cut up, even at the cost of dividing the name of the star and using a smaller type.

Then two large fists at the bottom, pointing to the two house signatures with an "and" in not less than 18 point condensed between would have emphasized the dual appearance. We think that with two houses it would have been better to have played for succeeding

A Seven Ten and a Halfs Covering Two Houses.

weeks, since this would give the second house a better chance. In a recent run in New York the third house to show "Male and Female" did better with the attraction than the houses where it was run the first and second week. Both of the other houses played to capacity, it will be admitted, but the third house had to do less advertising to get the same crowds.

The verbal advertisement helped along. In the same way the scheme would have worked for the Regent and Strand, and it might even have worked so well as to justify the first house charging the second for a portion of the first week's advertising.

—P. T. A.—

Used Extra Twenty-fours to Boom Alice Lake

REALIZING that they have a star of unusual possibilities in Alice Lake, who overnight graduated from bathing girl comedies to front rank as an emotional star, the Metro organization heavily supplemented the Capitol's usual advertising for the first showing of this star in "Should a Woman Tell?"

Arrangements were made with the Van Buren company for 150 additional 24-sheet stands, of which twenty-four were electrically illuminated at night. Most of the display was concentrated in the vicinity of the theatre, but others were taken far afield in an effort to get as much publicity as possible for the newly risen sensation, and the location of the boards was carefully chosen in order to get the best showings possible. The idea was not to put out 150 stands, but to get the best possible display through the use of these stands, and each location was studied before being accepted.

This is a P. T. A. Year
Get Your Copy Now

Help to Save the Photoplay Departments

Sold a Play Without a Title by Using Cast and Producer's Brand

ADVERTISING a cast and a brand name without the title of the play offered was the means adopted by the Strand, Cleveland, to persuade a newspaper editor that the fans followed closely the news in the photoplay departments of the daily papers. The editor did not believe that the fans cared much. He did not care for the stuff himself, and he felt that all others must think the same way. The house management felt different and as a result of the argument they made a proposition.

They offered to run an advertisment which should consist merely of the house signature, the name of the production company and the cast of players. If the house played to normal business, the newspaper would increase the space devoted to photoplay news. If the business fell below the average the house management promised to drop the argument.

But They Played Safe.

No restriction was laid as to the play to be so tested and the Strand decided to work the stunt with the First National offering, Anita Stewart in "Her Kingdom of Dreams."

In addition to the house name the copy merely read: "A First National Production including Anita Stewart, with Kathlyn Williams, Anna Q. Nilsson, Robert McKim, Mahlon Hamilton, Tully Marshall, Edwin Stevens, Thomas Jefferson, Tom Santschi, Ralph Graves, Spottiswoode Aitken, Wesley Barry and Thomas Holding."

Names meant nothing to the editor and he thought they meant nothing to the fans, but he knows better now. The very oddity of the advertisement attracted attention, though no public explanation was given as to the reason for its use. On the array of names alone the average photoplay patron would have been sold, but many persons guessed from the cast the title of the play and others took the trouble to find out. As a result business was above the average and the editor had to admit that the point had been abundantly demonstrated.

There are Minor Stars.

Had he needed corroborative evidence he might have turned to W. Friedman, manager of the Metropolitan Theatre in the same town, for lately Mr. Friedman passed cards to his patrons requesting the names of the favorite players. Probably most managers would have been willing to gamble that they could have named the three players to get a majority of the votes, but the cards were a revelation.

Fully twenty-five per cent. did not name a single star of the first magnitude, the three choices being from the list of the lesser lights and practically all the others carried at least one name of a player not yet dignified by stardom.

It was the original intention to use these cards to aid in the booking of features, but it had the different result of changing the house style of advertisment and now the fullest possible use is made of the cast wherever possible, for it is now realized that the stars alone do not sell their pictures but that they are dependent upon the lesser players for support on the programs as well as on the screen.

In the case of "Her Kingdom of Dreams" all of the players mentioned above have distinct personal followings and it is clear that the day of the absolute star system is passing in favor of the ensemble topped by a well known player.

Prologues to Point Up Plays

BRIGHTENING up a picture with prologues and other personal touches gives it the advantages of both photography and the legitimate stage. Manager Abelson, of the New Lyric Theatre, Minneapolis, believes Mr. Abelson has been using prologues with good results ever since his advent at the New Lyric several months ago.

At the recent showing of Griffith's "Broken Blossoms," he added to the appeal of the picture by staging a ten-minute prologue. Mr. Abelson believes that having once seen the principal characters in person, as in a prologue, the audience feels better acquainted with them and all feelings of aloofness that have been attributed by carping critics to the pictorial drama are removed.

The Pantomime.

The curtain rose on a dark stage. Revolver shots rang out. Gradually a flickering light appeared on the stage. The light gradually growing stronger, revealed the figure of a girl strikingly like Lillian Gish—the heroine of the picture—on a Chinese couch. At the opposite side of the stage was an Oriental in Chinese garb. Between them was an image of Buddha.

The girl, slowly rising on her elbow, held out her hands toward the Oriental. He made as if to go to her, then suddenly realized the racial chasm that separated them. Mutely bowing to the god, he turned away with a gesture of renunciation. The lights slowly died out and the prologue ended.

The fantastic key to the story of the picture was epitomized by the brief pantomime.

And a Special Lobby.

Mr. Abelson made a very attractive outer lobby showing for the picture by having specially constructed sets covered with wall paper bearing a drooping flower design placed throughout the lobby. He even had screens covered with the wall paper placed in front of the glass doors leading into the inner lobbies.

With the thermometer clinging around ten degrees below zero, the patrons as fast as they purchased tickets, hurried into the inner lobby. The screens concealed the large crowds waiting inside for seats. Once within the inner lobby, the patrons became so interested in the special decorative and lighting arrangements placed for their benefit, that they forgot to be piqued at Mr. Abelson's little ruse. The lights and decorative scheme were worked out on the plan of a Chinese garden.

The advertising for the picture was designed by John LeRoy Johnston, advertising manager for Finkelstein and Ruben. The advertisements were for the most part original sketches by Mr. Johnston and carried out the broken blossoms idea.

There were hundreds of Queens in Egypt, but Cleopatra advertised.

The Color Line in Minneapolis.
How the Lyric Theatre staged a prologue for Griffith's "Broken Blossoms."

Shelve "One Week Only." Here's the How

It Was Play or Perish for These "In Old Kentucky" Negro Jazzmen

WHANGDOODLE bands are being used all over the country to exploit "In Old Kentucky," but Art A. Abelson, of the New Lyric Theatre, Minneapolis, probably had the hardest working troupe of the lot. He hired a jazz band to boom the Anita Stewart production and arranged for a daily street parade. Then the mercury dropped with a thud which nearly burst the bottom out of the bulb and the dusky artists found that the best way they could keep warm was to play. There was no complaint as to their willingness to work.

Mr. Abelson made the southern atmosphere the chief point of attack. Like many of the northern cities Minneapolis is strong for the minstrel shows and turns out in force whenever Al Fields comes to town. Mr. Abelson appealed to this angle and got the crowds, in spite of the minus sign on the thermometers.

A Big Cutout.

One method of appeal was a huge cutout with fifteen grinning darkies peering above the fence on which was lettered the announcement for the play. This ran clear across the front of the house, above the doorways, and was about four feet high.

The taste for minstrelsy was additionally catered to with a double quartet of negro singers in the old songs. They worked in a drop loaned by T. Hays, manager of the Bijou, showing a negro cabin in the foreground with the "big house" on the back drop. This was one of the sets used in the dramatic version of this story, and this fact served to get some additional presswork.

But the negro element was only one phase of the campaign for this big First National feature. The advance work was marked by the use of an unusually large number of window cards and one sheets, and when the temperature dropped some 20,000 post card invitations were sent out to a carefully selected list of addresses. It was argued that the personal appeal would help where so many women were kept off the streets by the cold and could not be reached by the pictorial display.

If Horseshoes Bring Luck.

A horseshoe twelve feet long, emphasizing the racing angle, was a powerful lobby attraction. The shoe was barely short enough to get in the space below the ceiling, and it carried within its oval a lettered card reading, "Now showing. Anita Stewart in the Good Luck masterpiece, 'In Old Kentucky.'" This "good luck masterpiece" was used on much if not all of the advertising and it is to be commended to those who have not yet shown this play. It was used in the newspaper advertising extensively and was the only sales line on the handsome lobby cards generously used.

In addition the song hook-up was heavily played for two weeks before the picture ran, all of the local music stores handling and exploiting this number.

On New Year's Eve a midnight matinee was given to a capacity audience, but capacity audiences were not particularly noticeable that week for it had become an old story by Thursday, for according to report the crowd broke one of the lobby mirrors and to quote Mr. Abelson "they broke the side ropes every evening, and we would have used heavier ropes only we were afraid the pressure would pull the wall out." It was a tribute to a systematic and well-planned campaign.

When the Minstrels Come to Town.
Minneapolis likes minstrel shows, so the "In Old Kentucky" darkies are featured.

Three Midnight Matinee Performances in Ottawa

THE popularity of the midnight matinee as a New Year's Eve attraction is attested by the widespread use of this form of entertainment to watch the dying of 1919. From all over the country come reports of these special showing, and Ottawa, Canada, offered no fewer than three, the chief of which was presented by Harry Pomeroy, of the Strand.

The special gala performance opened at 11 p. m., with the screening of a Mack Sennett Comedy and this was followed by cornet and vocal solos. At the death of the old year, a tableau, "Welcome, 1920," was presented, the central figure being a Father Time character with hour glass and scythe. The hour of twelve was tolled on a large bell that had been installed in the theatre for the occasion, and at the twelfth stroke quantities of confetti were showered upon the crowd that packed the house. Serpentine streamers were also quickly distributed and the crowd became both enthusiastic and active in its demonstration. The patrons next indulged in community singing, after which a Scotch act was presented. The finale was a snappy minstrel show, which was staged by Jack Grace and Company.

Tickets for the midnight performance were sold in advance, and a general admission of twenty-five cents was charged The house was practically sold out several days before the event, as Manager Pomeroy had made several newspaper announcements and also exhibited an attractive notice in the lobby.

Midnight shows were also conducted in the Centre and Domion theatres, where soloists and vaudeville acts were featured principally. The Dominion charged up to $1 for its special performance.

Ringing the Changes on "For One Weekly Only"

HERE'S a little idea from Oscar A. Doob, Paramount's Cincinnati hustler, that will give a live exhibitor, who likes to make his advertising "stick out," something to think about in his idle moments (has he any?). Doob has been announcing photoplay engagements for so long a time and so often that he is striving to find as many new ways of saying "for one week" or "for two days," etc., etc., as he can. Something different, you know. Here is part of his list to date; maybe you can use some of these or add your own to the list:

For seven days.
Opening a glorious week.
Seven enchanted days and nights, for "Male and Female."
One week of inspiration (for "Miracle Man").
One Wondrous Week (for "Everywoman").
A Week of Delight.
Seven Days of Mirth.
Seven Happy Days.
It Runs (with speed) for a week.
A Week of Rollicking Romance.
Cheer-up Week.
One Week Without Weeps.
A Week of Perfect Pelasure.
Let's have some new ones! Kick in!

The more you know about advertising the more you want to learn about the rest. Start studying now.

Boy Scouts Are the "Soldiers of Fortune"

Boy Scouts of Two Colors Help to Popularize "Soldiers of Fortune"

ALMOST everywhere the Boy Scouts have been used to help put over "Soldiers of Fortune" and this stunt has been uniformly successful, but it remained for Fred Dolle, of the Alamo, Louisville, to use both black and white scouts for his publicity stunt.

He induced the Evening Post to sponsor the showing to the boys, and also interested the members of Camp Zachary Taylor in the event. The Post made so much of the idea that the negro boys woke up and waited upon the manager with a request that they be included in the showing.

Although he does not cater to the colored population, Mr. Dolle was quick to see the advertising value of this demand and he promptly arranged for a special morning showing at one of the negro theatres, which gave a lot more publicity to the original showing and at the same time avoided anything approaching a race riot.

A Band 'n Everything.

The Post's performance was scheduled for the morning of New Year's Day, and the scouts formed ranks at the armory and preceded by the band of Camp Zacchary Taylor Post paraded to the house. Major General Charles P. Summerall, commandant of the post, was the chief speaker in the brief exercises which preceded the showing of the film, but the scout executives were also included in the arrangements and their co-operation brought out the full force of the Louisville scouts, though no great amount of persuasion was required.

Banners announcing that the boys were on their way to the Alamo to see "Soldiers of Fortune" were carried in the parade and gave a definite point to the advertisement of the film, though this was scarcely needed, since the Post had carried front page stories for a week or more preceding the showing and everyone knew all about it.

It is this angle which makes the newspaper angle so effective. If such a stunt is presented as an activity of the newspaper, the publication will give columns of front page publicity, whereas many lines would be accorded a purely house function. It gives an added punch to the house efforts and most live newspapers appreciate anything in the line of a good circulation stunt.

Used 7,500 Handbags.

Another and more original stunt was the distribution of 7,500 shopping bags in lots of 1,500 each to five of the leading stores. These bags were of the sort familiar since the cash-and-carry system came into use during the war, but Mr. Dolle put the finishing touch to his publity by imprinting the name of the firm on the bags along with his own advertisement, the copy reading "Buy your ———— at Blank's and see 'Soldier's of Fortune' at the Alamo," the blank being filled in with the line carried by each concern.

None of the five houses conflicted in their lines, save in a superficial way, and each was a leader in its own line. For a time it was impossible to visit the shopping center without encountering these bags.

And the Result.

As a result of all this, Mr. Dolle wired the Realart offices that he had had a continuous turnaway from a little after two until half past nine on the opening day, in spite of the inevitable poor weather which seems to follow all extra publicity stunts.

According to the manager, the house ran $1,500 the opening day, which was an average of $1.50 per seat on the day, and the business kept up well throughout the week.

His paid advertising display was not particularly heavy, since he got most of his publicity free. He started with a blind advertisement, merely giving the title without mention of the house and then ran up to two column displays as the opennig came closer.

Red Cross Gave Special Showing to Poster Ads

RUNNING three consecutive Realart pictures for one week each to introduce the brand, A. G. Talbot, of the American Theatre, Denver, made special efforts to get strong publicity to support the extended runs.

About his best stunt was worked with "Soldiers of Fortune." This came during the Red Cross Seal drive and Mr. Talbot announced a special benefit performance for the fund, which not only attracted favorable attention but gave him an unusual poster display. The cut shows the posters displayed against the walls of the Post Office building, the only instance of the use of that building for a lithographic stand.

Played Up Juvenile Side.

For "Anne of Green Gables" he played up the juvenile angle and used a cut-out figure of the star, leading a caricature goat, above the box office, while for "Erstwhile Susan" he featured the stills to make known the star.

The three weeks run, which was patterned after the recent Tom Moore campaign, put Realart on the local map with a bang where the same three pictures, separated by other features, would not have had the same effect.

Used Latticed Lobby to Boom "Broken Blossoms"

PLAYING up the Chinese angle of "Broken Blossoms," C. G. (Pat) Argust, of the Princess, Colorado Springs, Colorado, built a new lobby for the showing, a lattice framework heavily draped with artificial vines and illuminated Chinese lanterns. In the center, directly in line of approach to the box office, he erected a "sacred arch" and played up a press story to the effect that the sacred arch was held in peculiar veneration by the Chinese, who believed that all passing under such an arch would have good luck. As the arch gave upon the box office, it assuredly was good luck to Mr. Argust. In among the lanterns were a number of wind chimes of glass and at intervals a set of temple bells were sounded to supplement this effect.

The device not only made business for the attraction, but it sent the patrons into the theatre already prepared for the atmosphere of the play, heightening the effect of the Griffith drama.

Christmas Seals and Christmas Steals.
How A. S. Talbot hooked with the Red Cross and used the Post Office for a billboard.

These Cost Little and Pay Big Returns

Just What One Man Would Do to Combat Prejudice

LATELY we asked what exhibitors would do in a town of 11,000 in which one third were Socialists and 2,000 were foreigners. As an additional problem, there existed considerable prejudice toward the pictures on the part of the church element.

Brian B. Vivian contributes some good ideas in solution, though his solution to the first part of the problem offers a remedy worse than the disease, for he writes that he would turn socialist and run his house to suit. The chances are that he would attract but a small percentage of the radical element and certainly would hopelessly damn the pictures with the greater proportion of his public.

On the other hand Mr. Vivian gives some suggestions on the handling of the Sunday School situation which are distinctly good and which are passed along to Mr. Wolfberg for the benefit of his inquirer. Mr. Vivian writes:

Mr. Vivian's Hints.

My own experience taught me a simple way of overcoming the prejudice of the superintendent of schools and the ministers at the same time. I gave free matinees on Saturday morning for the children. I ran a straight and exclusive program of scenic and educational pictures, with a good, clean comedy. I featured a certain single reel educational and gave away prizes for the best essays written by the children on the subject. I obtained three teachers (later the superintendent) as judges, paid them for their time, who awarded the prizes. The prizes were awarded the following Saturday and the winning essays read in the schools and printed in the papers. This created much interest among the parents also. I arranged for one of the ministers of the town to give a short moral talk or lecture at each matinee. Impress on the good Fathers of the town that you are starting a "Better and cleaner pictures movement."

I am a great believer in "Advertising through children." I pulled a rank lemon out of the hole in a town of 12,000 and the kiddies really did the trick. I organized a boys' club. Gave a benefit for the purpose of fitting up a gymnasium. Got the boys out selling tickets for the benefit and each boy that sold a certain number of tickets was given a white sailor uniform. Although the uniforms were ordered in only three sizes, the measurement of every boy was taken and he was made to feel that it was made to his special order. Every business man, minister and Mother and Father in town got behind the movement.

Try for the Schools.

There is a splendid suggestion in the school scheme. In a town of 11,000 it will probably be possible to interest the local paper and get it working with the house, even to the extent of printing the prize winning essay. It would be best to take up this scheme with the business manager rather than the editor, for the stunt should be offered as a circulation getter rather than as an editorial feature, and the business manager would be more apt to give attention to the scheme. Anything which hooks the schools to the pictures is good.

In the same way it would pay to make an appeal to the churches with some of the really good films now offered. Get up a union service at the largest church and run one of the newer style pictures, permitting each of the ministers to follow with a ten minute address on the theme of the picture. It can be done, because it has been done.

Treated Six-Footers to Tickets to the Strand

OFFERING free admission to any one over six feet four seemed to E. O. Weinberg, of the Strand, Buffalo, to be a pretty safe proposition, so he framed an advertisement to cover the offer and figured that perhaps a couple of men would drop in to get by the gate without a ticket. The copy was plain, running across two columns.

STRAND
SUNDAY TO WEDNESDAY
WILLIAM RUSSELL
IN THE GREATEST WESTERN IN 3 YEARS
"SIX FEET FOUR"
Do you measure that tall?
If so, you will be admitted free.
THUR.-SAT. HAYAKAWA in "The Illustrious Prince"

Mr. Weinberg's Advertisement.

What he did not realize was that out at the ship yards and in the industrial plants were many lake giants, and they all seemed to have seen the advertisement. Mr. Weinberg had figured that he had his advertising return when he saw the display in print, but so many six footers came that they gave the lobby a distinct ballyhoo and what had been intended as a good catchline proved to be a far better exploitation stunt. It was a case of building better than he knew, for he got real publicity out of the idea and the best of it worked for the house when the men went back to their mates and told with a grin how well they had been treated.

In some theatres a measuring stand was erected with the beam at the proper heighth, but the stunt works no matter how it is handled, though the more fuss made over the measuring the better the return in publicity.

Played to Service Men with Rinehart Story

TWENTY-THREE and a Half Hours Leave," played at J. A. Partington's Portola Theatre, San Francisco, to large business. The main factor was the work done by John D. Howard, Famous Players-Lasky exploitation representative in San Francisco.

Through the executive secretary of the American Legion, Howard arranged for an announcement to be made at all the headquarters of the San Francisco posts, to the effect that the picture based on the Saturday Evening Post story by Mary Roberts Rinehart was to be run at the Portola Theatre. The secretary also gave him access to a list of some six thousand ex-service men and all of them received this circular letter announcing the picture:

Hello Buddie:

Remember some of the funny things that happened in camp?

We got a great "kick" out of them, didn't we?

We were all "boobs" once and pretty seedy rookies, though, perhaps, we didn't care to be told about it. And those uniforms—how we envied the fellow with the tailored suit!

Remember the great story by Mary Roberts Rinehart that was in the Saturday Evening Post not so very long ago, "Twenty-Three and a Half Hours Leave?"

We all got a "kick" out of it because it was so realistic. The rookie sergeant made a bet that he would dine with the C. O., although he didn't know how he was going to get away with it. He had 23½ hours in which to do it, and he sure had some experiences.

Well, Thomas H. Ince has made a corking good picture from the story and it's just the picture to introduce his two new stars—Douglas MacLean and Doris May.

The picture is to be at the Portola Theatre for a week, starting Sunday, November 30, and believe me, it's a Knockout.

Make it a point to take it in, as I am sure that you will like it, and get as many laughs out of it as any picture you have ever seen.

Best of luck, old top!

Bill.

The result was that the ex-service men and their families predominated in the audiences throughout the week at the Portola, so much was the interest worked up among soldiers and former soldiers. This interest was increased, too, by the special matinee which was arranged for the wounded boys at the Letterman Hospital, the event drawing wide and free newspaper publicity.

On the Saturday night preceding the opening of the picture, two thousand cards reading "Closed, 23½ Hours Leave" were tied on the doors of the downtown stores and 20,000 throwaways were distributed.

The weather was bad all week, but this didn't keep the crowds away, and a return engagement was booked for the week of December 14, when the business exceeded all expectations.

Used Novel Cut-Out for "The Hellion" Feature

THE Alhambra, Cincinnati, used a novel idea for a cut-out for Margarita Fisher in "The Hellion." The head and hands of the "Hellion" were pasted onto the dress of the "Queen of the Cabaret," giving a hint of the dual nature of the part and at the same time exciting no little curiosity. Any departure from the usual will attract attention and this proved to be a pulling stunt.

Some men will spend a hundred dollars in the newspapers who will not spend ten dollars on their lobby. Advertise everywhere.

A Fine Splash for "The Tong Man"

Ruffner Broke Records When Chinese Helped Him

JUST before he severed his connection with the Rialto Theatre, San Francisco, Ralph Ruffner hung up a new house record for his successor to try for. One of his last features was Hayakawa in "The Tong Man," done from Westover's story of old San Francisco's Chinatown. He was quick to perceive the local value of the story and began to work with two-inch, single-column ticklers before going to the larger spaces These ticklers were characteristically expressed and even in a town the size of San Francisco they attracted attention.

His opening day space was a two fives, and this pulled, but the fates were kind to Ruff and that same morning the newspapers came out with a statement that counsel for the Chinese "Six Companies" was about to sue out an injunction restraining the showing of the film, on the grounds that it was a libel upon the race, produced by a Japanese purely in a spirit of revenge for the Chinese boycott of Japanese goods.

As Though Made to Order.

Ruff lost no time in writing to the newspapers, defending Hayakawa against this absurd charge. It was made to order advertising and already the people were crowding into the house. He hustled around to increase his space to a three eights for Monday advertisement and used this as a two eights for the house and the other column for a reproduction of the news item of the day before.

This he ran with an appeal to the possible patron to "Go while the going's good," announcing that the Rialto would continue to show the subject until stopped by due process of law.

Three eights is a lot of space for a week day advertisement for San Francisco with space selling at 50 cent an agate line, but that did not worry Ruff. With a Sunday business of $1,908 for a 1,400-seat house, he felt that even at $7 an inch he had news to spread, and he spread it.

Used the Clipping.

He figured that the newspaper clipping would work harder and be more convincing than merely using the fact in larger type, so he took sufficient space to permit the clipping to be reproduced without change, using a 24-point rule across the three columns to hook the clipping to his formal display, but using this only top and bottom instead of wasting space with a side frame.

It is this faculty which makes Ruffner and a few others showmen instead of exhibitors. They know instinctively what will sell film and they are quick to avail themselves of any break which may come their way. Only lately he buried his five-reel feature to play up the U-boat campaign in a news reel and he figures that 200 feet in the news is worth 5,000 of merely picture. He knows, too, that the harder he booms the feature the more money he will take in, and that additional space, in reason, will bring back the largest return.

He went out of his San Francisco engagement in a blaze of glory and it will take some tall hustling to beat the record he has hung up.

CHINESE ROUSED BY FILM DRAMA
Play Called "The Tong Man" Is Declared to Be Propaganda to Help Japanese.
Charging that the motion picture, "The Tong Man," in which Sessue Hayakawa, Japanese actor, plays the leading role, is Japanese propaganda to place the Chinese people in an unfavorable light, C. H Chu, Chinese consul general in San Francisco, yesterday appealed to Chief of Police D. A. White, asking him to suppress the production of the film in this city.
A private showing of the film was given yesterday before the Chinese Chamber of Commerce, the Chinese Six Companies and representatives of the Chinese Consul.
This was followed by a request from the Consul to John L. McNab, attorney for the Six Companies, to take legal action to prevent the production.
Officials of the Six Companies said: "The picture is outrageous. It is simply propaganda to mislead Americans as to the character of the Chinese."
Corporal Peter Peshon, head of the police morals squad, who has supervision of motion pictures, said that the picture was not immoral, but he did not approve of the wholesale murders and killings which are depicted in the film, including the slaying of San Francisco policemen.
Citing the instance of the suppression of a motion picture at the Panama Pacific Exposition here in which underground Chinatown life was shown, Attorney McNab said that injunction proceedings to prevent the picture being shown here probably will be taken.
"Until I see the picture I cannot say what will be done, but it is a fact that pictures have been stopped in which a group or class of people is misrepresented," said McNab.
"If we stop the picture here we will take the necessary legal steps in every other city in which it is advertised to appear."
"The Tong Man" is taken from "The Dragon's Daughter," a story by Clyde C. Westover. It is said to depict wars of the tongs and the activities of the "hatchet men."
Lee See Nam, editor in chief of "Young China," a morning newspaper, said that all the Chinese who saw the picture considered it spite work on the part of the Japanese, who because of the recent boycott of their goods by the Chinese are very bitter and seek revenge.
It is absurd for a Japanese to play the part of a San Francisco "hatchet man," Nam said.
The HAYAKAWA PLAYING
TONG MAN
From the story, "The Dragon's Daughter," by Clyde C. Westover
WILL POSITIVELY SHOW DESPITE
LAW BY
INJUNCTION
SOUGHT BY CHINESE SIX COMPANIES
UNTIL
STOPPED BY THE COURTS
While the Going's Good GO!
A startling expose of San Francisco Chinatown's mystic maze—the bloody wars of the Tongs and the particular activities of the Dreaded Hatchetmen. See and hear for yourself how an entire audience will GASP OUT LOUD—a few will scream—at one of the scenes in "The Tong Man"—the most sensational picture we have ever reviewed. Produced with the aid of the S. F. Police Dept.
RIALTO
MARKET AT SEVENTH

Copy This for Your Own Run.

THRILLS! HUH!
The only REAL THRILL we ever got in the show business was watching Locklear perform—until we saw Hayakawa in "The Tong Man," then we felt it was a dead heat.
The TongMan
COMING SUNDAY
RIALTO

NO?
Ever read "The Dragon's Daughter," by Clyde C. Westover—San Francisco's Chinatown—the bloody wars of its tongs and how the dreaded hatchetmen work? Better see HAYAKAWA In
The TongMan
COMING SUNDAY
RIALTO

GASP OUTLOUD!
Come next week and we'll prove to you that an entire audience will gasp outloud—a few will scream—at one of the scenes in
The TongMan
COMING SUNDAY
RIALTO

Projection Department

By F. H. RICHARDSON

Attention, Please

The Society of Motion Picture Engineers at its Philadelphia meeting appointed an "Educational Committee," of which the editor was made chairman. This committee consists of the chairmen of all other committees. Its first duty was to submit to the society some plan for projectionists' examination.

The general idea was that the society could adopt a general outline for examination which would serve as a guide to examining boards, and at the same time indicate to projectionists what, in the opinion of the society it is essential that they should know.

At the last meeting the committee submitted the following report, which was unanimously adopted:

The Report.

The projectionist of the modern photoplay theatre is placed in full and direct charge of machinery of considerable value, the efficiency and life of which will depend largely upon the skill and intelligent care it receives.

He is placed in full and direct charge of films which may, in course of a year, reach the total value of a quarter of a million dollars (eight reels, daily change, at $100 per reel amounts to $292,000) every foot of which may, by unintelligent work on the part of the projectionist, be subject to unnecessary strain and damage.

He is placed in full and direct charge of the optical system through which photoplays are projected and presented to audiences, the unintelligent selection and adjustment of which may cause very serious loss of light, hence electrical energy, hence coal, as well as seriously detract from the beauty of the presentation upon the screen.

In Charge of Projection Room.

He is also placed in charge of a projection room containing an electrical installation which may, by unintelligent care or through faulty equipment or wiring, cause heavy loss of electrical energy, or even serious fire hazard.

In the act of protection the projectionist brings the highly concentrated light ray from a powerful electric arc to bear directly upon a highly inflammable nitro celluloise film, which act involves serious fire hazard unless the matter be handled skilfully.

It would therefore seem but an act of ordinary precaution that the projectionist be subject to examination by some competent body as to his knowledge of the various principles involved in the intelligent handling of the items before set forth.

For Consideration and Comment.

To this end, we, the Society of Motion Picture Engineers, would suggest that the following be set before the industry, through the various trade papers, for consideration and comment and that final action thereon be had at our next regular meeting:

First

That since branches of many industries are involved in the matter of competency, examining boards consist, when practicable, of one state or city official, one practical projectionist, one representative of the film exchange interests and one exhibitor.

Second

That the examination be such as will tend to determine the applicant's ability to handle the electrical equipment that he is likely to encounter within the territory covered, intelligently and efficiently; also his ability to locate troubles therein and remedy same.

This equipment may include motors, generators, mercury arc rectifiers, transformers, switches and wiring.

Also his knowledge of the national electrical code as applied to the equipment likely to be placed in his charge.

Third

The examination should be such as will determine the knowledge of the applicant of the mechanics of the projection machine, which will include its correct adjustment, the effect of undue wear at various points, and the correct adjustment of its tensions.

Fourth

The examination should be such as will determine the knowledge of the applicant as to the optical train of the projector, including proper selection and adjustment of lenses for one or more given conditions, so as to reduce light loss to a minimum, at the same time securing the best possible presentation of the picture on the screen.

Fifth

The examination should be such as will determine the knowledge of the applicant as to the correct handling and safeguarding of films while in the projection room.

Sixth

The examination should determine the knowledge of the applicant as to local laws governing projection room construction, equipment and practice.

Seventh

This body would recommend state rather than city examinations, with an agreement whereby each state would recognize the license card of other states for a limited period of thirty days, so that projectionists of traveling shows would not be subject to the annoyance of passing an examination in each stated visited.

As may be seen, the Society approved the proposition that this report be published in the various trade papers and comment thereon invited.

We therefore set it before you and ask that you send to us, for placing before the society at its Montreal meeting, such comments as you may think helpful or pertinent.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Are You Getting Maximum Screen Illumination for Wattage Used?

The 11x17 (two on one) LENS CHARTS printed on heavy paper are suitable for framing. Both A. C. and D. C. amperage 25 to 60 is covered with Plano-convex or meniscus bi-convex; correct projection lens diameter to avoid waste, also correct distance of revolving shutter from aperture.

Your projection room is not complete without the LENS CHARTS.

Send 50 cents in stamps today!!! Moving Picture World, 516 Fifth avenue, N. Y. City; Schiller Bldg., Chicago, Ill.: Wright & Callender Bldg., Los Angeles, Cal.

Difference in Light Values

The value of powerful light for projection was brought home to me recently in convincing fashion.

Over at Loew's Metropolitan, Brooklyn, I witnessed the presentation of "Fair and Warmer," incidentally thoroughly enjoying it. Both the producer and director are to be complimented on its uniform excellence and the Metropolitan projectionist is to be congratulated on his good work in its rendition on the screen.

In the Loew presentation the light was powerful and the night scenes were correctly tinted, with result that every detail of the play was vividly visible.

So well was I pleased with the clean, entirely wholesome and at the same time uproarously funny comedy of the play that when I found that next night it would be on at Loew's Bijou (Brooklyn), I went to see it a second time.

I shall always be glad I did, since the relative value of light brilliancy and tinting was brought home to me with great force.

Much Beauty Lost.

In the Metrolopitan presentation the play was vivid in all its details. In the Bijou, due to a less brilliant light, hampered by air dense with tobacco smoke, and, I think, to greater density of tinting, much of the beauty of the presentation was lost.

For instance: at one point one of the husbands is at the telephone making a date for a poker party, which, for

friend wife's benefit he calls the "Mystic Shrine." At one point in the conversation he places his finger on the telephone hook, depressing it so that he really is not talking to the party at the other end at all, but merely into the receiver for friend wife's benefit.

In the Metropolitan rendition all this was plainly visible. In the Bijou rendition, although I was closer to the screen than at the Metropolitan, I could hardly make out this bit of by-play and would not have caught it at all had I not known it was there.

Why Not Uniform Tinting?

I said I thought the print I saw at the Bijou was more densely tinted than the one I saw at the Metropolitan.

Of this I am not entirely sure because weak light would have a tendency to make the tinting seem more dense. But I am nevertheless pretty sure it was actually more dense and if so, inquire as to why similar scenes of plays cannot be tinted to precisely the same value?

According to Eastman's book on film tinting and toning, a bath of given strength, at given temperature, applied for a given time will produce a given result, and no other.

Too heavy tinting injures or destroys the intended effect and, in addition, makes for uniform density, which dulls the whole picture, and renders it less interesting to the audience, besides preventing the grasping of finer details of action, such as that named.

Factor That Detracted.

Whether the inferior screen brilliancy of the Bijou was due to lower amperage, poor adjustment of projector optical system elements, objective unsuited to the condition, smoke in the air or poor screen surface, or to a combination of all or a part of these various things I am unable to say, except that the smoke in the air certainly had some effect, but the lack of screen brilliancy and (probably) greater intensity of toning certainly operated to very greatly detract from the value of the production.

Busy Man; Not Asleep

Carl M. Henninger, Chief Projectionist, Jewell City, Kansas, orders handbook, lens chart and question booklets and says:

We are installing two more theatres, so am a busy man. Will write at length later.

Have a projection room ten feet square. Have two projectors and run late feature films only.

Seating capacity about 250, in a town of probably a bit less than 1,000. We get twenty-seven to fifty-five cents for features, so you see we are not asleep.

Kindly send address of Atchison local and any other near-by unions.

Am sending address of Atchison and Topeka locals, but the good friend is, I think, without the jurisdiction of the Lincoln, Nebraska, union, of which I also send address.

Must Have a Drag.

Suppose the two other houses are in other towns. You probably have a drag on out-of-town people if you fill up at those prices in a town of less than 1,000.

Many small-town theatres succeed by carefully working up patronage from farming communities, especially if there be interurban trolley service.

Use of Uncle Sam's post office for distribution of advertising matter concerning programs is used to most excellent effect.

Another successful plan is to establish program billboards at school houses and prominent corners throughout outlying territory, posting programs thereon once a week.

This is cheaply done by means of a fliver or Harley Davidson and side car. Nope, you are not slumbering, neighbor Henninger. Let us hear from you again.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

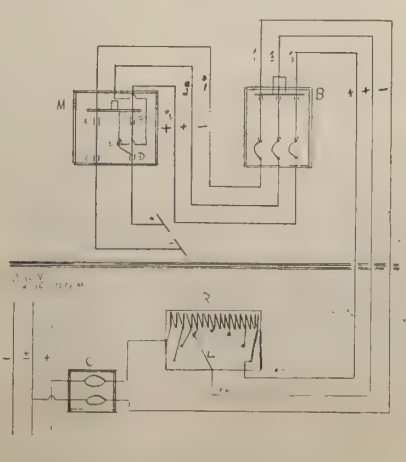
Excellent Scheme

John Auerbach, the projection equipment of whose Long Island summer home was described and illustrated on page 815, of December 13 issue, also has a one-machine installation in his town house, concerning one phase of which he writes as follows:

The accompanying sketch shows wiring, for projection purposes, in my New York house, 9 East Eighty-second street. The diagram below the heavy line indicates the cellar, where rheostat is located. Above the line indicates projection room, which is two floors up. B is projection room cut-out and C the cellar cut-out. R is rheostat and L the movable lever by which resistance is cut in or out. M is machine table switch.

The voltmeter and ammeter connections are not shown, as they would only tend to complicate the drawing. By placing the rheostat in the cellar I have more room upstairs, and do away with the heat generated by the resistance.

The wiring scheme is, I think, very ingenious, and was suggested by Mr. Soons, Chief Electrician of the Precision Machine Company.



Wires Are Number Four.

Wires are number four size, and the circuit is fused in two places at 70 amperes; in the cellar with knife contact cartridge fuses, and in the projection room with link fuses.

The rheostat, which is adjustable (40-70 amperes), I have set at the point which will give me about 52 amperes at a 60-volt arc, when the grids become heated.

When, however, I first strike the arc with cold resistance in series, or when a new trim is being burned in, it would be necessary to make trips to and from the rheostat, first to cut in resistance, and then to cut out same.

The wiring scheme saves these trips, the entire trick being done by the specially constructed machine table switch, M.

This switch is hinged at C and D, and makes in all, three contacts, A, B and E. A and B are very high contacts, so that the switch first engages with them, contact E being too low to make connection at first.

The Operation.

Now for the practical operation of the device. The machine table switch is first closed sufficiently to engage contacts A and B, and the arc is then struck.

By following the wiring, it will be seen that the arc is now being fed by wires No. 1, the negative neutral, and No. 3, the positive, which is connected to the rheostat, so that all the resistance is in series with the arc. When the grids begin to warm up, or if the new trim is being burned in when the crater begins to shape, the switch is depressed until point E engages.

This is accomplished without breaking the arc, as the switch continues to make contact at A and B. As soon as contact E is reached, the current, following the path of least resistance, feeds the arc through wires No. 1, negative and No. 2, positive, which jumps the amperage to whatever point the adjustable resistance is set for, proper adjustment, of course, being made by the projectionist in the arc length.

This plan for escaping the rush of current due to the comparatively low resistance of cold rheostat grids when arc is first struck is excellent It is easy to adopt, requiring only a special machine table switch.

It is recommended to the favorable consideration of projectionists who use current direct from the lines, through resistance.

Van Allen Again

Van Allen's query seems to have met with popular response. Marvin H. Thoreau, Victoria, B. C., has the following to say concerning same: You requested answers to questions propounded by Van Allen December 20 issue; also that we point out anything he failed to mention in giving the data. Well, Van Allen neglected to say (a) whither he used M Bi-C or plano convex condensers; (b) objective diameter; (c) objective working distance.

As to the line-up in general, his .75 Columbia and 11/32 Silver Tip carbon combination is too large. With ⅝ Columbia and 5/16 Silver Tip he would get a stronger, whiter light and a better defined spot. In my opinion his distance from crater to rear lens (3.5 inches) is too much for fifty amperes, but this will, of course, be automatically corrected by correct condenser combinations. His distance of 14⅞ inches from front of front condenser lens to film is too short. If his condensers are plano-convex it should be a trifle more than 17 inches. (To center of condenser combination, not front of

front lens.—Ed.) He having said they were 6.5 and 7.5.

Will Gain in Two Ways.

With his condition I would prefer a 6.5 meniscus and an 8.5 bi-convex, with 19 inches from front condenser to film. (See comment above.—Ed.) By increasing his distance from condenser to film he will gain two ways. He will bring the crater nearer the lens and narrow the divergence of the ray beyond the aperture.

Also the aerial image will be smaller with the lamphouse further back, which permits of a narrower revolving shutter master blade, thus increasing illumination and reducing flicker.

Either of the above conditions requires an objective diameter of approximately 2.25 inches at 5.25 inches working distance.

He would get matched lenses. Seems to me he should get a picture larger than 15.5 feet at that distance. Better measure again.

Correct in the Main.

A well written, intelligent letter. In the main the observations are correct, but it does not necessarily follow that increasing the distance from center of condenser combination to film will bring the arc closer to lens if lenses of different focal length are used. We would rather have seen the carbon size matter treated from the viewpoint of carbon capacity.

The best results are obtained when carbons are loaded at about five amperes below the point where they start to needle.

In the Dark

M. J. Rother, Hastings, Minnesota, writes:

Am very much in the dark concerning the following and would like carbon of reply at once. I understand that a three-wing shutter cuts 50 per cent. of the light if the wings and light openings are equal. What I want to know is if light from another source were projected to the screen during the time the light is cut off by the shutter of the projector which is projecting the picture, would there be light loss and flicker, the light to be proportioned to the density of the scene being projected and to be white in color.

It's a Poor Week.

It is a poor week, friend Rother when that question is not asked at least once. It seems such a reasonable thing that illuminating the screen during the dark spaces would reduce flicker.

And so it will BUT it will murder the high lights of your picture. It will destroy the contrast between the whites and blacks and turn your picture grey.

The scheme has been tricd out something like a thousand times and the first time it has been made commercially successful is in the Extralite shutter, which, however, only lets through a small portion of the light and lets it through in a way that is all its own.

Don't waste time and energy on it. It is an esay looking nut, hard to crack.

Film Cement Formula

Joseph W. Flanager, San Francisco, California asks:

Would highly appreciate the favor if you will provide a formula which will produce good film cement.

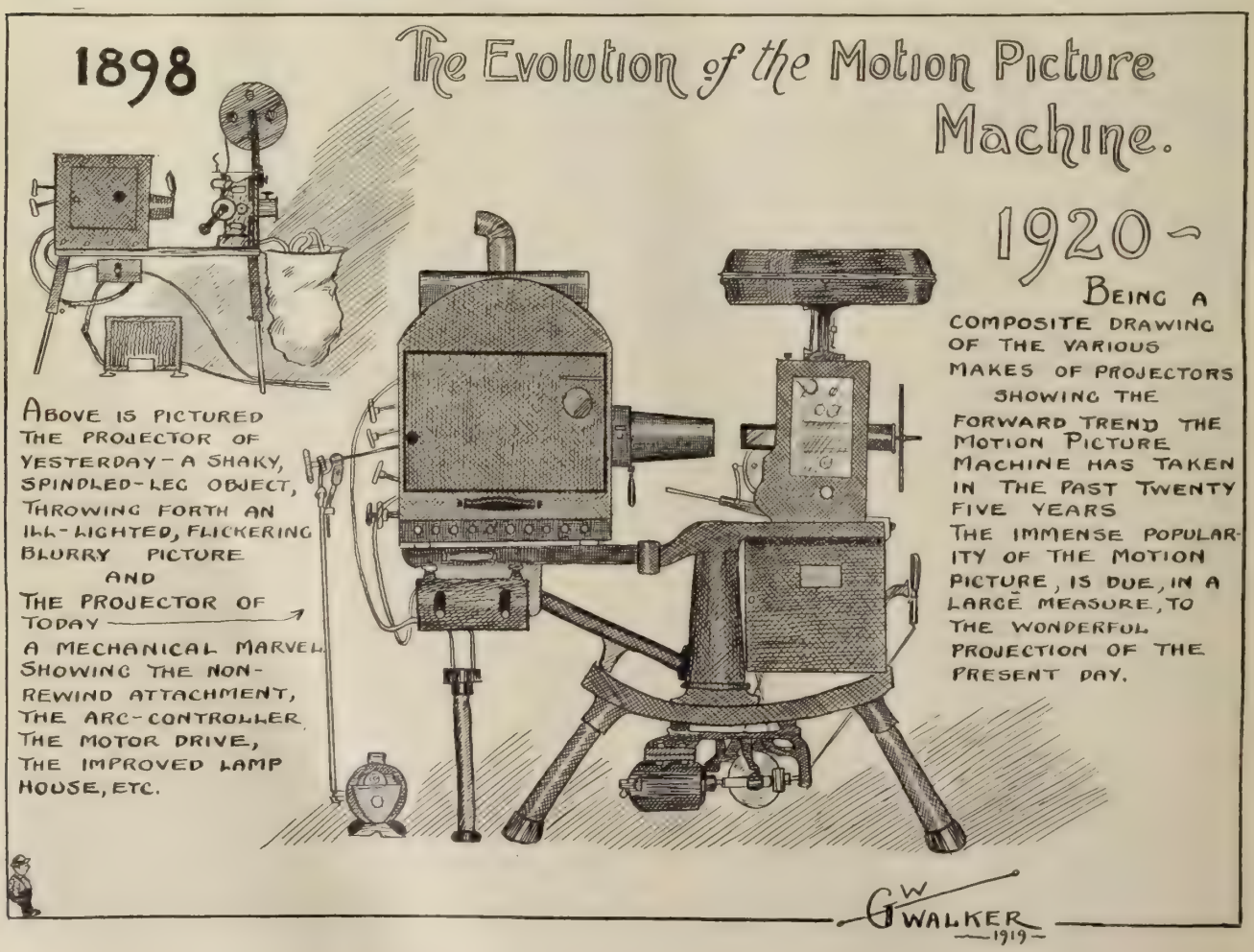
Am connected with the Metro branch here and experience trouble in finding satisfactory cement. Would wish to make a very large quantity.

I could give you receipts galore, many of which have been highly praised, BUT perhaps in a few months the cement from the same receipt would be roasted, condemned and cursed.

This I attribute to variation in chemicals. The cement made from a given receipt from a certain supply of chemicals will, so it seems, not always act the same when made up from a different batch of chemicals.

For this reason we have refused to recommend cements or cement formulas. On pages 197 and 198 of the Handbook for Manager and Operators you will find several formulae which you may try out.

They are all good, if——. You can consult a handbook at the establishment of Walter Preddy, 187 Golden Gate avenue, if there is none available in your own place.


1898
The Evolution of the Motion Picture Machine.
1920 -
BEING A COMPOSITE DRAWING OF THE VARIOUS MAKES OF PROJECTORS SHOWING THE FORWARD TREND THE MOTION PICTURE MACHINE HAS TAKEN IN THE PAST TWENTY FIVE YEARS
THE IMMENSE POPULARITY OF THE MOTION PICTURE, IS DUE, IN A LARGE MEASURE, TO THE WONDERFUL PROJECTION OF THE PRESENT DAY.
ABOVE IS PICTURED THE PROJECTOR OF YESTERDAY - A SHAKY, SPINDLED-LEG OBJECT, THROWING FORTH AN ILL-LIGHTED, FLICKERING BLURRY PICTURE
AND
THE PROJECTOR OF TODAY
A MECHANICAL MARVEL SHOWING THE NON-REWIND ATTACHMENT, THE ARC-CONTROLLER THE MOTOR DRIVE, THE IMPROVED LAMP HOUSE, ETC.
G W WALKER
1919

"Tillie's Punctured Romance" Is a Revival, Not a Reissue. Make It So

By Epes W. Sargent

PROBABLY no comedy production has ever made more money than "Tillie's Punctured Romance." It may be that none ever will, for the Tower Film Corporation, is preparing to again send Tillie forth upon her travels, and there is no good reason why the old favorite should not duplicate its original success, for no farce comedy produced since that time has offered more real entertainment and none has offered a stronger cast than that which includes Charlie Chaplin, Marie Dresler, Mabel Normand and Chester Conklin. Better still, it was made in the days when all four were working for fame and working hard. There is no reason why Tillie should not come back as strong a box office attraction as ever.

But if you want to make money with Tillie, remember that this is not a reissue, and do not treat it as such. It is not an old film with a new title partly to disguise its age. It is still working under the original title, because that title itself is a valuable asset. Nor should it be regarded as a shopworn offering, from which the present owners are seeking to extract the last penny of profit. It is as good today as it ever was, and if you handle it properly it will make just as much money as though it were first run. There is no reason why it should not make more, for there are hundreds of fans and mere theatregoers who will not only welcome the opportunity to see the old favorite, but who will tell their friends.

Get the Right Angle.

It is important that the exhibitor who would play this subject get the right angle of exploitation. He can materially reduce his takings by mishandling and can very considerably increase the receipts by adroit work. The picture must be given all the respect accorded a first run, all of the reminiscence that will capitalize the value of personal advertisement and in addition it must be given especial prominence.

It is probable that the picture could be put on with a bare announcement and play to large business, but only by means of a campaign can it be given publicity which will yield the fullest returns. Before you start to plan your work, remember what it is you have to offer.

In the first place you have four stars, three of whom are now heading their own casts. Chaplin is made the featured star under the present revival. He always was the star of the picture, but Miss Dresler was featured in the original run. Now Chaplin's present vogue has brought him the stellar honors he took perforce in the old days. It is now "Charlie Chaplin, supported by Marie Dressler, Mabel Normand and Chester Conklin."

It would be well to give almost equal prominence to the quartet, even though Conklin was playing only a bit.

Tell Who You Have.

Don't offer it as an "all star production." Tell them that you have four stars, which does not mean the same thing. Tell who they are. Tell it so prominently that no one can overlook the fact. Each of those names is worth all of the money it will cost you to set them in large type. Take extra newspaper space to get them all in.

It will pay you to start well in advance of the showing. Three or four weeks will not be too long for a campaign. Start off by asking "what is the funniest farce comedy you ever saw?" Keep that in as a scatter ad for two or three days; then follow with "What is Charlie Chaplin's funniest play?"

Repeat the question, using the names of Miss Normand and Mr. Conklin. Do not use Miss Dressler's name, for this will give the stunt away. She was funny only in this one play, and if you mention her, almost everyone will know the answer. Run these teasers for a day or so and follow with "Did you ever see the funniest film comedy? Think hard. What was it? Answer tomorrow?"

The following day give the title and add Miss Dressler's name.

At the same time, get out your lithographs. You have an attractive set of paper ranging from ones to 24-sheets. Use some or all. They are all new and are printed with Chaplin as the star. Even in the smallest towns you can profit through the use of a couple of 24-sheets. Use as many as you can afford. Some dramas are best handled with newspaper work and special appeals, but for this you need both lithographs—and plenty of them—and the newspapers.

Do Plenty of Press Work.

At the same time start your press campaign. Use the press book material and build up with your own stuff. Dwell on the fact that this production offers three film stars and the funniest woman on the speaking stage. Tell that it is Marie Dressler at her very best. Tell that it is Chaplin in the days when he was working hardest to gain the fame that he is now capitalizing.

Tell that it gives a memory of Mabel Normand when she was a Keystone star and working like a horse to help along. Tell that it shows Conklin before he developed his present make-up. Tell that they all work together for the common good of the production intsead of each standing upon his stellar dignities. There are many who prefer the old Chaplin to the new. Make a strong appeal to these.

Work a Contest.

Revive the old Chaplin contest on a larger scale. Get the merchants in your section to contribute prizes for the best impersonators of the four stars. Chaplin contests have cleaned up all over the country. Make this a quartet stunt and offer decent prizes for the best Chaplin, the best Dressler, the best Normand and the best Conklin. Hold the contest the Saturday morning before you open the run of Tillie. Work a couple of weeks in advance, and advertise in store windows with still showings of all four players. Boom it heavily and make an event of the judging. If the weather is too cold, hold the event in your house, with a free admission. Stiplate that the prize winners shall appear at your evening shows that day.

Don't overlook the value of cut-outs. Cut out all four of the stars. You can get good material from the lithographs. Have a set for your lobby and try to get some into store windows. It can be done. Most merchants are glad to get

Three Stars with But a Single Thought.
Charlie Chaplin, Marie Dressler and Mabel Normand in a joint attack upon grouches and glooms in "Tillie's Punctured Romance."

some window attractor if properly approached.

Tell All About It.

Use plenty of press stuff. Get the photoplay editors interested. Most of them recall the story, and they will welcome its revival. If you work it carefully you can get the editor to do your press work for you. Tillie is in a class by itself and he will write on that, where he would not touch the average first run production.

Work from another angle. Run a special advertisement something along these lines:

How many of the really great film productions have you seen? Check off on the list below, the big features you have witnessed:

"Cabiria"
"The Birth of a Nation."
"The Inferno."
"Les Miserables."
"Tillie's Punctured Romance."
"Hearts of the World."
"Male and Female."
"The Heart of Humanity."

Some of these may have been before your time. How many have you seen?

Give this a couple of days to sink in before announcing that at least they can correct their omissions by seeing Tillie. Offer no special advertising on the first display. If possible, get it run in a box on the motion picture page, seemingly as a part of the editorial text. You might go further and can call for additions to the list. If you have a live editor for the picture section, you can make this a feature. If you cannot work it in a newspaper, work it on the screen. Run the slide and call for additions to the list to be left at the box office. Add the best of the submissions daily. Start so far in advance that you will have time to get it out of the way before you spring the advertising end. Let it appear as a novelty feature without any advertising angle.

Work Slides.

Use plenty of slides, trying the series idea. Here would be a good routine:

Do you remember "Tillie's Busted Romance?"

Remember when Tillie eloped?

Remember when she got that little jag?

Remember Tillie in jail.

Remember how she worked in the restaurant?

Remember when she started to shoot up the ball?

Remember how they fished her out of the ocean?

Remember what happened to Charlie?

We have all that and more too. (date.)

This list can be amplified, but do not try to run too many. It would be better to split the series and run two sets consecutive weeks.

Follow every comedy with a slide reading "Sure this is funny, but wait until you see "Tillie's Punctured Romance." Do you remember those six full reels of fun? We have it (date." Work from another angle for the drama, making a new slide to fit each big feature with some comment as "Yes, they got married and lived happily forever after, but do you remember the sad finish of 'Tillie's Punctured Romance?'" Boy! that was funny! We show it again (date)."

And Programs, Too.

Work the same idea on your program, with a comment after every title. It is easier than it sounds, and it will make a hit. Make the comment short and snappy and always use the full title.

Try a perambulator stunt. Advertise that you will give a small prize to the best advertising express wagon to take part in a parade a day or two before your first showing A two or three dollar prize will be ample, and you can get a big return. To get things started, decorate an express wagon yourself for a sample. Do not use lithographs or anything the boys themselves cannot get. Build up a pair of A boards and letter these with a sketch in colors, if possible. Give each boy a matinee ticket for some other performance, and take the parade over a short route, ending at the theatre. If possible, time the parade so that the boys can go in and use their tickets then, leaving their carts outside on the walk. Check the carts and have someone to watch them while the boys are inside On a traveled thoroughfare the string of express wagons will be an advertisement all the afternoon, to say nothing of the talk each boy will make while he is preparing his entry. It will be working for you a week. Take a photograph of the line-up and show it as a slide the following week. You can get the photographer to take the picture free for the sake of the orders he will obtain.

Try a Tillie Sale.

In country towns, get the merchants to offer a series of bargains for Tillie Morning to get the country people in. Co-operate with them on the cost of a joint circular, and use the mailing list freely. If you canot get the names of those on the rural routes, you can obtain from the post office the number of boxes on each route and address one to each box, merely using

Box 126, R. F. D., Mytown.

Keep Plugging.

Do not start your advertising campaign until you are ready to keep it going, but start well in advance and have your campaign all mapped out so that you can spring something new every day. Make out a regular schedule of advertising, with each day plotted. Start slowly and get into the full swing about a week before the showing. Make the last seven days fairly hum. You have something to sell with which you can make good. In spite of the fact that this picture was made several years ago, it is still first class comedy and it will please in competition with the best of current comedy feature films, so plug hard, but keep away from the "greatest ever" style of advertising. You can say plenty without using that overworked phrase, and it will be better to get them in with other appeals and let them go out saying that it is great.

Book it for a run. If you are used to a daily change, try for at least a two day run and if possible run three or longer. If you get the crowd in the first day, they will tell the rest of the town to come, but make a noise to get the first crowd in. You cannot put on anything and make it sell itself. You must tell what you have and the greater your emphasis, the greater your reward.

Unless you use paper to the limit, double your usual order. Get it up and keep it up. Use plenty of cuts in the newspaper or on throwaways. There are plenty of stills and cuts. Get as many as you can and use them wherever you see a chance to get them in. Don't concentrate on your lobby. Work all over town. This is one of those pictures that will work for you long after it leaves town. Get it over right and you can book it back in three months and make another clean-up, with half the expense.

Charlie Chaplin "Supported by—"

You've seen that line before, but look at the finely upholstered supports in "Tillie's Punctured Romance."

Advertisement

Moss to Build Another Big Theatre.

B. S. Moss announces that work will be begun at once on his second Bronx theatre, with a seating capacity of 3,500. The playhouse will be constructed at Prospect avenue and 161st street, with a frontal of 245 feet, and will be called the Atlas. The policy will be a combination of vaudeville and pictures. The other new Moss Theatre under construction in the Bronx is the Grant, at Tremont and Webster avenues.

Latest Reviews and Comments

Conducted by Edward Weitzel, Associate Editor

Sidelights and Reflections

ROSCOE ARBUCKLE'S latest comedy, "The Garage," was shown at four Broadway theatres in Times square the week of January 11 and repeated the success it has made in other cities. The pleasant things said about it in this publication's review department two weeks ago found an echo in the notices of the New York daily papers and no picture bearing the Arbuckle brand has ever packed more laughs into two reels of film fun. The novelty of the subject—the humorous mishaps incidental to running a garage, if "Fatty" Arbuckle and Buster Keaton are the handy men about the place—gives the comedy a good start. And "starting something" and starting it quick is one of the best things that Roscoe and his rubber jointed helper do in the comedy.

A droll bit of satire is where the two man-power fire department put on public helmets by mistake when starting off with the hose cart to answer an alarm, run half the way to the fire, discover the error in head gear and race back to the fire house for the proper helmets.

"Desert Gold," the Zane Grey story presented by Benjamin H. Hampton and E. F. Warner, was the feature at the Strand the week of January 11. E. K. Lincoln, who heads the cast, was evidently mistaken by one of the reviewing staff on a morning paper for Elmo the Mighty, as reference was made in the article to the way the hero tossed the other characters about. The Lincoln of the "Desert Gold" cast has several times before been taken for the creator of "Tarzan of the Apes" by members of the daily press. For their benefit the information is printed here that there are two Lincolns in moving pictures—Elmo and E. K. The former is the strong man, a profession he followed before he became an actor for the screen.

Stage lighting is acknowledged to be susceptible of great artistic effect. So also is the lighting of the moving picture. But the attempt to copy nature can be carried too far in both cases. One of the critics of the daily press takes exception to the lighting or rather, want of lighting, in a recent production, and complains that the moment any of the characters gets outside the circle of light in the center of the scene it is impossible to detect a single facial expression.

But in this case the plot can be followed through the spoken words of the actors. Screen moonlight scenes of so artistic a dimness that the faces of the actors are devoid of expression are positively irritating, deprived as the characters are of speech. The spectator pays his money to *see* what is going on.

WEITZEL.

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Stronger Than Death (Metro).
Other Men's Shoes (Pathe).
Haunting Shadows (Robertson-Cole).
The Shark (Fox).
The Beloved Cheater (Robertson-Cole).
The Tree of Knowledge (Paramount-Artcraft).
The Whirlwind (Algood).
When a Man Loves (Vitagraph).
Twilight Baby (First National).
Starvation (Frederick B. Warner).
Greater Than Fame (Selznick).
Slaves of Pride (Vitagraph).
Pollyanna (United Artists).
The Woman in the Suitcase (Paramount-Artcraft).
Blind Love (Gerald Bacon).
Comments.

"Stronger Than Death"

Metro Presents Nazimova at Her Best in a Superbly Pictured Story of India.

Reviewed by Louis Reeves Harrison.

THE resistless power of true love is the theme of "Stronger Than Death," derived from a novel by I. A. R. Wylie, one of the best dramatic spectacles yet produced by Metro. The whole is impressive as a work of decorative imagination without loss of balance in sentiment and subject. It is interesting because Nazimova makes it so. Instead of posing as a meaningless creature of destiny, she shows us the heart of a woman. In a massive pictorial background that is a triumph of hand and eye, she uncovers a spiritual struggle, one of the greatest in drama, that with self.

In the role of a frail woman who has found her strength unequal to her ambition, Nazimova appears to be wrapped in a veil of lassitude, oppressed by melancholy, resigned to her fate. In society she only permits herself an occasional delicate little smile. She resents insult with gentle calm, instead of with tragic bitterness, but standing her ground with flawless dignity. Even when almost overwhelmed by a tumultuous rush of sensations she is only demure and dimly appealing, meeting the real emergencies with mere quiet resolution.

All this constitutes a most difficult impersonation. It may, therefore, be justly said that the subleties and refinements of Nazimova's acting in "Stronger Than Death" surpasses any screen revelation she has hitherto made of herself. They are an inspiration in the art of emotional expression.

Prominent in the strong supporting cast is Charles W. French, as the hard old British Commandant of Indian troops; Charles Bryant, as a noble type of English officer, and Herbert Pryor in the role of an artistically repellant half caste. These impersonations stand out clearly and in powerful contrast to the varied personalities.

As a massive creation, rich in backgrounds, imbued with romantic suggestion and a delight to appreciative vision, "Stronger Than Death" has been rarely equalled. Also is this particularly true in the case of a marvel of scenic construction, the splendid reproduction of an Indian Temple of Vishnu. The directors have thus united their impressions of glamour and truth. This unity, with the mood of the story, provides a solid foundation for what is personal—and therefore vital. The whole seven reels provide an engrossing entertainment which will be enshrined among classics of the screen.

Cast.

Sigrid Fersen.....Nazimova
Major Tristram Boucicault.Charles Bryant
Colonel Boucicault ....Charles W. French
Mrs. Boucicault .....Margaret McWade
James Barclay .....Herbert Prior
The Rev. Mr. Meredith .W. H. Orlamond
Mrs. Smithers ..... Millie Davenport
Ayeshi .....Bhogwan Singh
Vahana .....Henry Harmon

Novel by I. A. R. Wylie.
Scenario by Charles Bryant.
Directed by Herbert Blache and Charles Bryant.
Maxwell Karger Director-General.

The Story.

"Stronger Than Death" refers to the love of a true-hearted woman. So believed Major Tristram Boucicault of a British India station, while attempting single-handed to save a cholera-infected district. This effort had made him known as the "Hermit Doctor." It had also attracted the attention of Sigrid Fersen, a music-hall dancer of London and Paris, who was visiiing the India station for two reasons. One was she had been forbidden to dance because of heart trouble. Another was the necessity of getting a rich husband.

The Major was poor, but Sigrid became deeply interested in him. His courage and many tendernesses to helpless human beings and dumb brutes appealed to her. Almost in pursuit of him she dared visit the cholera-infected district near a famous old Vishnu Temple. In spite of Boucicault's protests, she insists upon seeing the interior of his home. He warns her that it will be an unsought confession. Among his dearly-loved books and cherished souvenirs of London she finds a picture of herself enshrined. She is deeply touched to find that he has long secretly loved her. A hopeless love springs up in their hearts. Sigrid realizes that marriage is practically impossible, but she begs the Major to preserve his best ideals of her, half admitting that she must wed to keep body and soul together. He accepts the situation with fortitude, and she returns to the station, where she is already being persecuted with attentions from an enormously wealthy half-caste, James Barclay. She repels this obnoxious suitor until Boucicault knocks down the commandmant, his own father, because of brutality to his mother. Only Barclay has witnessed the assault, which means court-martial and disgrace.

The half-caste makes marriage the price of his silence and Sigrid weds him under condition that they are to keep apart except in society. The amorous Barclay locks himself in the wedding apartment

with his wife, but she holds him at bay the night long by a pistol point. In retaliation, he heads an insurrection and corrupts the native soldiers with large sums of money. Sigrid goes to the Temple where fanatical natives have gathered and there dances, causing them to believe she is the promised bride of Vishnu. Her dancing, that of sure death for her in the end, holds the natives while Boucicault goes to warn the station commandant and restore the morale of the Indian troops.

Sigrid is about to be sacrificed by the high priest, when he is shot by the half-caste. The latter is overcome and killed just as the Major returns with the troops. Sigrid has expected death. She sinks down, overcome. When she awakes it is in the arms of the man she truly loves, who will ever safeguard and cherish her and her love which has proved stronger than death itself.

Program and Exploitation Catchlines:

Artistic Production Starring Nazimova in Superbly Pictured Story of India.

Gripping Story of Love, Intrigue and Conflict in This Latest Nazimova Production.

Engrossing Story of How a Dancer's Sacrifice Saved a Village from Massacre—See Nazimova in "Stronger Than Death."

See Nazimova in "Stronger Than Death"—A Beautiful Love Story With the Atmosphere of India as the Background.

Exploitation Angles: You have only one angle here—Nazimova. Her productions stand for all else the story is. Make full use of the fact that this is a wonderful production and a remarkably well told story, but make it always Nazomiva. Get her over with every means at your command, from lithographs to word of mouth. Start well in advance and keep up a constant campaign.

"Other Men's Shoes"

Seven-Part Pathe Release Features Crauford Kent in Pleasing Double Role.

Reviewed by Robert C. McElravy.

AN entertaining story interest is found in this seven-part Pathe release, produced by Edgar Lewis from a novel by Andrew Soutar, under the title of "Other Men's Shoes." It is not particularly strong in drama at the opening situation, but moves with a gradually increasing interest, and while it might have been told in a less number of reels, it is interesting and enjoyable as it is. The closing scenes are quite melodramatic.

Craufurd Kent plays a double role, that of Stephen Browning and his twin brother, James. Stephen is a young minister who is something of a weakling physically. James, on the other hand, is a fellow of more buoyant temperament and has plenty of courage. James appears in the village of Montville just as the young minister is taken ill. He proceeds to substitute himself for his ailing brother and works some needed reforms in the community.

This plot, which has had at least one very similar predecessor, offers many opportunities for comedy. These opportunities are taken advantage of in this production, particularly as regards the reform of the drunkard, Paget, who later becomes Jame's greatest admirer. Irene Boyle is attractive in the role of the heroine, who first loves the minister, and after his death, the brother James. Harold Forshay and John P. Wade play the roles of the villains acceptably.

Cast.

Stephen Browning .....Craufurd Kent
Irene Manton .....Irene Boyle
Dr. Manton .....Stephen Gratton
Marion Browning .....Jean Armour
Jacob Dreener .....Harold Forshay
Raphael Creeke .....John P. Wade
Paget .....Phil Sanford
"Doady" .....Bobby Connelly

Story by Andrew Soutar.
Directed by Edgar Lewis.

The Story.

James Browning, in "Other Men's Shoes," serves a term in prison for borrowing money from a payroll fund to lend to a friend who had lied to him about having a sick wife and child. On his release from prison, James goes to the village of Montville, where his twin brother, Stephen, is minister of a small church. Stephen is not strong physically, and is so weighted down by the cares of his parish that he is ill when James appears.

After hearing from their sister, Marion, some of Stephen's trials, James decides to act as the minister's substitute. He does this succesfully, and after Stephen goes to a neighboring farm to recuperate, James carries out some vigorous reforms. Marion tells Stephen's sweetheart, Irene Manton ,of the substitution and she aids James in his undertakings.

James soon comes in contact with Raphael Creeke, the local man of wealth, who also loves Irene. Creeke conspires to have the minister's charge taken away from him, but James defeats this scheme. Stephen is murdered by a tool of Creeke's and James brings the crime home to the conspirators. Irene's love later turns to James.

Life Renewed

A dramatic moment in Nazimova's Metro, "Stronger Than Death."

Program and Exploitation Catchlines:

"Other Men's Shoes" Features Craufurd Kent in Dual Role Story That Will Please.

Can You Fill "Other Men's Shoes"? Craufurd Kent Does in This Inspiring Tale of How a Courageous Young Man Fought for His Minister Brother.

See Craufurd Kent in Dual Role Characterization in This Drama of Heart Revelation;"Other Men's Shoes."

Exploitation Angles: Try to sell the story of this. You can get a good appeal with the ex-convict acting as a ministerial substitute. Lay that angle heavily. A week or so before the showing offer a free matinee ticket for some dull afternoon to any boy who will bring an old man's shoe to the theatre. String the shoes thus acquired in the lobby for a display for this story. You can probably dispose of the shoes to advantage when you have done. You can also hook up with shoe stores on this play or even work a combination advertisement on it.

"Haunting Shadows"

H. B. Warner Scores Big in Hampton Adaption of Meridith Nicholson Story.

Reviewed by Margaret I. MacDonald.

THE second attempt to film the Meridith Nicholson story "The House of a Thousand Candles" proves beyond a doubt that it is admirably suited to screen requirements. In addition to the advantages of a good story the star, H. B. Warner, gives an unusually meritorious performance. His portrayal of the character of John Glenarm is polished, and there is no lost motion in comedy significance. The director and his players have succeeded well in putting across the intention of the story.

The production has excellent drawing qualities. It breathes an atmosphere which is a happy combination of mystery, comedy and melodrama. The big, lone house of "grandpa" Glenarm, with its creaking stairways, underground passages, and, withal, its happy, up-to-date inmate, John Glenarm the younger, has a charm alluring to both young and old. The settings of the picture are in excellent taste, and its out-door locations are attractive.

Cast.

John Glenarm, Jr.....H. B. Warner
Marian Devereux.....Marguerite Livingston
Bates .....Charles Malles
Pickering .....Edward Peil
Morgan .....Frank Lanning
Rev. Paul Stoddard .....Henry Kendall
Gladys Armstrong .....Patricia Fox
Sister Theresa .....Florence Oberle
John Glenarm, Sr.....Charles French

Adapted from "The House of a Thousand Candles" by Meredith Nicholson.
Direction by Henry King.
Length about 5,000 feet.

The Story.

In "Haunting Shadows" John Glenarm, Jr., goes to live in the Indiana home of his supposedly deceased grandfather, in compliance with a clasue of the will which stipuated that in order to gain his inheritance he should reside in the old house for a space of one year, but is not prepared for the exciting events that are to be staged for his benefit. In the event of the young man's failure to remain the allotted time in the house Marion Devereux, a young school teacher, in whom his grandfather had taken a great interest and who is stationed at a school for girls next door to the Glenarm mansion, is to inherit the Glenarm estate.

Bates, the family butler and only present occupant of the house, receives John Glenarm, Jr., after the manner of the perfect servant, and appears not to be in the least surprised when a bullet smashes the wineglass which his young master is raising to his lip. In the lonely old mansion things happen in rapid sequence, while Glenarm apparently undaunted, finds a keen enjoyment in trying to solve the mystery of ghostly visitations, as well as incidents of startling realism, such as pursuing a frequent visitor armed with lantern and hammer, through underground passages, whose exits lead to unexpected places.

Interwined with the mysteries of the situation is a rapidly developing love story between Marian Devereux and John Glenarm. Finally, in defiance of the threat in his grandfather's will. Glenarm follows Marian to the city, where she goes to visit a friend, and on his return he is forced into a fight for possession by one Pickering, an unscrupulous lawyer, who is trying to cover his own indebtedness by an assumed interest in the affairs of Marian Devereux. At the climax of the fight a door opens, and John Glenarm, Sr., enters

with Marian, puts things to rights, and helps to bring the romance of the young people to a climax.

Program and Exploitation Catchlines:

H. B. Warner Injects His Engaging Personality Into This Thrilling Mystery Drama.

Story of a Supposedly Dead Man Who Suddenly Appears and Stops a Bad Band of Crooks.

Would You Be Contented if You Lived in a Haunted House? H. B. Warner Has to in "Haunting Shadows" in Order to Win His Inheritance.

Thrilling Film Version of Great Mystery Story, "The House of a Thousand Candles," Adapted to the Screen Starring H. B. Warner.

Exploitation Angles: Next to Mr. Warner make your appeal with the fact that this play is taken from "The House of a Thousand Candles." The original title will work hard for you. Play it up as "an exciting ghost story without a ghost," and make allusions to the mystery angle. Make a strong campaign, for all you can sell to advantage.

"The Shark"

Five-Reel Fox Subject Features George Walsh in Stirring Deep Sea Melodrama.

Reviewed by Robert C. McElravy.

MELODRAMATIC action is the predominating feature of this five-reel Fox subject, entitled "The Shark." It gives a remarkably vivid picture of the seamy side of life, both on board the tramp schooner, Aurora, and in the wine room scenes on shore. The characterizations are excellent examples of the brutal, predatory type of men for the most part, the heroine and her friends alone offering what might be termed a normal contrast.

George Walsh finds a very interesting role in the part of "The Shark." He first appears as a common sailor on the oil tramp schooner, where Captain Sanchez rules with iron hand. William G. Nally plays the latter role to the life. The hero in due time visits the shore with Sanchez, where the latter abducts a girl, Doris Selby, who is on a slumming expedition with her friends. Mary Hall is appealing in the role of Doris.

The big melodramatic moments occur in the wine room, following the abduction, and later on board the Aurora, where The Shark battles for the life and honor of Doris. The vessel catches fire and all hands plunge into the sea. The Shark and Doris are picked up, after clinging for hours to a floating spar, and the usual love affair follows.

The subject as a whole is strong in characterization and continuity. It contains a good deal of sheer brutality, but convinces by its realism.

Cast.

Shark Rawley.....George Walsh
Doris Selby.....Mary Hall
Rodman Selby.....Robert Broderick
Sanchez.....William G. Nally
Hump Logan.....James Mack
Juan Najera.....Henry Pemberton
Carlotta.....Marie Pagano

Story and Scenario by Thomas F. Fallon.
Directed by Dell Henderson.
Photographed by Joe Ruttenberg.

The Story.

Shark Rawley, hero of "The Shark," is a common sailor on board the tramp schooner, Aurora, presided over by a brutal captain named Sanchez. The latter respects The Shark because of his physical prowess, and when the vessel reaches shore invites the sailor to accompany him to a certain wine room. In this place they meet many fast women, but The Shark does not care much for women since he had become embittered by an unhappy love affair.

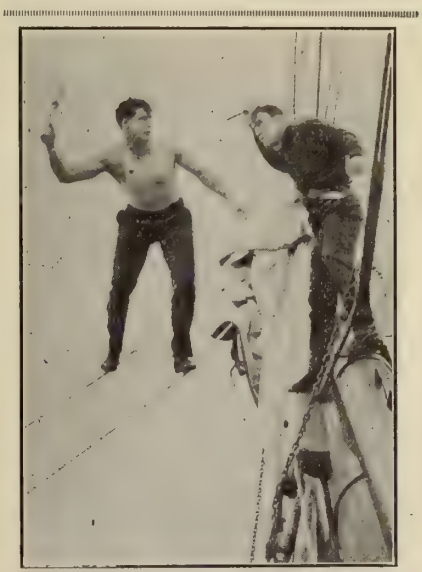
During the evening a slumming party, consisting of a society girl named Doris Selby and her friends, drifts into the wine room. The girl is spotted by some of the predatory characters who infest the place and lured into a small room. Here she is followed by a jealous girl, who tells her to flee through a cellarway or she will be kidnapped. Doris acts on this advice, but in fleeing from one set of rascals she runs into the arms of Captain Sanchez, who is waiting outside for her.

Sanchez carries Doris to the Aurora, where he hastily calls up his crew and casts off. The Shark arrives at the dock as the Aurora is leaving. He catches the vessel, by means of a small boat, and once on board gives battle for the possession of Doris. The vessel is consumed by fire, but The Shark saves Doris and wins her love.

Program and Exploitation Catchlines:

See Athletic George Walsh in a Stirring Deep Sea Melodrama—"The Shark."

See the Terrific Hand to Hand Battle When the Hero Battles for the Honor of the Girl He Loves.



"When Man to Man"

George Walsh battles well in his Fox drama, "The Shark."

Fast Moving Melodrama Starring George Walsh in Story of the High Seas.

Gripping Melodrama of the Sea with George Walsh as the Fighting, Roving Hero in "The Shark."

Exploitation Angles: Feature Walsh and get interest in the story by telling its general character. If you want to go stronger, use such lines as "like a romance by Jack London," and "With the salty tang of the seven seas" to emphasize the deep water angle.

"The Beloved Cheater"

Robertson-Cole Release, Starring Lew Cody, is a Well-Turned Comedy.

Reviewed by Jane McCloskey.

IN our opinion this is a good picture. It is not without its faults of direction and padding, of course; but there is a novelty of treatment to an old theme that is most refreshing. The story is spun from the "other man's" viewpoint—a scheme that isn't used once in thirty pictures of this character, and it certainly is successful in working up sympathy for a man who at first seems to be an empty-headed gentleman-vamp.

Lew Cody's charms hardly supply the death-dealing fascination attributed to them, but he acts with a deal of suiety and good taste, and he does lord it over his elaborate establishment with an easy grace, as if it belonged to him. Eileen Percy as Eulalie Morgan is a girlish picture, but her acting is stiff and too obviously directed. Jack Mower as Kingdon Challoner plays a hard part well, interpreting the quick embarrassment and hot-headed desperation commonly credited to youth, with a natural, realistic manner.

The plot is cleverly put together, and Eulalie's wanderings through Bruce's house have a most decided element of suspense in them. Besides all that, the play introduces a note of humor that, treated carefully and not overdone, lends to it just about the right flavor of satire.

Cast.

Bruce Sands.....Lew Cody
Eulalie Morgan.....Eileen Percy
Dorothy Sands.....Doris Pawn
Kingdon Challoner.....Jack Mower
Mrs. Thorndyke-Brook.....Alice Fleming
Mr. Challoner.....Frederick Vroom
Mr. Morgan.....Andrew Robeson
Wang..... Himself

Supervision of Louis J. Gasnier.
Directed by Wm Christy Cabanne
Photography by J. A. Durbray.
Length, 4,521 feet.

The Story.

"The Beloved Cheater" opens in the home of Bruce Sands, a notorious heart-breaker. He is so accomplished that he devotes an alcove in his reception hall to "trophies of war." Among his older friends is Mrs. Thorndyke Fleming, whose niece, Eulalie Morgan, is an attractive girl but an ardent member of the "Anti-Kiss Cult." Her devoted swain, Kingdon Challoner, tries to combat her unsociable creed, and although she consents to their engagement, it is on condition that he stand by the letter of her law. Mrs. Fleming gives a dinner in honor of the couple, which Bruce Sands attends.

After the guests leave the table Challoner appeals to Sands as an amateur to an expert, to show him how to break his high-minded fiancee of her resolution. They agree that Sands shall go into the room where Eulalie happens to be reading alone, turn the light off suddenly, kiss her and retreat in time for Kingdon to take his place when the light goes up. The plot goes through. Eulalie finds herself pleased with a new sensation, but Kingdon's inexperienced attempt at following up the advantage Sands had gained, falls hopelessly flat, and the girl realizes that she has been kissed by someone else.

Also she notices that Kingdon's buttonhole flower is intact, while she holds in her hands the crushed petals of a flower she had grasped in the dark. Her search for the torn other half leads her to Bruce. They are both rather carried away by the sentimental intensity of the moment, and when Challoner rudely interrupts with accusations, Eulalie breaks her engagement with him, believing she is in love with Sands.

Challoner threatens to kill the ursurper, but Eulalie sees him go off in his car and reaches Sands' home first; he, however, realizes her danger and knowing that her best happiness lies with Kingdon, soothes her excitement and starts her back home. But she is a moment late in starting and sees her aunt, Kingdon and his father approaching. She darts back in to the house and there ensues a merry chase in her efforts to avoid detection. Matters are finally cleared up. Kingdon learns enough "cave man stuff" to prosper his suit, and Bruce is left alone with his memories and a few more "trophies of war."

Program and Exploitation Catchlines:

See Lew Cody in "The Beloved Cheater"

and Learn the Art of Kissing.
Luxurious Production Depicting the Fifty Odd Varieties of Love.
Excellent Comedy Drama Which Dwells on the Art of Kissing, Features Lew Cody.
A Kiss so Fine Makes a Fellow Want Nine—See Lew Cody as "The Beloved Cheater"—a Drama of Kisses.

Exploitation Angles: Back up the star with snappy sentences about the story. Start off by announcing that on a given date there will be an illustrated lecture on kissing by an expert. Get them interested in this and go on to a more definite talk. Use "kissing bugs" for attractors on window cards and try a "my best kiss" contest, printing or posting in the lobby the best letters received.

"The Tree of Knowledge"

Paramount-Artcraft Presents Robert Warwick in An Artistic Adaptation from the Play by R. C. Carton.

Reviewed by Louis Reeves Harrison.

THE Tree of Knowledge" is a drama of man's attitude toward the wayward woman. It shows the results of an experience men seek with worldly women, though not for purposes of enlightenment. The Paramount product artistically sets forth that each such experience may add to a man's knowledge of the subject, but not to his good judgment. In a legendary prologue there is given a brief view of Adam's encounter with the original vamp. Theodore Kosloff, famous Russian dancer, impersonates Adam and seductive Yvonne Gardelle charms as Eve. Both are graceful and interesting personalities.

Robert Warwick plays the difficult role of a man who mixes in and tries to arrange matters for his friends, and he performs with both dignity and force. Kathlyn Williams is intense in her unsympathetic part of the modern Lilith. Her appeal is not through affected innocence. She represents a highly intelligent type of the calculating woman. She is a tigress who barely hides her claws, and whose ferocity burns in fierce eyes. The rest of the cast measures up to the interesting performance of these two stars.

There are some romantic and beautifully pictured exteriors, both in the prologue and in the main story. All these values and the appreciation shown by a crowded house at the Rialto sum up in ranking "The Tree of Knowledge" as a product generally and generously good.

Cast.

Prologue:

Adam .....Theodore Kosloff
Lilith.....Yvonne Gardelle

Story:

Nigel Stanyon.....Robert Warwick
Belle.....Kathlyn Williams
Monica.....Wanda Hawley
Brian.....Tom Forman
Sir Mostyn Hollingsworth....Winter Hall
Loftus Roupell.....Irving Cummings
Mrs. Stanyon.....Loyola O'Connor
The Baron.....Clarence Geldart
Swedle.....William Brown

Story by R. C. Carton.
Scenario by Margaret Turnbull.
Directed by William C. De Mille.

The Story.

"The Tree of Knowledge" relates to the fortunes of Nigel Stanyon, a young Englishman of liberal education and limited means. He falls a victim to wiles of beautiful "Belle," a siren of many conquests, and spends all his money on her. She has deserted him for a wealthy admirer when he is found by his friend, Brian Hollingsworth, and given new opportunity in the management of a large estate.

Nigel now turns to a charming girl, Monica, and falls in love with her. He is advised by his mother and by a neighboring young sport by the name of Roupelle to wed Monica, but he deeply regrets his affair with Belle and so confesses to Roupelle. Both Nigel and Roupelle are staggered one day when Brian brings home a lady he has just wed, who is none other than the notorious "Belle." She has married Brian for his supposed wealth, but she turns on him bitterly when she discovers that the estate is badly involved.

Nigel's position, because of his former relations with Brian's wife, becomes so difficult that he resigns, but he is persuaded to remain. He does this largely for the sake of Brian's happiness, to protect his wife from the advances of sporty Rouvelle. Brian discovers that his wife has had an affair with some other man before she married him and declares to Nigel that he will kill that man. He then leaves home on a business trip. Nigel learns that Belle is about to elope with Rouvelle, giving the latter a signal by turning down a parlor lamp. He interferes and a violent struggle follows between him and Belle.

Brian unexpectedly returns, and Belle

The Cue to Exit

Given Robert Warwick a la Kathlyn Williams in Artcraft's "The Tree of Knowledge."

denounces Nigel as the man who ruined her life. Nigel leaves. Belle gives her despairing husband a sleeping dose and escapes with Rouvelle. She thus passes out of the lives of Nigel and Brian forever. Brian realizes next day that he has wronged Nigel and helps to restore his fortunes, making it possible for him to wed Monica and enjoy the happiness he has long deserved.

Program and Exploitation Catchlines:

Climb "The Tree of Knowledge" with Robert Warwick and See His Escapade in the Garden of Love.
The Story of a Woman Who Wrecked a Man's Life and Was Waiting for Another Dupe to Come. The First Returned and Was Choking Her When —For This Inspiring Story See "The Tree of Knowledge" Starring Robert Warwick.

Exploitation Angles: Play up Warwick and get interest for the title. Rear a tree of knowledge in your lobby, the "leaves" consisting of a few green vines and a sheaf of heralds or throwaways with an invitation to pluck a leaf from the tree of knowledge. The best angle for newspaper work will be to pique curiosity as to how the title applies to the play.

"The Whirlwind"

Allgood Serial Featuring Charles Hutchison Well Supplies with Realistic Thrills.

Reviewed by Margaret I. MacDonald.

THE first five of the fifteen episodes of "The Whirlwind," made by the Allgood Picture Corporation, are all that the average audience could want by way of thrills. The story, which at times shows signs of reaching a premature end, manages to maintain a continuity which carries it through thrill after thrill, manufacturing on the way a large margin of suspense. Each episode contains a story of its own correlative of the main theme. The action keeps a fairly even pace, moving rapidly and for the most part consistently.

The star of the production is Charles Hutchison, a master of the motorcycle, and splendidly daring as a serial hero. He makes long distance dives, takes his chance with the shell of a burning building, or scales the many stories of a brick apartment house with the assurance of the professional acrobat. Helen Thornton is the heroine of the picture, whose fascinating personality forms the morsel of contention between the hero and the heavy. Richard Neil is the chief bad man of the play who is supported by a competent staff of assistants.

Cast.

Charles Darrell.....Charles Hutchison
Helen Grayden.....Edith Thornton
Carnley.....Richard Neil
Valet.....Ben Walker

Written and Directed by Joseph A. Golden.

The story of "The Whirlwind" concerns the love of two men for one girl, allowing interesting character differences for the working out of incidental action.

Charles Darrell, recently returned from France after winning the title of "The Whirlwind" and other wartime honors, meets Helen Grayden in a rescue scene when her horse bolts and threatens to throw her. He later becomes involved in an attempt to land a band of crooks which has for its head a man by the name of Carnley who, in addition to holding a high social position, is also the fiancee of Helen Grayden.

Covering his villainies he manages to carry on his double life with fair success. Through a series of hair-raising events Darrell pursues the wrongdoers, and in the fifth chapter of the story is engaged in releasing Helen from the clutches of the gang. She has been kidnapped for the purpose of forcing her to marry Carnley, after she has discovered his perfidy. The story carries the principal characters through strenuous escapades which include a perilous ride through the rapids of a swift running river, a break for safety over the edge of an ugly cliff, a miraculous escape from death in a dynamited house, bridging a gorge with a slender log, and other equally thrilling stunts.

"When A Man Loves"

Pretty Japanese Romance Produced by Vitagraph, with Earle Williams as Hero.

Reviewed by Jane McCloskey.

WHEN a Man Loves" is an obvious story, but pretty and entertaining for all that. Earle Williams is satisfactory as the hero. Yuri, as played by Margaret Loomis—who manages one of the best Japanese make-ups we know—is dainty and endearingly retiring. Among the other characters of note are Thomas S. Guise as Lord Bannister, stormy and domineering; Barbara Tennant as the un-

pleasant Miss Heathcote, who is rather pretty and chic despite her assumptions; Ida Darling in her familiar role of dowager; George Hall, in an understanding, tragic portrayal of Ando, and Edward W. Wade as Takimura.

The settings are excellent and are ripe with the usual atmosphere of Japan; a glimpse of the supposed public gardens is marvelously flowery and springlike, while Yuri's own little retreat is particularly artistic. On the whole it is an enjoyable romance with just the right mixture of noble hero, misused heroine, jealous rival and stern parent in it to please the average onlooker.

Cast.

John Howard Bannister....Earle Williams
Lord Bannister, his father.....Tom Guise
Yuri San.....Margaret Loomis
Charlotte Heathcote....Barbara Tennant
Takamura.....Edward McWade
Yaki .....Margaret McWade
Sir Robert Eastbourne.....John Elliott
Ando Masuki.....George Hall
Gladys.....Jean Calhoune
Martin Bradley.....William Buckley
Lady Balfour.....Lillian Langdon
Story by Florine Walz and H. H. Van Loan.
Directed by Chester Bennett.

The Story.

A "Madame Butterfly" made happy is the story of "When a Man Loves." In it Earle Williams plays the part of one John Howard Bannister, son of a wealthy peer of England, whose pending engagement to Gladys Lees, schemed by her mother, is avoided when he discovers that Gladys is really in love with another man. The situation gives him an excuse to depart for the "land of flowers," which, he says, has always held out allurement and romance to him. Leaving England he also leaves Charlotte Heathcote, who vows to be Lady Bannister or die trying.

In Tokio John meets Yuri San, adopted daughter of a curio shopkeeper, Takimura, and his wife. To Bannister, Yuri seems the incarnation of all that charm which has drawn him to the Far East, much to the spiteful annoyance of Miss Heathcote who has pursued her prey across the continents. Yuri's native lover, Ando, is intensely hurt by the newcomer's welcome and demands to know John's designs upon the girl. Bannister warmly avows his desire to marry her. Charlotte writes Lord Bannister of his son's peril," and a cable summons John home on the pretext of his father's failing health.

John's sudden departure, coupled with a cruel assertion by Charlotte that he is really engaged to her, adds force to Ando's story that Bannister had confided to him his flippant purpose. Yuri is crushed beyond all consoling, but when Ando asks Takamura's permission to marry her, the old man says that she is not for him, that her blood is English. When John arrives home and finds he has been deceived he hastens back to Japan and Yuri. Takamura consents to their marriage after the misunderstanding is explained away.

Ando tries to kill Yuri and Takamura, but Bannister saves them both and takes Yuri away to England. There the Baron refuses to receive his new daughter-in-law, but Lord Eastbourne, his closest friend, arrives with the announcement that Yuri is his daughter, born after his wife had fled from him upon his father's refusal to receive her. Then the family atmosphere is cleared.

Program and Exploitation Catchlines:

A Romantic Japanese Drama with Earle Williams as the Star.

Do You Know the Fifty Secrets of Love? If Not See Earle Williams in "When a Man Loves."

See Earle Williams as the Defeated Love Rival in His Latest Picture—"When a Man Loves"—a Pretty Japanese Play.

See How Cupid May If He Wants to Upset the Best Laid Plans in "When a Man Loves."

Exploitation Angles: Play this up as something new in a Japanese story without telling the climax. By playing on the Japanese idea in lobby decoration you can work up interest. Play up Williams and Miss Loomis.

"A Twilight Baby"

A Remarkable Lehrman Farce of Amusing Ingenuity, Starring a Veritable Baby Hero and Some Highly Entertaining Animals.

Reviewed by Louis Reeves Harrison.

THERE is a slender thread of story running through "A Twilight Baby," but so much else awakens merriment that it is quickly forgotten. What makes us shake with laughter is a wonderful series of incidents, crowding upon each other, in which all sorts of living things besides the reckless baby take part. Most remarkable is the act of a mothering dog, who leaves her litter of pups to care for the abandoned baby. She drags the tiny helpless human creature to where it can suckle directly from a cow and there stands guard until the infant is fed. There is a really talented rooster, who not only officiates as an alarm clock, but pecks at heavy sleepers to rouse them and raises the shade of their window. There are puppies who follow the baby's example in getting sustenance direct from the cow. There is a tragic dog who plays his role with startling intelligence, until the human element has to get busy in order to compete for the spectator's interest.

Happiness

Lloyd Hamilton and Virginia Rappe, playmates in First National's "A Twilight Baby."

When the baby, supposedly of noble birth, is grown, the result is a clownish and cowardly fat boy. He is clumsy, awkward and constantly in trouble. Nearly all of his mishaps are worked out by methods both ingenious and novel, and again animals play a part. The fat boy is projected against the side of a barn with such violence that his head drives through it, and there he sticks. The best padded part of his anatomy tempts a goat to butt in. We are treated to a view of the goat delivering the smashing blows of a battering ram on one side, and the agonized expression of the fat boy's face on the other. We laugh at the ludicrous; we laugh at the ridiculous; we laugh anyhow until we are tired. "A Twilight Baby" made a great hit at the Rialto, and it is one of the best farces ever shown on the screen.

"Starvation"

How America's Bulwark of Food for the Needy Helped to Stem the Tide of Bolshevism in Europe

Reviewed by Margaret I. MacDonald.

IN presenting the 6,500 foot picturization of the work of Herbert Hoover and the American Relief Administration in Europe, Frederick B. Warren gives to the people of America a wide-visioned, truthful idea of conditions following the crash of monarchies, and the sequential choas involved in the paralysis of European industry. The resurrection of Russia, not yet consummated, possibly only through the Gethsemany of national woe, is visible only as a future hope. The part which America played in helping the tottering nations to their feet is shown in the picture, "Starvation," which was made under the supervision of George F. Zimmer.

It covers the work of the Relief Committee in the following countries: Russia, Courland, Ukrania, Turkey, Germany, France, Poland, Letvia, Hungary, Armenia, Holland, Sweden, Austria, Esthonia, East Galicia, Rumania, Belgium, Denmark and Italy. The picture is, as stated in the foreword of the program, "History in its period of incubation. It is a perpetual record of the glory and the beauty of a nation and a people with a soul and a conscience."

It tells the sad story of the three million children America is feeding abroad. It presents terrible and unquestionable examples of the results of stalking hunger in children, whose bones, grown soft through malnutrition, are gnarled and misshapen, and on which scarcely any flesh remains—tearful-eyed, animated skeletons.

Following the contrast drawn between Europe's past and present, the channels by which American food reached districts of suffering are clearly shown. There can be no excuse for any confusion of ideas regarding this after seeing the picture. It is an odd sight to meet with American ships in the canals of Holland, and other remote waterways of Europe. At every point we have before use the contrast between the American way of dealing with a festering situation, and the unmerciful and less efficient way of the Central Powers. America erected a bulwark of food to stem the tide of the Bolsheviki, while the brutal methods of hanging and shooting, unhappy examples of which appear in the picture, was resorted to as the only remedy by those of a lesser understanding.

The story of American mercy and protection is told in the picture fully and well. And while it contains many unpleasant, even harrowing, sights it cannot fail to inspire in the hearts of true Americans a pride of race—a joy in the thought that they, too, belong to a country with a compassion so far reaching.

Don't be afraid to use press-book ads if they are better than those you can write. That is not a sign of weakness, it's a demonstration of intelligence.

"Greater Than Fame"

Elaine Hammerstein Plays Serious Role in Story of a Woman's Struggle to Win Fame.

Reviewed by Margaret I. MacDonald.

THE theme of "Greater Than Fame," a Selznick production featuring Elaine Hammerstein, is not only interesting, but wholesome. A committee of one is engaged in upholding a woman's ability to climb the heights of fame without a mate against a majority in the negative. The girl, whose struggle to reach the level of her ideals in the face of advice from the worldly woman and the persuasions of indecent men, is played by Elaine Hammerstein. The story is presented in an attractive way, and the average female at least will be interested to know what the young singer's final decision was. The author has balanced the morals of the play on the right side, by providing the heroine with a husband, a composer, who is wafted to the heights of success on the merits of his wife's voice.

Cast.

Margaret Brooke ....Elaine Hammerstein
Jack Martin .....Walter McGrail
Philip Waring .....W. H. Tooke
Mrs. Waring .....Julia Swayne Gordon
Prof. Guerdet.....Cora Williams
Clarence .....John Walker
Saxer .....Arthur Donaldson
Aunt Prudence .....Flora Kingsley
Aunt Mercy .....Eugenia Woodward
Organist .....J. Furey

Story by S. Jay Kaufman.
Scenario by Katherine Reed.
Direction by Alan Crosland.

The Story.

It was a foregone conclusion with the maiden aunts of Margaret Brooke in "Greater Than Fame," that she would fall in love and marry, and that in the preparation for the wedding, they would be able to resurrect their own romances. Margaret, however, had plans of her own, especially as she had been told by the church organist that she had a wonderful voice, which should receive cultivation.

With a card of introduction to a music master in the city, she leaves the old home and takes up her abode in Greenwich Village. Here she meets Jack Martin, a young violinist, who also pursues the art of composition, and becomes the idol of his heart. On discovering that Margaret is working too hard for the money to pay for her lessons, the music master begs Mrs. Waring, a wealthy woman of his acquaintance, to take Margaret under her wing. In the home of Mrs. Waring she meets with artists and would-be artists, and incidentally a manager of grand opera.

Peeved with Mrs. Waring's attempt to discourage her with the idea of seeking a career without the aid of love, she leaves for the city. Here she is lured by Mrs. Waring's husband to an apartment paid for by him, under the pretense that she is to keep it for a friend of his. When she realizes the truth of the situation and is spurned by Martin, who refuses to believe her story, she appeals to the impressario, and is dismayed when he also insists on taking advantage of her ambition. Finally persuading Martin of her innocence, they decide to join forces on the production of an opera he has written. Their marriage is followed by the success of the opera.

Program and Exploitation Catchlines:

What is "Greater Than Fame?" Is it Love? Is it wealth? See Pretty Elaine Hammerstein in This Stirring Drama and Find Out.

The Story of a Girl Who Has Found Fame and Happiness in a Way of Her Own.

"Greater Than Fame" is a Glowing Love Story Starring Clever Elaine Hammerstein.

Story of a Country Girl with a Big Voice Who Goes to the City and Wins Success and a Husband Besides.

Exploitation Angles: Play up Miss Hammerstein and make a strong appeal to ambitious women. Try big display lines such as "Do you want love or liberty and the pursuit of fame?" "What chance has cupid against the ambitious woman? and similar catchphrases. Don't just work to the would-be musician, but interest all working women and all who wish to work.

"Slaves of Pride"

Vitagraph Presents Alice Joyce Revealing the Tragic Side of Mercenary Mariage.

Reviewed by Louis Reeves Harrison.

SLAVES OF PRIDE," by William B. Courtney, penetrates the surface of a marriage of convenience and lays bare the selfish soul of a young millionaire. He is inocently selfish, a callow youth flattered by a business secretary into believing that he is already a great man and on his way to becoming an autocrat of finance. He sees no deeper than what pleases his vanity. Neither the shallowness of his pretence, nor the folly of it dawns upon him at any time until his collapse. It is a poor and unsympathetic character that Percy Marmont is called upon to portray, but he carries it consistently to the end.

Slavery Days

Expressed here by Alice Joyce in her Vitagraph, "Slaves of Pride."

In delicate contrast, is the role assigned to Alice Joyce. She is urged into a union with the aimless and stupid young man of inherited wealth, and makes the best of her trying situation. Her performance is the highest value in the picture.

There is a tendency shown in both construction and treatment of "The Slaves of Pride" to elaboration and explanatory subtitle, causing it to move slowly at the start, but a strong interest is set up by the two leading characterizations, which compensates when the climax is approached. In the summing up, "Slaves of Pride" stands high because there is a definite impression made. Such was the effect on a crowded house at the Broadway Theatre, where the picture held close attention.

Cast.

Patricia Leeds .....Alice Joyce
Brewster Howard .....Percy Marmont
Mrs. Leeds ..... Louise Beaudet
Captain Apple .....Templer Saxe
John Reynolds .....G. V. Seyffertitz
Jason Leeds .....Charles A. Stevenson

Story by William B. Courtney.
Directed by George Terwilliger.

The Story.

"Slaves of Pride" are the impoverished mother of Patricia Leeds and the millionaire, Brewster Howard, to whom Mrs. Leeds manages to marry her daughter. Patricia accepts the situation in order to provide her mother with comfort and security in her declining days. She accepts it cheerfully, putting up with her husband's inordinate selfishness and vanity from the point of view of intellectual superiority. He has a one-cylinder mind, and no one is better aware of it than his wife. He has an almost incredible idea that he amounts to something, though he does not even manage his own affairs. He leaves all business transactions to his secretary, John Reynolds.

Reynolds hates his popinjay employer and plots his ruin. He is compelled to carry orders from the husband to the wife and manages to make them as offensive to her as possible. In this way, he graudally breaks down her serene philosophy. She is resting in the garden one day when he carries a demand for her to return to the house at once. She refuses. Her husband appears and commands her. She gently and firmly declines to be humiliated in the presence of others. Howard now refuses to speak to her unless she humbly apologizes.

As an extreme measure, Patricia leaves her husband. She is pursued to her retreat by Reynolds, who wishes to compromise her. The husband follows with detectives. Reynolds escapes. A long chase follows to determine who is the man in the case. It is discovered that Reynolds is the guilty one at a moment of his tragic death. Howard returns home to find himself abandoned by his wife and ruined by his business secretary. It dawns upon him at last that he hasn't a true friend in the world. He prepares to commit suicide, but the girl he has so grossly insulted returns and forgives him, even loves him now with motherly sympathy because he is so utterly helpless.

Program and Exploitation Catchlines:

Pretty Alice Joyce Starred in Entertaining Production that Reveals the Tragic Side of Mercenary Marriage.

Powerful Story of a Husband Who Thought that Marriage Was Only a Business Proposition, But Who Was Taught Different.

Charming Alice Joyce Stars in "Slaves of Pride"—The Story of a Husband Who is Reduced from Pride to a State of Humility.

Her Husband Was One of the "Slaves of Pride," But Alice Joyce Finally Brings Him to a Realization of Love and Life.

Exploitation Angles: Make much of Miss Joyce, and through her sell the story. It has no big selling angles, but it will please those who see it, so use the star to sell.

"Pollyanna"

Mary Pickford's First Production for the United Artists is a Gem of Exquisite Pathos and Humor.

Reviewed by Louis Reeves Harrison.

IN viewing Mary Pickford's "Pollyanna," children will be charmed by the playful humor in swift contrast with delicate notes of pathos. Mature minds will discover in its theme a sug-

gestion for their own life-quest of happiness—that sweetness of personality is the golden rule of personal conduct. Because of Mary's truthful interpretation of this tender motif, "Pollyanna," as pictured, is bound to far outreach the influence of "Pollyanna," as printed. It will also be much more extensively enjoyed as a story. It is that much more important as a medium of extending a simple philosophy of happiness.

Miss Pickford's role is one of the most difficult because of its bare simplicity. It is merely that of a very young girl radiant with the beautiful glamor of pure childhood. Yet she appears on the screen but a few moments, before she arouses heart-felt interest. It is because of her keen sensibilities that "Little Mary" is able to convey all shade of emotional impulse and the swift-flying thoughts passing through her mind. She is disconcertingly affectionate when, coming in out of the rain, and, soaked to the skin, she leaps into her aunt's arms and makes a mess of a handsome silk dress. She disarms anger among the grown-ups at one moment by her amusing awkwardness, at another by the very innocence of her exuberant joy. She nourishes a dream of making everybody glad, and her philosophy radiates among the weak, the sick, the halt and the blind, by both example and contagion. When misfortune lays a cruel and crippling hand on her and she is tense with the anguish of a spiritual struggle, nothing could be more exquisitely portrayed than her attempt to mask her suffering by forcing a faint, quivering smile. Her mastery of the role is an inspiration.

In the supporting cast there are many fine types, all of them so well chosen as to hold the mood of the play, but honors go to Katherine Griffith as Aunt Polly Harrington and to young Howard Ralston as Jimmie Bean. These two distinct characterizations contribute heavily to the abundant humor of the story. The atmosphere of an old New England village is well preserved, considering that the play was produced in California. There are, in fact, no marring elements. The sum of values is therefore so high that "Pollyanna" must be ranked as a gem and entitled to a place of honor among classics of the screen.

Cast.

Pollyanna .....Mary Pickford
Rev. Whittier .....J. Wharton James
Aunt Polly Harington.Katherine Griffith
John Pendleton .....Wm. Courtleigh
Dr. Chilton.....Herbert Prior
Nancy .....Helen Jerome Eddy
Tom ..... George Berrell
Jimmie Bean .....Howard Ralston
From Eleanor H. Porter's Novel, "Pollyanna."

Screen Adaptation by Frances Marion.
Photographed by Charles Rosher.
Directed by Paul Powell.

The Story.

"Pollyanna" tries to sing her father to sleep at the moment he is dying. He makes a feeble response and inspires her to try to be glad herself and make others so. It is no easy matter at first, but the idea grows with her until it dominates her mind and conduct. She is sent to her Aunt Polly ,a middle-aged lady of acid temper. She arrives in a rain storm and is drenched, but she makes the best of it and reaches the house soaked but cheerful. The impression she makes is not favorable. Her attention being called to her wet feet, she tries to not soil the carpet by attaching sheets of paper to her shoes. She becomes entangled in the threads of some lace her aunt is making and undoes the work of weeks as she goes up stairs. Her enthusiasm is dampened when she is ushered into a garret room. She attempts to escape from it to a better one and reaches that of her aunt, nearly frightening the latter to death.

After this bad start, Pollyonna becomes more thoughtful. In one of her wild moments she discovers another orphan, Jimmie Bean, and attempts to have him adopted by her aunt, even hiding him in the cellar, where he is discovered and driven out. Pollyanna sticks to him and aids others to be glad. She visits a bedridden woman who rather enjoys being an invalid and takes along a blind man who plays the accordion and a deaf woman of no particular accomplishments, by way of cheering up the invalid. Everywhere she spreads her doctrine, "Just be glad—that's the game."

Pollyanna is caught stealing apples from a neighbor ,rich Mr. Pendleton, and jumps from the tree directly into his arms, knocking him down. She reluctantly permits him to take her into his house. He there unveils a picture of her mother, whom he once loved. He thereafterd becomes her staunch friend ,and he adopts the orphan, Jimmie Bean. On all sides she accumulates warm friends, particularly among the poor and unfortunate, but her Aunt Polly remains obdurate. She is heart-sore over an early romance with the village doctor. One day when Aunt Polly goes to town to do some shopping, Pollyanna runs wild in the village. In an attempt to save a child she is run over by a motor car and badly disabled. When she is carried to the house, it is found that her lower limbs are paralyzed. All her friends are grief-stricken. At last Aunt Polly realizes how much the child has meant to her. She softens and gives Pollyanna cause to be glad, with little demonstrations of affection.

Pollyanna has time to think of many things while confined to her bed. She declares at last that she will have none other than the village doctor. Thus is Aunt Polly's old flame restored to her. The doctor makes a careful survey of Pollyann's case and decides one day to test her ability to walk. The whole village is interested. Those who have been helped by Pollyanna's bright philosophy gather in groups near the gate to await the news. The test is made. Pollyanna can walk feebly. There is general rejoicing.

Jimmie Bean is among the last to congratulate Pollyanna. He does so bashfully —he has learned to deeply love her. He places a ring on her finger and conveys the astounding information that he will be able to shave in five more years. They discuss their prospects. He has decided to become a street car conductor. The last seen of them is in their vision, Pollyanna, with a half dozen children, taking a free ride on Jimmie Bean's street car.

Program and Exploitation Catchlines:

Learn the "Glad" Game by Seeing Adorable Mary Pickford in Her Latest Success "Pollyanna."

Sweet and Charming Photoplay, "Pollyanna," Taken from Eleanor H. Porter's Famous Novel, Gives America's Sweetheart, Mary Pickford, Ample Opportuntiy to Display Her Talents.

See Charming Mary Pickford as "Pollyanna"—The Sparkling Story of a Girl Who Was Always Glad and Brought Gladness to Everyone Else.

A Picture Full of Smiles and Happiness Starring the Adorable Mary Pickford —That's "Pollyanna," from the Famous Novel by Eleanor H. Porter.

Expolitation Angles: Between a well-known star and an undoubted best seller, the only thing to do is to advertise as widely as possible. Both the book and the play had the widest possible publicity. All you have to do is to hook up. Be sure and get after the booksellers in plenty of time, and start to tease with "'Pollyanna' is coming" at least ten days in advance.

"The Woman in the Suitcase"

Thomas H. Ince Production Starring Enid Bennett Reveals Good Heart Interest.

Reviewed by Edward Weitzel.

THERE are sure-fire themes that need only half a chance to make a novel, play or picture a success. The theme of "The Woman in the Suitcase" belong to one of the surest of the sure-fires. Since the days of 'The Little Treasure" the devoted daughter, whose love for her parents prompts her to make every effort until her erring father is brought back to the wife he is neglecting for another woman, has been a favorite character with both author and public. In the Thomas H. Ince production, starring Enid Bennett, the story loses none of its effectiveness. It gathers speed slowly and the director has been too anxious to drive home some of the points; but the development is always straightforward and the sympathetic interests is never permitted to slacken.

Matters never reach the tragic state, but the characters are real human beings and the drama in their lives is as true today as it was the first time it did duty in a tale of fiction. The scenes involving the heroine in what are known as "sporty" surroundings are handled with discretion, and every detail of production is of excellent grade. The comedy relief is supplied by the hero, a novel and welcome scheme which leaves all of the heroics for his sweetheart, while the spectator laughs with, and not at, the young man. "The Woman in the Suitcase" should please any normal being.

Enid Bennett is a happy choice for Mary Moreland. The part is that of a clever, attractive and true-hearted little woman, and Miss Bennett is all this to a most satisfying degree. William Conklin, Claire McDowell, Dorcas Matthews and Roland Lee are the leading members of the admirable supporting company.

Cast.

Mary Moreland .....Enid Bennett
Mr. Moreland .....Wiliam Conklin
Mrs. Moreland .....Claire McDowell
Dollie .....Dorcas Matthews
Billie Fiske .....Donald McDonald
Billie Fiske .....Roland Lee
Doc Harrison .....Donald McDonald
Ethel .....Gladys George

Story by C. Gardner Sullivan.
Directed by Fred Niblo.
Supervised by Thomas H. Ince.

The Story.

"The Woman in the Suitcase" refers to a photograph which Mary Moreland finds in her father's suitcase when he returns from what is supposed to have been a business trip, but which had for its object a dishonorable affair with a woman named Dollie. Knowing that her mother's heart is being broken by the neglect of the man who promised always to cherish her, Mary determines to meet her father's charmer and send her about her business. She learns that Dollie has arrived in New York and is frequenting the cabarets and restaurants with her father. Having no male friend in whom she feels she can confide, Mary advertises for a young man to be her escort in the "White Light" district. The son of the proprietor of the paper which carries the "ad" scents an adventure and secures the position. Without revealing her name, but dressed in one of her most becoming frocks, Mary meets her escort in the lobby of a Broadway hotel, and together they start on a round of the lobster palaces.

That night Mary sees her father and Dollie at a cabaret, and hears the woman make an appointment with one of her own harpies for the next afternoon. Learning

that her escort is on speaking terms with the latter woman, Mary has him take her to the restaurant the next day and introduce her under a false name to Dollie's friend. Matters progress until Mary is invited to Dollie's flat, and it is arranged that she shall come the next night and Dollie wil have not only her protector there, but a lively young gentleman to entertain Mary. By this time, the hired escort is so fascinated by his pretty employer that he is ready to go through fire and water for her.

The plan is carried out and Mary finds herself alone in a room with a man whose attentions are rapidly approaching the danger point, but the faithful escort break in on the scene and chases the now completely cowed young gentleman out of the house. When Mr. Moreland arrives and Mary hears her father talking in the next room to Dollie, she pretends to burst into a fit of drunken laughter. Her father recognizes her voice and opens the door. Shocked at finding her there, Mary explains what has brought her, and Moreland goes back home with his daughter and asks his wife's forgiveness for his conduct. There is a happy and united family in the Moreland house that night, and a message over the phone informs Mary that her escort has found out her name and address and is coming up the next day to tell her how much he loves her.

Program and Exploitation Catchlines:

The Story of a Girl Who Found a Strange Woman's Photograph in Her Father's Suitcase—So Then She Played Her Own Little Game and Trapped Him and Brought Happiness to All.

"The Woman in the Suitcase" Stars Pretty Enid Bennett in a Romantic and Adventurous Story of Love and Home.

She Found the Picture in the Suitcase—She Heard Her Father in Conversation with a Strange Woman—See What Enid Bennett Does to Straighten Out Matters in this Interesting Drama.

Enid Bennett Easily Baffles Attempts of Woman Who Endeavored to Vamp Her Father in "The Woman in the Suitcase."

Exploitation Angles: Play up Miss Bennett strongly and offer this as "another adventure in romance." Play up the theme without giving away too much of the story. Cut out pictures of Miss Bennett from the one sheets and put them in half opened suitcases for window displays. Work with stores selling hand baggage and mount a litho in a suitcase in the lobby, letting patrons open the case in response to the outer legend "Who is the woman in the suitcase?"

"Blind Love"

Lucy Cotton Starred in the Gerald F. Bacon Six-Part Production Holds Her Own with Grace and Beauty

Reviewed by Margaret I. MacDonald.

AN adaptation of "The Substitute Prisoner," by Max Marcin, is presented in the Gerald F. Bacon production, "Blind Love," featuring Lucy Cotton. The picture, which will be distributed by Nathan Hirsh, is rich in both exterior and interior settings, and especially in its earlier stages glimpses of real merit in direction occur. As the picture progresses, and one is still alive to the charm of atmosphere, and the star, there is also a consciousness that the story is not being worked to its limits, that one or two of the characters are miscast, and that the director has failed to supply the action with sufficient color.

The story has a good theme, but not an unusual one; and the picture suggests that a great deal of money, time and care has been spent on its production. George Le Guere does one of the most effective pieces of work of the cast, and Charles Butler is excellent in a small part.

The picture should succeed through the beauty and charming personality of Lucy Cotton and the richness and extensiveness of the settings.

Cast.

Josephine Burden .....Lucy Cotton
Horace Beard .....George Le Guere
Herbert Whitmore .....Thurlow Bergen
George Collins .....Frank O'Connor
Kate Collins .....Lillian Bacon
Simons .....Morgan Coman
Rene Bouchard .....Edoudards Durand
Dr. Holmes .....Bert Leigh
Lieut. Arnes .....James Cullum

Adapted from "The Substitute Prisoner," by Max Marcin.
Direction by Oliver Bailey.
Length about 5,500 feet.

The Story.

The story of "Blind Love" centers about Josephine Burden, a beautiful young heiress, who is sojourning at a summer resort with her guardian, Herbert Whitmore. At the same hotel, is George Collins, a New York broker, and his wife, a former sweetheart of Whitmore's. At the casino, Josephine meets Horace Beard, who is wasting his forces in gambling. Upon being introduced to the beautiful girl, of whose identity as an heiress he is ignorant. Horace resolves to quit the gaming-house.

Collins, in sore straits for money, sees in Josephine's fascination for Beard a chance to refill his coffers. He takes advantage of a moment when Beard is under the influence of liquor to get his signature to a note for $50,000 to be paid in the event of Beard's marriage to the heiress, as a reward for making the introduction.

The marriage of the pair takes place, and after the honeymoon, Collins springs the note. Josephine overhears the conversation between the two men, and decides to renounce her husband, at the same time that she makes the check out for the $50,000. Beard enters the Collins home by stealth in search of the agreement. In doing so he comes in contact with Collins and Whitmore. A fight which ensues ends in the discharge of a pistol which lodges a bullet in Whitmore's side, causing his death a short time afterward. Whitmore leaves a note beside him and a pistol on the floor ,to proclaim to the world that he has committed suicide, thus exonerating the husband of his former sweetheart. Josephine accepts the explanations and is reunited to her husband on the scene of their romance.

Program and Exploitation Catchlines:

Artistic Production Starring Pretty Lucy Cotton in an Adaptation of Max Marcin's "The Substitute Prisoner."

Story of a Crook Who Forges a Note on His Friend's Heiress Wife.

Lucy Cotton Starred in Novel Crook Story by Max Marcin.

Well Made Production Starring Lucy Cotton in Role of a Rich Heiress Whose Husband Falls Prey to a Crook's Forgery.

Exploitation Angles: Don't forget that Max Marcin is the author of a number of big stage successes, such a "The House of Glass," "Cheating Cheaters" and others. This will probably prove your best selling angle. Tell that it is a crook play along the lines of the other Marcin successes and sell on past performances.

Comments

THE FLOOR BELOW (Rolin-Pathe).—A one-reel comic, featuring "Snub" Pollard. He plays the role of a henpecked husband who joins an equally unhappy man on the floor below. They rebel and turn the tables on their wives. This is full of knockabout humor of the burlesque type and shows some interesting phases of life in an apartment house.

WEST IS BEST(Western), Jan. 17.—A two-reel subject, featuring Hoot Gibson and Josephine Hill. The latter is called to her Western home from an Eastern college and brings a party of girls with her, accompanied by one man. Dramatic incidents scare out the visitors, but the heroine remains and weds her cowboy hero. This is not as strong in action as some of its predecessors, but carries the interest quite well. It makes an average number .

IN THE LION'S DEN (Universal).—Chapter 5 of "The Lion Man," in two reels. Stella and Westcott escape from the depths of the well, into which they had plunged. Both are later surrounded in Westcott's cabin, where a lively gun-fight ensues. The Lion Man appears and gives timely aid to Westcott. The number carries the interest well and winds up with a strong climax.

THE HOUSE OF HORRORS (Universal). Chapter 6 of "The Lion Man." Stella and Lacy escape after their plunge from the roof of a house into the lion's cage. Westcott impersonates a priest and performs a fake wedding ceremony in order to save Stella from an unwelcome marriage. The latter flees and enters the house occupied by "The Lion Man," and is followed by Lacy. The number contains much new and interesting action.

BLIND CHANCE (Western), Jan. 23.—A two-reel subject, featuring Robert Burns, Charles Dorian, Alice Wakefield and Peggy O'Dare. Th plot has a good holding interest, though rather crudely handled in places. It concerns a murder for which the hero assumes the blame in order to shield a woman's name. The woman's son grows up and seeks revenge upon the hero, but the mother finally speaks. The closing scenes are quite dramatic.

NAUGHTY LIONS AND WILD MEN (Century), Jan. 28.—A fine comic number, in which the heroine promises to marry the bravest hunter among her men acquaintances. The burlesque hunting experiences are very laughable ;also the adventures with the cannibals. Many animals, including young lions and leopards, appear, and the baby cannibal add a number of laughs. The number will please everybody and children in particular.

HE AIN'T DONE RIGHT BY OUR NELL (Fox).—An extremely laughable Mutt and Jeff subject, in which the pair take an active part in a burlesque play. The old time melodrama comes in for some original treatment. This goes ahead of the usual average for these animated numbers, which is very high.

ON STRIKE (Fox).—Bud Fisher, creator of Mutt and Jeff, appears in this number personally. Mutt and Jeff go on strike, demanding a 75 per cent. increase in pay, a three-hour day and a five-day week. They leave Bud and put on a moving picture of their own, but it falls down and they are glad to return to him. An original subject.

HUNGRY LIONS AND TENDER HEARTS (Sunshine).—A typical two-reel comic, introducing Jack Cooper, Glen Cavender, Marcel Rea and others. A large troupe of lions also takes part and they stir up a considerable riot on the part of the principal actors and a bevy of pretty chorus girls. The number is a good laugh getter.

BROWNIE'S BUSY DAY (Century), Jan. 28.—The Century wonder dog takes a prominent part in this two-reel comic, performing some amusing and almost human feats. The story concerns a salesman who falls in love with a girl clerk in a small store. The grocery scenes are entertaining. The capture of a masquerading thief is a feature of the story.

SLIPPERY SLICKERS (Rolin-Pathe).—A comic number, featuring "Snub" Pollard. He attends a masque ball, where jewels are stolen and passed about in burlesque fashion. The costumes are good and the action quite amusing, though there is not much story interest. The "Owl Drug Company" gets some pretty conspicuous advertising on one of the costumes.

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FOX FILM CORPORATION

The Strongest (All-Star).
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

The Adventurer.
Wings of the Morning. Vol. 42; P-672.
Heart Strings (William Farnum—Six Parts). Vol. 43; P-299.
The Adventurer

PEARL WHITE SERIES.

The White Moll.

TOM MIX SERIES.

The Feud. Vol. 42; P-1008.
The Cyclone.
The Daredevil.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russell). Vol. 43; P-296.
The Devil's Riddle (Gladys Brockwell).
The Shark (George Walsh).
Shod With Fire (William Russell).
Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray and Elinor Fair). Vol. 43; P-296.
Her Elephant Man (Shirley Mason)
The Hell Ship (Madlaine Traverse)
What Would You Do? (Madlaine Traverse).
The Last traw (Buck Jones).

SUNSHINE COMEDIES.

Chicken a la Cabaret.
Hungry Lions and Tender Hearts.
Sheriff Nell's Comeback.
Her Naughty Wink.
Her Private Husband.
The Heart Snatcher.
The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.

MUTT AND JEFF.

Cutting Out His Nonsense. Vol. 42; P-1191.
For Bitten or for Verse.
He Ain't Done Right by Our Nell.
On Strike.
Shaking the Shimmy.
The Rum Runners.
The Plumbers.

FAMOUS PLAYERS-LASKY

The Miracle Man (George Loane Tucker).
The Hayseed (Roscoe Arbuckle).
The Teeth of the Tiger. Vol. 42; P-857.
In Mizzoura. Vol. 42; P1192.
The Miracle of Love (Cosmopolitan). Vol. 43; P-146.
The Heart of Youth (Lila Lee), Vol. 43; P-470.
An Adventure in Hearts (Robert Warwick), Vol. 43; P-469.
Victory (Maurice Tourneur Production). Vol. 42; P-672.
More Deadly Than the Male (Ethel Clayton). Vol. 42; P-1101.
The Cinema Murder (Marion Davies), Vol. 43; P-462.
Behind the Door (Hobart Bosworth). Vol. 43; P-300.
Dec. 14—Speed (Al St. John—Two Reels).
Dec. 14—A Scenic Classic (Burton Holmes—One Reel).
Dec. 14—Paramount Magazine.
Dec. 14—Down the Strand in London—Burlingham—One Reel).
His Wife's Friend (Dorothy Dalton), Vol. 43; P-466.
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid).
A Girl Named Mary (Marguerite Clarke), Vol. 43; P-467.
Dec. 21—Love, Honor and Behave (Sennett—Two Reels).
Dec. 21—Those Distant Cousins (Briggs—One Reel).
Dec. 21—In Brittany (Burton Holmes—One Reel).
Dec. 21—Paramount Magazine.
Dec. 21—From a Piscatorial Angle (Nature Pictures).
Wanted—A Husband (Billie Burke). Vol. 42; P-1187.
Red Hot Dollars (Charles Ray). Vol. 43; P-296.
Everywoman (Super-Special—All Star Cast). Vol. 42; P-1190.
Dec. 28—Too Good to be True (Ernest Truex—Two Reels).
Dec. 28—Housecleaning (Briggs — One Reel).
Dec. 28—King Rama at the Royal Wat (Burton Holmes—One Reel).
Dec. 28—Paramount Magazine.
Dec. 28—Winter Sports at St. Moritz (Burlingham—One Reel).
Jan. 4—The Woman in the Suit Case (Enid Bennett).
Jan. 4—Too Much Johnson (Bryant Washburn).
The 13th Commandment (Ethel Clayton), Vol. 43; P-466.
Jan. 11—Sand (Wm. S. Hart).
Jan. 11—On With the Dance (Special).
Jan. 18—Mary Ellen Comes to Town (Dorothy Gish).
Jan. 18—Huck Finn (Special).
Jan. 18—The Tree of Knowledge (Robert Warwick).
Jan. 25—What's Your Husband Doing? (McLean & May).
Jan. 25—Dangerous Hours (Ince Super Special).

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 42; P-1014.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 42; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
Oct. 19—Why Divorce? (De Haven—Two Parts). Vol. 42; P-1014.
The Gay Lord Quex (Tom Moore). Vol. 43; P-147.
Jubilo (Will Rogers). Vol. 42; P-1007.
The Loves of Letty (Pauline Frederick).
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes).
A Misfit Earl (Betzwood-Louis Bennison).
Toby's Bow (Tom Moore). Vol. 42; P-1189.
Pinto (Mabel Normand).
Water, Water Everywhere (Will Rogers).
The Silver Horde (Rex Beach Production).
The Palliser Case (Pauline Frederick).
The Blooming Angel (Madge Kennedy).
Duds (Tom Moore).
Moving Day (Mr. and Mrs. Carter DeHaven—Two Reels).
A Much Needed Rest ("Smiling Bill" Parsons—Two Reels).
The Little Dears (Mr. and Mrs. Carter DeHaven—Two Reels).

BRAY PICTOGRAPHS.

In Far Away New Zealand and Other Subjects.
Art Pottery Makers of the Caribbeans and Other Subjects.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

Islands of the St. Lawrence.
Cutting Up.
The Story of Zinc.
"Meat" Again.
Eventide.

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297.
The Westerners (Hampton Production).

ZANE GREY PICTURES, Inc.

The Desert of Wheat (Six Parts—Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts).

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Parts).

ARTCO PRODUCTIONS.

The Capitol (Leah Baird—Six Parts)). Vol. 43; P-149.
Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.

The Joyous Liar (J. Warren Kerrigan). Vol. 42; P-1011.
The Lord Loves the Irish (J. Warren Kerrigan). Vol. 42; P-1011.

PATHE EXCHANGE, INC.

Releases for Week of December 14.

The A-B-C of Love (Mae Murray—Six Parts). Vol. 42; P-855.
No. 8 of Bound and Gagged.
No. 6 of The Black Secret. Vol. 42; P-1012.
Looking for Trouble (Harry Pollard—One Reel). Vol. 42; P-1012.

Releases for Week of December 21.

The Prince and Betty (William Desmond and Mary Thurman). Vol. 42, P-1010.
No. 9 of Bound and Gagged (A Homeless Prince).
No. 7 of The Black Secret (The Betrayal).
Tough Luck (Harry Pollard—One Reel).
From Hand to Mouth (Harold Lloyd and Mildred Davis—Two Parts). Vol. 42; P-2026.

Releases for the Week of Dec. 28.

Hopely Takes the Liberty (No. 10 of Bound and Gagged).
A Crippled Hand (No. 8 of The Black Secret).
The False Countess (No. 1 of The Adventures of Ruth).
From Hand to Mouth (Harold Lloyd and Mildred Davis—Two Parts).
The Floor Below (Harry Pollard—One Reel).

Releases for the Week of Jan. 4.

My Husband's Other Wife (Sylvia Bremer and Robert Gordon—Six Parts).
No. 9 of The Black Secret (Woes of Deceit).
No. 2 of The Adventures of Ruth (Kidnapped).
Red Hot Hottentots (Harry Pollard—One Reel).

Releases for Week of January 11.

Fighting Cressy (Blanche Sweet—Six Reels).
No. 10 of The Black Secret (The Inn of Dread).
No. 3 of The Adventures of Ruth (The Bewitching Spy).
Why Go Home? (Harry Pollard—One Reel).

Releases for Week of January 18.

The Web of Deceit (Dolores Cassinelli—Six Parts). Vol. 43; P-299.
No. 11 of The Black Secret (The Death Studio).
No. 4 of The Adventures of Ruth (The Stolen Picture).
Slippery Slickers (Harry Pollard—One Reel).

Releases for Week of January 25.

No. 12 of The Black Secret (The Chance Trail).
No. 5 of The Adventures of Ruth (The Bank Robbery).
The Dippy Dentist (Harry Pollard—One Reel).
Pathe Review No. 35.
Topics of the Day No. 39.

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ROBERTSON-COLE

Nov.—The Blue Bandanna (Desmond).
Nov. A Fugitive From Matrimomny. Vol. 42; P-672.
Dec.—Where There's a Will.
Beckoning Roads (Bessie Barriscale). Vol. 43; P-148.
Dec. The Tong Man (Hayakawa). Vol. 42; P-1000.
Dec.—The Golden Hope.
Dec.—The Beloved Cheater (Special).

STRAND COMEDIES.

Nov.—Too Many Bills.
Nov.—Is Your Sweetheart False?

SUPREME COMEDIES.

Dec.—Stuck Out.
Dec.—Are Honeymoons?
Dec.—Their Little Wife.
Jan.—Hearts and Diamonds.
Jan.—Her Nearly Husband.
Jan.—Mollie's Millions.
Jan.—A Four Cylinder Frame-Up.

MARTIN JOHNSON.

Dec.—Through the Isles of the New Hebrides.
Dec.—Home of the Hula Hula.
Jan.—Saving Savages in South Seas.
Jan.—Cruising in the Solomons.
Feb.—Domesticating Wild Men.

ADVENTURE SCENICS.

Dec.—The Home of the Hula Hula.
Dec.—Just Over Yonder.
Dec.—I and the Mountain.
Jan.—The Last Resort.
Jan.—Flaming Ice.
Feb.—Sheep O'Leavenworth.

METRO PICTURES CORP.

Lombardi Ltd. (Bert Lytell). Vol. 42; P-160.
Please Get Married (Viola Dana). Vol. 42; P-1191.
Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63.
The Willow Tree (Viola Dana—Six Parts), Vol. 43; P-465.
The Right of Way (Bert Lytell—Six Parts).
The Walk-Offs (May Allison—Six Parts).
Stronger Than Death (Nazimova—Parts).
Nothing But the Truth (Taylor Holmes—Six Parts), Vol. 43; P-468.

HALLMARK PICTURES CORP.

The Trail of the Octopus (Serial).
A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All Star).
High Speed (Gladys Hulette and Edward Earle), Vol. 43;P-467.
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard).

TRIANGLE

Dec. 7—The Life of Reilly (Ford Sterling-Sennett—Two Parts).
Dec. 14—Betty of Greystone (Dorothy Gish).
Dec. 14—Crashing Through (Ford Sterling-Sennett).
Dec. 21—Keystone Babies (Sennett—Two Parts).
Dec. 28—Fast Trains and Slow Women (Sydney Chaplin-Keystone).
Jan. 4—The Clodhopper (Charles Ray).
A Lunch Room Romance (Mabel Normand—Sennett—One Reel).
Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).

UNIVERSAL FILM MFG. CO.

Releases for Week of December 8.

Lasca (Edith Roberts and Frank Mayo). Vol. 42; P-455.
No. 9 of The Great Radium Mystery.
No. 15 of The Midnight Man.
Woes of a Woman (Lyons-Moran—Two Parts).
The Mite of Love (Mabel Taliaferro—Stage Women's War Relief—Two Parts).
A Lucky Dog's Day (Century Wonder Dog—Two Parts).
The Lone Hand (Hoot Gibson—Two Parts). Vol. 42; P-857.

Releases for Week of December 15.

A Gun Fightin' Gentleman (Harry Carey). Vol. 42; P-537.
No. 16 of The Midnight Man.
No. 10 of The Great Radium Mystery.
His Lucky Blunder (George Ovey—One Reel).
The Good Ship Rock 'N Rye (Jimmy Adams—Two Parts).
The Double Hold-Up (Hoot Gibson and Josephine Hill—Western—Two Parts). Vol. 42; P-1022.

Releases for Week of December 22.

No. 17 of The Midnight Man (The Cave of Destruction).
No. 11 of The Great Radium Mystery (Perils of Doom).
In the Good Old Days (Lyons-Moran—Two Reels).
She's Everywhere (Enid Markey and Montagu Love—Stage Women's War Relief—Two Reels).
Weak Hearts and Wild Lions (Jimmy Adams and Lois Nelson—Two Reels).
The Counterfeit Trail (Magda Lane and Edward J. Henessey—Two Reels).

Releases for the Week of Dec. 29.

The Pointing Finger (Mary MacLaren).
Shackled (No. 12 of The Great Radium Mystery).
A Wild Finish (No. 18—Final Episode of The Midnight Man).
The Flames of Hate (No. 1 of The Lion Man).
Seeing Things (Neal Burns—Okeh—One Reel).
The Line Runners (Arnold Gregg and Helen Howard—Western—Two Reels).

RELEASES FOR WEEK OF JAN. 5.

The Day She Paid (Francelia Billington).
No. 13 of The Great Radium Mystery (The Scalding Pit).
No. 2 of The Lion Man (The Rope of Death).
Sweet Patootie (Lyons-Moran—One Reel).
The Inner Ring (William Courtenay—Stage Women's War Relief—Two Reels).
Adam and Eve a la Mode (Rainbow Beauties—Two Reels).
The Jay Bird (Hoot Gibson and Josephine Hill—Western—Two Reels).

Releases for Week of January 12.

The Triflers (Edith Roberts—Six Reels), Vol. 43; P-462.
No. 14 of The Great Radium Mystery (Hemmed In).
No. 3 of The Lion Man (The Kidnappers).
Some Shimmiers (Lyons-Moran—One Reel).
Bill's Wife (Ben Wilson—Okeh—One Reel).
A Baby Doll Bandit (Jimmy Adams—Jewel—Two Reels).
Naughty Lions and Wild Men (Century—Two Reels).
West is Best (Hoot Gibson and Josephine Hill—Western—Two Reels).

Releases for Week of January 19.

No. 15 of The Great Radium Mystery (The Flaming Arrow).
No. 4 of The Lion Man (A Devilish Device).
The Sweet Dry and Dry (Lyons-Moran—One Reel).
Romeo's Dad (Thomas Wise and Gail Kane—Stage Women's War Relief).
All for the Dough Bag (Rainbow—Two Reels).

Releases for Week of January 26.

The Phantom Melody (Monroe Salisbury).
No. 16 of The Great Radium Mystery (Over the Cataract).
No. 5 of The Lion Man (In the Lion's Den).
Bungled Bungalows (Lyons-Moran—One Reel).
Hearst News No. 57.
Brownie's Taking Ways (Century Wonder—Two Reels).
International News No. 57.
New Screen Magazine No. 50.
Blind Chance (Western—Bob Burns and Peggy O'Dare—Two Reels).

VITAGRAPH

The Invisible Hand (Antonio Moreno—15 Episode Serial—Every Week).
The Golden Shower (Gladys Leslie). Vol. 42; P-1188.
The Tower of Jewels (Corinne Griffith). Vol. 43; P-295.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
Pegeen (Bessie Love), Vol. 43; P-464.
The Vengeance of Durand (Alice Joyce). Vol. 42; P-362.
Dew Drop Inn (Semon Comedy). Vol. 42; P-1014.
The Midnight Ride (Gladys Leslie).
The Fortune Hunter (Earle Williams).
When a Man loves (Earle Williams).
The Sins of the Mothers (Anita Stewart).
The Midnight Bride (Gladys Leslie).
Human Collateral (Corinne Griffith).
The Birth of a Soul (Harry T. Morey).
Slaves of Pride (Alice Joyce—Special—Six Reels).
The Head Waiter (Semon—Two Reels).
The Friendly Call (Julia Swayne Gordon).
Yaps and Yokels (Big V—Two Parts).
Vamps and Variety (Big V—Two Parts).
Mates and Models (Big V—Two Parts).
Squabs and Squabbles (Big V—Two Parts).

BIG V COMEDIES.

Bungs and Bunglers (Big V—James Aubrey).
Rubes and Robbers (Big V—Montgomery and Rock).
Switches and Sweeties (Big V—James Aubrey).
Throbs and Thrills (Big V—Montgomery and Rock).

FIRST NAT'L EXHIBITORS

Back to God's Country (Neil Shipman). Vol. 42; P-1013.
The Thunderbolt (Katherine MacDonald). Vol. 42; P-453.
In Wrong (Jack Pickford).
The Virtuous Vamp (Constance Talmadge). Vol. 42; P-536.
Mind the Paint Girl (Anita Stewart). Vol. 42; P-536.
Heart O' the Hills (Mary Pickford). Vol. 42; P-853.

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The Beauty Market (Katherine MacDonald).
In Old Kentucky (Anita Stewart). Vol. 43; P-145.
The Greatest Question (D. W. Griffith).
A Daughter of Two Worlds (Norma Talmadge), Vol. 43; P-463.
The Inferior Sex (Mildred Harris Chaplin).
The Turning Point (Katherine MacDonald).
The River's End (Marshall Neilan).
A Day's Pleasure (Charles Chaplin—Two Reels). Vol. 42; P-1009.
A Twilight Baby (Lehrman Comedy—Four Reels).

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.

Distributed by Select Exchanges.

A Regular Girl (Elsie Janis). Vol. 42; P-454.
The Country Cousin (Elaine Hammerstein). Vol. 42; P-536.
Sealed Hearts (Eugene O'Brien). Vol. 42; P-362.
The Glorious Lady (Olive Thomas).
Piccadilly Jim (Owen Moore), Vol. 43; P-464.
Out Yonder (Olive Thomas). Vol. 43; P-150.
The Broken Melody (Eugene O'Brien). Vol. 43; P-147.
Sooner or Later (Owen Moore).
Greater Than Fame (Elaine Hammerstein).
The Imp (Elsie Janis).
Footlights and Shadows (Olive Thomas).
His Wife's Money (Eugene O'Brien).
The Woman Game (Elaine Hammerstein).

SELECT PICTURES.

Distributed by Select Exchanges.

The Undercurrent (Guy Empey). Vol. 42; P-536.
Faith of the Strong (Mitchell Lewis).
A Scream in the Night (Special). Vol. 42; P-1192.
Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves and Lies (Norma Talmadge), Vol. 43; P-469.
Girl of the Sea (Williamson Submarine Production).
Trilby (Clara Kimball Young—Tourneur Reissue).

NATIONAL PICTURES.

Distributed by Select Exchanges.

Jan.—Just a Wife.
Jan.—Blind Youth.

REPUBLIC PICTURES.

Distributed through Republic Exchanges.

Twelve-Ten (Marie Doro). Vol. 43; P-146.
The Blue Pearl (Edith Hallor).
The Amazing Woman (Ruth Clifford).
Prisma Pictures (Nature Color Pictures).
Kinograms (News Reel).

WORLD PICTURES

Oct.—Arizona Catclaw (Edythe Sterling).
Nov. 3—Me and Captain Kidd (Evelyn Greeley).
Nov. 10—The Poison Pen (June Elvidge).
Nov. 17—You Never Know Your Luck (House Peters). Vol. 42; P-454.

REALART PICTURES

Special Features.

Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts).

STAR PRODUCTIONS.

Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady), Vol. 43; P-465.

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

A. H. FISCHER PRODUCTIONS.

The Amazing Lovers (Grace Darling).

SOL LESSER.

Sky Eye. Vol. 43; P-298.

UNITED ARTISTS.

Broken Blossoms (Griffith).
His Majesty the American (Fairbanks). Vol. 42; P-245.
When the Clouds Roll By (Douglas Fairbanks). Vol. 43; P-298.
Pollyanna (Mary Pickford).

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Hits and Misses.
Bride and Gloomy.
Love Sick at Sea.

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Cursed by His Cleverness.
His Fatal Bite.

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Two A. M.
Kidnapping Caroline.
Bobby's Baby.
Settled Out of Court.

(Two Reels)

Nov. A Roman Scandal (Colleen Moore).
Go West, Young Woman (Fay Tincher), Vol. 43; P-470.
Jan. Save Me, Sadie (Eddie Barry).

CHESTER OUTING PICTURES.

(One Reel Each.)

The Fifteen Million. Vol. 42; P-854.
Considering Posey. Vol. 42; P-854.
Temple Bells and Wayside S...ines.
No Coma in Acoma.
The People in White.
Editorial Horseplay.
The Simple Life.
Mr. Outing Gets a Soup Dream.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters).
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.
The Forbidden Woman (Clara Kimball Young).

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(Two Reels Each)

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ADOLPH PHILIPP FILM CORPORATION.

(Musical Film Comedies—Two Parts Each)

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Oh! Louise!

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Vigilantes (Seven Reels).
"Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
The Wolves of Wall Street.
The Last of the Open Range.
Vigilantes (Seven Reels).
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).

HALL ROOM BOYS COMEDIES.

Dec. 2—The Chicken Hunters.
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Jan. 27—Neck and Neck.

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Mack Swain Comedies.
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March 1—Reissue of Jitney Elopement (Chaplin—Two Reels).

W. H. PRODUCTIONS.

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BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

Crandall's New Washington House Is Full of Meritorious Features

CRANDALL'S York Theatre, a beautiful one-floor house, the eighth theatre in the Crandall Chain in Washington, opened November 27. It occupies the entire end of the square of ground fronting on Georgia avenue, 131 feet, and on Quebec and Princeton streets, 72½ feet. The seating capacity is approximately 1,000 and the cost of the building was about $125,000. It is an extraordinary theatre, in view of the seating capacity, and the elaborateness of the house for such an outlying residence district. There are numerous innovations which have been introduced into the design and construction of the theatre by the architect, Reginald Wyckliffe Geare, of Washington, D. C., who has previously designed several theatres for the Crandall interests, the most important of which are the Knickerbocker and Metropolitan. He also has under-construction for the same interests the Strand Theatre at Cumberland, Maryland, an 1,800-seat house.

Seven Display Boards.

The exterior of the building is treated on three sides with a series of arches about six feet wide and fifteen feet high. In the center of each is located a three-sheet poster display board electrically lighted from in front by an over-hanging X-ray bracket.

There are seven display boards indicating the picture schedule for the seven days in the week. The material of the exterior is biege-toned brick, while the arches around the poster frames are finished in marble cement stucco, a new method of treating the exterior of monumental buildings.

This treatment gives the arches the appearance of being finished in variegated marble. The walls of the building are of brick and hollow tile while the gypsum roof, which is the first to be put on a theatre in the East, is supported by steel trusses. The gypsum used has many advantages as a roofing material, in that it has a very low heat conductivity which will save many tons of coal in addition to being one of the strongest and most fireproof of materials. The theatre throughout is absolutely fireproof.

An Attractive Lobby.

The entrance is located at the northerly end facing Georgia avenue and is protected from weather by a segmental glass and iron marquise which extends to the curb.

The segment of the marquise follows the line of the large segmental arch twenty-five feet in length, which forms the entrance to the vestibule where the ticket booth is located. The ticket booth is of bronze and glass and built into the front wall of the lobby. Access to the lobby is gained by two doors on either side of the ticket booth. The lobby is twenty feet wide, fifty feet long, and thirty feet in height. The unusual height of the ceiling insures adequate lobby ventilation. The lobby walls which are finished in a soft green tone, are paneled with gilt mouldings.

A Beautiful Auditorium.

Set into the wall at either side of the lobby and not occupying any of the floor space are four one-sheet self-lighting poster frames. At the end of the lobby opposite the entrance is a large crystal mirror with a circular top in front of which is a marble seat. The lobby is appropriately sub-divided with brass poles and chains for handling the crowds with safety and dispatch.

The auditorium which is thirty feet

Tell Us About It

THIS department exists for the purpose of spreading the glad tidings of anything in the way of equipment, its use or arrangement that makes or saves money for picture theatres or studios.

The door is wide open and the lid entirely absent to any exhibitor, house or studio manager or manufacturer who has a story to tell or a device to describe, the reading of which will tend to increase efficiency in the showing or making of films.

Send photos and diagrams whenever possible and address your communication to "Better Equipment" Department, Moving Picture World.

Interior Views of York Theatre.
Lobby, showing mirror and seat; and auditorium, showing screen, arch and ceiling lights.

Good-bye delayed slides!
Good-bye broken slides!
Good-bye dirty looking, blurred, illegible slides!

There is something new on the screen—it's the new celluloid unbreakable slide.

Just as rapidly as we can increase our capacity Producers are adopting the new Fine-Art Celluloid Unbreakable Slides in place of the uncertain, easily broken old-fashioned glass slides.

During the past 60 days we have been forced to refuse (on account of lack of capacity) an average of 30,000 slide orders weekly.

Since July 15th we have made and sent out hundreds of thousands of these great screen innovations.

FOX FILM CORPORATION
Winfield R. Sheehan, General Manager
New York City

November 12, 1919.

INTERNATIONAL LANTERN SLIDE CORPORATION,
New York City.

Dear Sir:

I have just completed a trip covering many of our important branches.

I made it a special point to ask our branch managers for a criticism on your celluloid slides which we have been using on all of our releases since the last of July.

Your slides are decidedly successful with all of our exhibitors, who seem to appreciate uniform, easily read, clean advertisements that always reach them in time to advertise coming productions.

Your slides also seem to have done away with one big annoying problem that our branch managers have had to handle heretofore, namely, the difficulties in delays and breakage caused by parcel post, second class mail or express shipments of the old-fashioned glass slides.

Yours very truly,
W. R. SHEEHAN, General Manager.

EXECUTIVE OFFICES OF MARCUS LOEW
1493-1505 Broadway

New York, December 4, 1919.

INTERNATIONAL LANTERN SLIDE CORP., New York City.

Dear Sir:

Regarding your lantern slides, as you perhaps now, we are using them exclusively now and have abandoned glass slides altogether.

We find that your slides are superior to glass chiefly because of the fact that they can be mailed and are unbreakable and are not destroyed by the heat of the lantern. We also find them better artistically. Undoubtedly his will be the only style of slide used for show purposes in the near future.

Yours very truly,
N. T. GRANLUND.

TO EXHIBITORS:

In answer to the many requests that we are receiving daily, we wish to advise exhibitors that we have not as yet made up any stock slides—such as "Goodnight", "Tomorrow's Features", etc. We shall make a series of stock slides for exhibitors' special use shortly and announce them in the trade papers.

FINE-ART CELLULOID SLIDES
TRADE MARK

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International Lantern Slide Corporation
229 WEST 28TH STREET, NEW YORK CITY
Phone: Chelsea 2576

Exclusive Western and Middle States Agent
TOM PHILLIPS
"The Longest in the Business"
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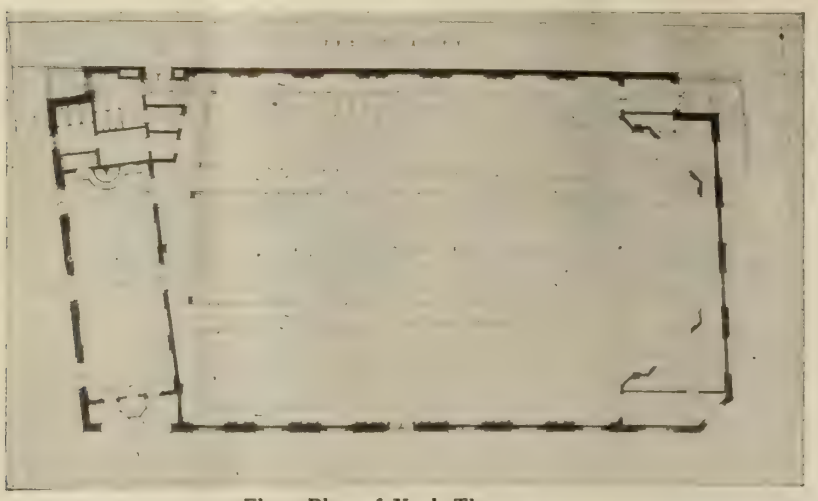

Floor Plan of York Theatre.
Note generous lobby and aisle space provided.

high, is rectangular in shape with side walls divided into panels by seven arches. Between the arches a relieving motif of two pilasters is introduced.

At the center of each of the arches and hung from a point in line with the spring of the arch is a large oval gilt picture frame with gold ribbons displaying pastels of picture stars. The note of color gives to the auditorium a domestic touch which is often lacking in theatres. The screen is located in the center of three proscenium arches. The two side arches being arranged to afford special effects in scenery and scenic lighting. The scenery is composed of lattice work representing a conservatory through the arches of which are shown in the distance, a pair of beautiful fountains, while the side drops provide the shrubbery and trees in the foreground.

The arches are arranged in a semi-elipse, which is crowned by a scenic ceiling upon which sky scene has been painted with a cupid sitting on branches blowing a pair of pipes which are outlined on a golden moon electrically lighted from behind.

The color note in the auditorium is a combination of gold and soft olive greens, four or five tones of which were used. The curtains for the three arches were designed especially for the theatre by the architect and are of gold "Baronet" satin relieved with applique, in black, silver and blue.

Unique Lighting System.

The lighting system of this auditorium is most unique. Between each of the seven pairs of pilasters on the side walls are located gold and green lambs' heads, which are in keeping with the style of the architecture, and upon the heads are mounted frosted glass urns, decorated in ivory and gold.

The urns are lighted by colored lamps placed inside. This lighting is continued throughout the picture. In the ceiling of the auditorium are ten glass panels measuring six feet by eighteen feet, the frames of which are in bronze. The glass is a soft amber tone for cathedral lighting. Above these glass panels in the roof space are located 58-100 watt lamps with reflectors which are directed downward and throw an even illumination into the entire auditorium, so that one may read a newspaper at any point in the house and still not have the illumination interfere with the picture on the screen. With this method of lighting all of the illumination is thrown upon the seats and aisles. Moreover, it illuminates the entire auditorium.

The lamps are arranged on three separate circuits, allowing for the use of full, secondary and very low intensities at will. The lamps on the circuit which give the lowest intensity have been so graded in size as to furnish very little illumination at the front and a higher value at the rear.

Heating and Ventilation Distinctive.

Another distinctive feature of the theatre is the heating and ventilating system, especially designed for it by the architect and patterned after that which he designed for the Knickerbocker and Metropolitan theatres, both of which have proven great successes.

Heat is introduced without the use of radiators or mushrooms and may be regulated to any desired temperature, the audience being constantly supplied with fresh warm air in the winter and, by the same method, with fresh cool air in the summer; the Typhoon equipment being capable of changing the entire atmosphere of the building twice per minute.

Orchestra Pit a Feature.

Another feature worthy of mention is the orchestra pit which is located under the stage at a level two feet below the floor of the auditorium, the same being separated from the auditorium by a monumental bronze railing.

B. F. P. on The Great White Way

PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE "SIMPLEX FLASH" ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.

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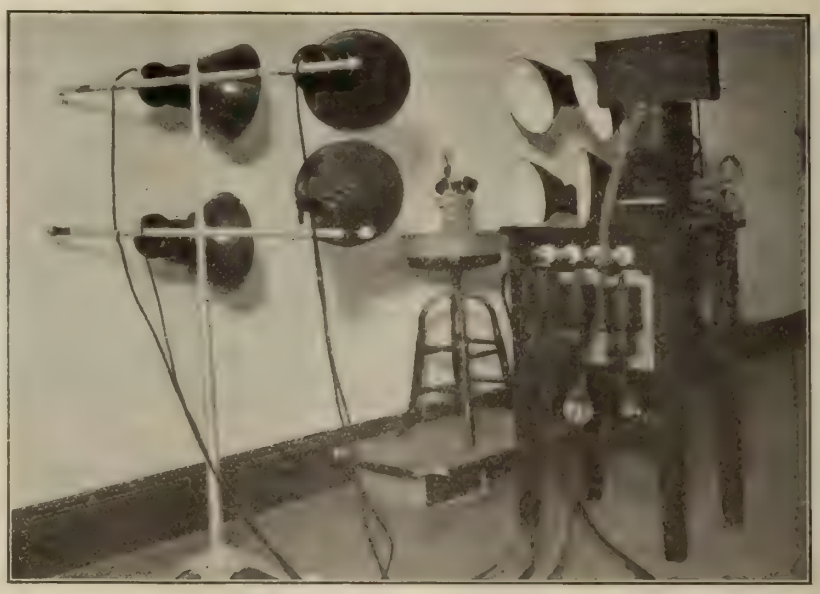

Goergen's Aparatus in Operation.
The plant in the flower pot is having its development recorded on the film.

U. S. Agricultural Department Photographer Improves Camera

GEORGE R. GOERGENS, motion picture photographer of the U. S. Department of Agriculture, Washington, D. C., has devised an automatic motion picture camera which will photograph slowly growing and developing plant, insect and animal life.

This camera is operated by electrical power connected with timing clocks, so arranged that at regular intervals the lights will turn on, one or more exposures or as many feet of film as is desired will be photographed and when the operation is completed the lights will be extinguished and the shutter will close until the next interval for exposure arrives.

Previously, where any attempts have been made to photograph the development of slow developing plants or insects, it has been necessary for a camera operator to stay with the machine so that at the stated periods the stage of growth could be filmed. Where the work was continued for periods of twenty-four hours or longer this necessitated the services of three cameramen working in shifts of eight hours each.

The Goergens camera minimizes the services of the operator, as all that is necessary is to wind up the clocks used for timing purposes once every twenty-four hours.

Timing Clocks Used.

As shown in the accompanying illustration, the lights which abet the picture taking operations are connected directly with two timing clocks, which, in turn, are joined to respective relays which start and stop the cranking of the camera and in order turn on and extinguish the lights.

The starter clock has a special mechanism and a spring motor, which throws on the lights at the appointed time, and at regular intervals thereafter, while the other clock is provided with another spring motor, as well as an electrical magnet which shuts off all the current at the specified periods after each series of pictures or desired amount of film have been exposed. The current passes directly from the first timing clock into the starter relay, which governs the length of time the motor will run for each exposure. Subsequently, after the motor has run the desired period, the second timing clock, through the stopping relay, shuts off the power.

Clock Set for Any Interval.

The clocks can be set for any interval, a common practice in photographing growing plants being to adjust the camera to make exposure every half hour throughout the day and night. The amount of film exposed at each interval is also capable of easy regulation. This automatic camera is adapted as a valuable aid to scientific investigations, which cover many and diverse conditions and territories.

It provides the effective means for photographing the life cycles and activities of all varieties of insects—both beneficial and obnoxious, while it is an energetic policeman in locating and clearing up complications which attend the infestations of plants and crops with different kinds of pestiferous fungi and allied plagues.

In pictorial form, it renders the deepest secrets of the scientific laboratory available to the average layman, so that he can understand the "how, why and wherefore" of the disease or discovery.

Mr. Goergens is also the originator

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

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Twenty-five Thousand	6.00
Fifty Thousand	9.00
One Hundred Thousand	15.00

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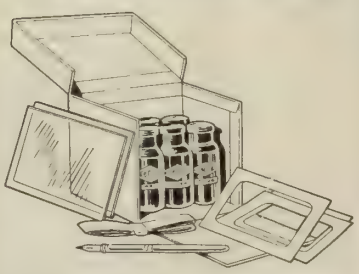

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of what may be termed the "sprint camera." During the war emergency, Uncle Sam conducted various investigations conected with the wearability and durability of different kinds of footwear.

In these studies it was necessary to photograph the legs and feet of many pedestrians, in order to ascertain just how they lifted and lowered their feet, what bend of the shoes resulted and how they slid or scuffled their feet.

Mr. Goergens decided to speed up his camera to obviate the blurred and indistinct negatives. He devised a gear case with four gears, which he fastened to the side of the camera. This device engages the crank shaft and gears up the speed of the camera.

Such an attachement does not disable the camera for ordinary work, as there are two separate shafts provided for a crank handle, one filming sixteen pictures a second, while the other makes 128 exposures during a like period.

Explaining the Jam.

This accessory was successfully used also in making pictures of machine gun jams, for the instruction of aviators in how to avoid or remedy mishaps of this character. A British officer became familiar with the use of the accelerator for use on motion picture cameras and officially requested that his government also be permitted to utilize the Goergens' invention.

And, subsequently, all the English cameras used in war service work were equipped as "sprint cameras."

They have demonstrated their value wherever pictures of very rapid motion have had to be made. It is anticipated that some official recognition, both on the part of the British and American governments, will shortly be forthcoming in appreciation of what a talented movie photographer did in helping to overthrow the Huns.

Wants An Advertising Clock.

Moving Picture World:

We have been trying ot locate the manufacturer of an advertising clock that changes ads. automatically by electricity.

We have written to several parties, but so far without success, and so ask you to put us in communication with someone that makes these.

Thanking you for an early answer,

Very respectfully yours,
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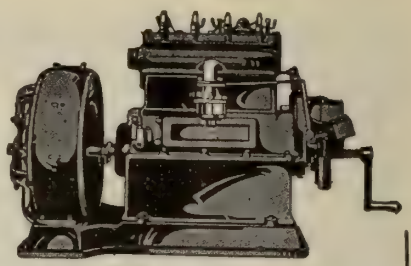
Write Publicity Clock Company, 105 West Fortieth street, New York City.



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COMMERCIAL DEVELOPING and PRINTING
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LUDWIG G. B. ERB, President

CLASSIFIED ADVERTISEMENTS

3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED. MINIMUM, $0.50

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SITUATIONS WANTED.

COMPETENT YOUNG MAN wishes to learn some branch of film business. Anything that will lead to something better. Able to furnish best references. Can you give me a chance? W. P., care of M. P. World, N. Y. City.

WANTED: Position as manager of first class picture theatre, preferably on salary and percentage basis. Understands newspaper advertising and can produce results. Age 30; five years' experience; will go anywhere. Box 114, Eminence, Ky.

FIRST CLASS Laboratory man, camera experience, 10 years, can deliver goods. Trumeter, 620 Thurston Road, Rochester, N. Y.

OPERATOR DESIRES permanent position in theatre using only first class equipment where experience and ability are appreciated. Operator, Box 123, Mayfield, Kentucky.

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AGENCIES WANTED for Bioscope machines and accessories, carbons, slides, electric generating sets, etc. E. H. DuCasse, merchant and manufacturers' agent. One of India's leading film importers. Bank references exchanged. 19, Chowringhee, Calcutta, India.

EQUIPMENT WANTED.

WANTED: GENERATOR A-C to D-C 110 volts, 60 cycles, single phase, must be nearly new and reasonable; also a used booth. Generator, care of M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

FOR SALE: A Prestwich perforator in perfect condition, looks like new, price $60.00. Will ship C. O. D. on $10.00 deposit. Address George Bates, 1010 Forbes St., Pittsburgh, Pa.

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FIRST CLASS, must be good as new, 400 ft. capacity, but will consider 200 ft. Write make, model, price first letter. Harry Farrell, Park Theatre, Nashua, New Hampshire.

CAMERAS, ETC., FOR SALE.

OUR 35TH ANNIVERSARY CATALOG, chock full of season's best bargains—embracing motion picture cameras, etc., is now ready for mailing—write and ask for one. DAVID STERN COMPANY, "Value, Service, Satisfacton since 1885," 1027 DAVSCO BLDG., CHICAGO, ILL.

A WINNING COMBINATION, Universal M. P. Cameras and De Vry projectors. The new Universal with Internal Shutter Dissolve is the equal of any camera made. Do not be deceived by high sounding names. Buy a Universal for genuine satisfaction. 200 ft. model with Internal Dissolve $516.00. Bass price $467.00. 200 ft. model without Dissolve, list $430.00. Price $367.00. 400 ft. model with Dissolve, list $728.00. Our price $647.00. C-90 De Vry, the standard of the world in portable projectors, $200.00. Slightly used De Vrys always on hand. The latest book, "Behind the Motion Picture Screen," the only complete book on the subject ever published, postpaid $3.67. Telegraphic and C. O. D. orders shipped the same day received. Complete bargain list free. BASS CAMERA COMPANY, Charles Bass, Pres., 109 Dearborn St., Chicago, Ill.

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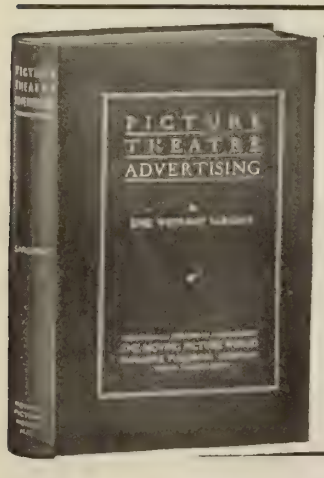
WANTED—Moving picture theatre in live town in Iowa, Minnesota or Wisconsin. State full particulars in answering. Martin & Savage, New Hampton, Ia.

MISCELLANEOUS.

LEADER FOR SALE.—Colored, new film, $3.75 per 1,000 ft.; opaque, undeveloped film, $5.00 per 1,000 ft. Evans Film Mfg. Co., 416 West 216th St., New York City.

SAVE COAL by conserving electricity by the use of proper equipment. "Motion Picture Electricity," by Hallberg, 280 pages, postpaid $2.50. Chalmers Publishing Co., 516 Fifth Ave., N. Y. City.



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you will agree. Then why hesitate ordering "Picture Theatre Advertising" by E. W. Sargent, a volume with 300 pages devoted exclusively to the ways and means of increasing box-office receipts. Postpaid for $2.00.

Chalmers Publishing Company
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NEW YORK CITY

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Are you getting
MAXIMUM SCREEN ILLUMINATION
for
WATTAGE USED?

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LENS CHARTS
Send 50c in stamps today!!!

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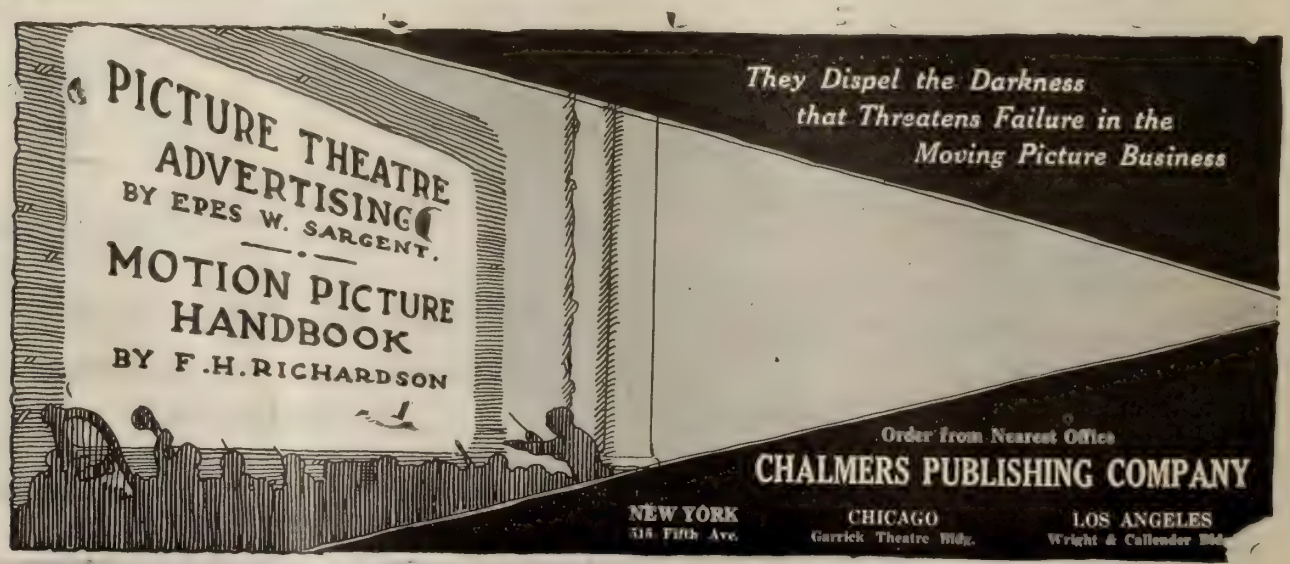
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MOTION PICTURE HANDBOOK
BY F.H.RICHARDSON
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Reversible backs permit display of six 11x14's or six 8x10's with date strip. Made in four finishes—golden oak, mission, green filled or gilt. Frame is intended to hang on wall or stand about lobby.
BILT-RITE Display Frames are universally recognized by the country's leading showmen. Ask your local dealer for the BILT-RITE line or write us direct for complete information.

Ask for Booklet C-4

Consolidated Portrait & Frame Co.
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Not by doing more business but by getting all that's coming to you on the business you are doing now.

THE PERFECTED AUTOMATICKET REGISTER

by keeping your tickets under lock and key, giving you an exact record of every ticket sold, and a check on your cash receipts for the day, insures your getting every dollar of profit your enterprise earns.

Send for our new catalog of vital box office information.

The AUTOMATIC TICKET SELLING AND CASH REGISTER CO.
1731 BROADWAY NEW YORK CITY
USED WHEREVER TICKETS ARE SOLD — AUTOMATICKET SYSTEM

Lubliner & Trinz Use Oplex Signs

LUBLINER & TRINZ are among the large theatre corporations which use Oplex Signs. This picture shows the Wilson Theatre, Chicago. Note how the Oplex interchangeable letters are used to announce the attraction.

The reading of this sign can be changed in a few minutes by anyone—just take out one set of letters and put in another. No lamps or wiring to change.

Oplex Electric Signs have raised letters of snow-white glass standing out from a dark background. They sometimes include exposed lamp and flasher effects, as in the picture.

Let us send you full particulars and a sketch showing how your sign will look.

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Pacific Coast Distributors
The Electric Products Corp.
Los Angeles, Cal.

Canadian Distributors
The Flexlume Sign Co. Ltd.
Toronto, Ont.

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400-foot Photo Cines, Model No. 5. Forward and Reverse Trick Crank. Reflecting focus device. Tessar F:3.5. A splendid value $145.00

The latest Universal with the wonderful internal shutter dissolve, complete as listed for $512.00. Bass special..... $467.00

200-foot capacity Topical or News Weekly Camera. Tessar F:3.5 lens. A snap at $75.00

Panoram and Tilt Tripod from $30.00 up.
Eastman Negative Film, $37.50 per 1,000 feet.

FREE Bass Motion Picture Camera Catalog. Write your needs. Expert advice. Cameras exchanged.

BASS CAMERA COMPANY

107 NORTH DEARBORN STREET CHICAGO, ILL.

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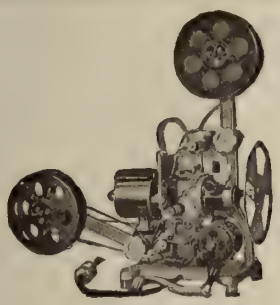
Flakilac CEMENT

Is famous the world over. Let us prove its superiority to you. Manufactured for almost ten years. Write for booklet.

Service PLUS Quality
THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA-GEORGIA.

"AMERICA'S GREATEST INDEPENDENT MOVING PICTURE MAIL ORDER SUPPLY HOUSE"

SOLE SOUTHERN DISTRIBUTORS Simplex TRADE MARK REG'D PROJECTORS



National Cash Register Co.

equips salesmen with

THE NEW PREMIER PATHÉSCOPE

Flickerless "Safety Standard" Motion Picture Projector

After years of practical experience with commercial motion pictures and recent exhaustive tests and comparisons of all projectors in their own fully equipped Projection Department the National Cash Register Co. has selected the NEW PREMIER PATHESCOPE, and placed an initial order for a large number of machines and sets of Pathéscope safety prints of their own film.

Other manufacturers using Industrial Films can safely accept the seal of approval set by National Cash Register Co.

Schools can follow the example of the New York Board of Education in selecting the NEW PREMIER PATHESCOPE after careful technical investigation of all other Projectors and Educational Film Service.

Send for 32-page convincing catalog.

The Pathéscope Company of America, Inc.

Dept. M. W., Aeolian Hall, New York

Agencies and Service Stations in Principal Cities

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AUDITORIUM: X-Ray indirect lighting with ceiling fixtures, coves, cornices or wall boxes produces illumination results demanded in the finest auditoriums. The newest effects in color lighting are satisfactorily secured only with X-Ray indirect illumination.

STAGE: The powerful X-Ray reflector, with color screen, has revolutionized stage lighting methods. Better color values and light control are to be had with this system; with reduced current.

EXTERIOR: The theatre front must be flood-lighted with X-Ray projectors to show its beauty at night. Outline lighting with studded lamps is an expensive way to hide the theatre beautiful; flood-lighting with powerful X-Ray projectors an economical way to enhance its beauty.

Write for our booklet on complete theatre illumination with X-Ray lighting equipment.

National X-Ray Reflector Co.

NEW YORK CHICAGO SAN FRANCISCO

235 West Jackson Boulevard

Moving Picture Machine Patents My Specialty

PATENTS

WILLIAM N. MOORE

PATENT ATTORNEY

LOAN AND TRUST BUILDING

WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention **Established 25 Years**

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NOW DOING THE PRINTING AND DEVELOPING FOR AMERICA'S FOREMOST PRODUCERS.

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AND SAMPLE PRINTS A SPECIALTY

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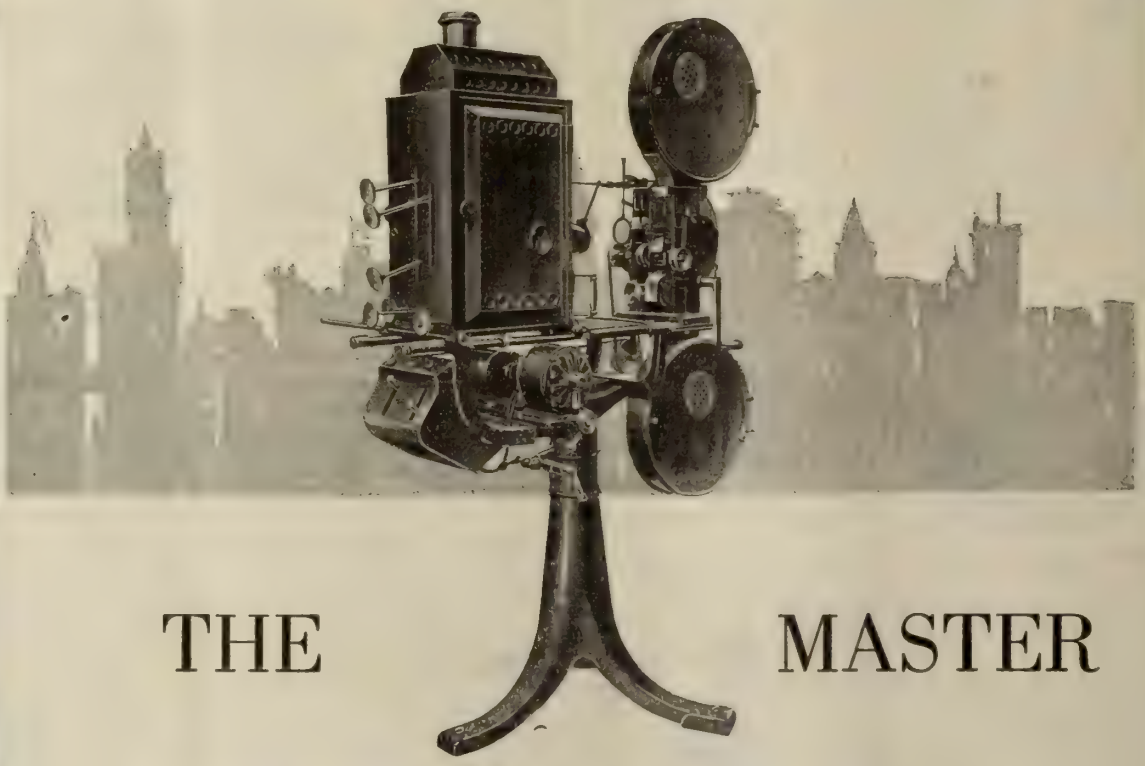

THE MASTER

We may not make the best projector in the WORLD—
We may not make the best projector in the UNITED STATES—

BUT
WE DO MAKE

THE BEST PROJECTOR IN NEW YORK CITY

GET THE POINT?

MASTER MACHINE TOOL CO.

2638-2640 PARK AVENUE, NEW YORK

Simplex

IF EACH SIMPLEX SOLD FOR A THOUSAND DOLLARS *no more skill could go into its making. Nor could more care be exercised in checking up each stage of manufacture. Neither could a finer organization be created for its manufacture and distribution.*

AND YET THE SIMPLEX *bringing to the user all that is finest in projector principle and building costs but a few dollars more than the ordinary picture machine.* !!

THE SIMPLEX OWES ITS PRE-EMINENT POSITION TO MERIT ALONE.

THE PRECISION MACHINE CO. INC.
317 East 34th St.-- New York

Beautiful Copenhagen Theatre

EQUIPPED WITH POWER'S 6B CAMERAGRAPHS

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MADE AMERICAN PROJECTORS

INTERNATIONALLY SUPREME

NICHOLAS POWER COMPANY

INCORPORATED

EDWARD EARL, PRESIDENT

NINETY GOLD ST. NEW YORK, N.Y.

Vol. 43. No. 5 JANUARY 31, 1920 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

COMPELLING ~ GRIPPING DRAMA OF NEW YORK'S GLITTERING SOCIAL & NIGHT~LIFE THAT WILL HOLD AUDIENCES BREATHLESS!

MAY ALLISON
in
Frederic & Fanny Hatton's
Brilliant Oliver Morosco Broadway Success ~
THE WALK~OFFS
Adapted by Jane Mathis & A.P. Younger ~
Directed by Herbert Blache.

Maxwell Karger,
Director General.
METRO PICTURES CORPORATION

PUBLISHED EVERY FRIDAY BY
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The Evolution of a Great and Successful Business

We have said and we repeat, that the RITCHEY LITHOGRAPHING CORPORATION, is the greatest organization of poster artists and poster printers in the world! Why is it the greatest? For many reasons, and it is our present purpose to sum those reasons up—briefly—definitely—concisely—but without the slightest exaggeration.

In the first place, it is an organization founded upon an ideal. An ideal that had long been in the mind of MR. JAMES V. RITCHEY when the corporation, of which he is the president, was formed. As the head of a producing company he had spent hundreds of thousands of dollars for poster advertising. He found it was impossible to secure the kind of posters he was insistent upon having, ***real*** posters—***convincing*** posters—***powerful*** posters with a ***positive*** advertising value.

Although that was many years ago, even then there was one man, and one man only, who could make that kind of poster. That man was MR. DANIEL PETIGOR, the founder of the Poster Artists Association of America, and universally conceded to be the greatest poster color artist in this country. Practically every great poster had been made under his direct supervision. They joined forces and the result was the formation of the RITCHEY LITHOGRAPHING CORPORATION, MR. PETIGOR becoming Vice-president.

Every man added to the organization has been literally hand-picked from the industry. Each one of them is an eminent poster specialist, with a reputation that is built upon great native talent, plus long intensive training. It is a diversified staff, each one doing his own special work, in his own special field of the poster art—and under the leadership of MR. PETIGOR they have been welded into a perfect ensemble.

The efforts of the entire organization are directed toward one definite end—the production of perfect motion picture posters! It is not possible to make a better poster than the RITCHEY poster at any price, for there is no poster talent left to form another such company!

RITCHEY LITHO. CORP.

Phone Chelsea 8388 406 W. 31st ST., N. Y.

The question that's an answer !

Remember — "DON'T CHANGE YOUR HUSBAND" that perfect production ?

Here's it's answer—

"WHY CHANGE YOUR WIFE ?"

Another CECIL B. DeMILLE production

A pluperfect knockout !

PHOTOPLAY BY
WILLIAM DeMILLE

PRESENTED BY
JESSE L. LASKY

A Paramount Artcraft Picture

"WHY CHANGE YOUR WIFE?"

A Paramount Artcraft Picture

THE husband speaks: "All right—I'll take *my* share of the blame—but how about yours? All you do to make me happy is to improve my mind. All you talk about is the virtues I haven't got and the faults I have. Well I married a *woman*—not a governess! I want to live in a *home*, not in a convent! I want a *sweetheart*, not a judge!"

FOR sheer entertainment value "Why Change Your Wife?" has never been surpassed. It's as up-to-date as tomorrow's newspaper and yet it has a theme as old as life and love itself—a theme more entertaining than any story the mind of man has yet conceived. But above and beyond all that, its one biggest and greatest asset is in the fact that it's

Another **CECIL B. DeMILLE** Production

Scenario by Sada Cowan and Olga Printzlau

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

From an original story by William DeMille

An unbiased authority

who has seen "Huckleberry Finn" says: "This picture is going to be *the biggest money-making picture for exhibitors ever released!*"

Millions have read—millions are still reading the book. And the picture is the book itself brought to life.

It can't fail to break all records!

FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK

ARTCRAFT PICTURES

Jesse L. Lasky *presents*

WILLIAM D. TAYLOR'S PRODUCTION

"HUCKLEBERRY FINN"

A New Mark Twain–Paramount Artcraft Picture.

Scenario by JULIA CRAWFORD IVERS

by arrangement with the MARK TWAIN COMPANY

ADOLPH ZUKOR *presents* A

GEORGE

FITZMAURICE

PRODUCTION

"ON WITH THE DANCE"

With MAE MURRAY *and* DAVID POWELL

A Paramount Artcraft Picture

——masks, music, money! the soul story of a Slavic temperament, lassoed by a wedding ring. The tale of what New York did to four persons tossed in its bitter-sweet caldron!

——beautiful girls! the click-clack of high heels on polished floors to the soft throbbing of music and the swish of incredible gowns!

——and Manhattan! the entire vanity box of the world's wonder city turned over and spread out for the delectation of those who've seen and those who've never seen New York!

FAMOUS PLAYERS-LASKY CORPORATION

It's punch is a thousand heart throbs !

ADOLPH ZUKOR presents

"THE COPPERHEAD"

WITH

LIONEL BARRYMORE

Wife "If you got anything to say fer yourself—fer God's sake Milt Shanks!"
And the Copperhead said: "God bless you Ma! You're like the wonderful women who put the stars in the flag!"

Son "Don't let him see me even in my coffin."
And the Copperhead said: "But Newt, it's my boy—Joey! I just want to look at him!

Neighbors "We'll hang Milt Shanks to a sour apple tree."
And the Copperhead said: "Mine eyes have seen the glory of the coming of the Lord!"

Comrades "But Milt! Milt! In all these years we've despised you, why haven't you told?"
And the Copperhead said: "Who was there left to tell? Ma and Joey—gone?"

Daughter of his daughter: I've always felt that way down in your heart there was something glorious and that some day you would tell."
And the Copperhead said: "Everything is all right now, sweetheart, and we can go—Home!"

* * *

Who cannot feel the divine power of "The Copperhead"; who cannot thrill to its superb tug of emotion; who cannot leave its viewing a better man or woman, boy or girl, has no heart nor mind, nor soul—and never will have.

From the play by Augustus Thomas
Story by Frederick Landis
Adapted and directed by Charles Maigne

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

A Paramount Artcraft Picture

The greatest piece of character acting ever seen on the screen

Thomas H. Ince presents
DOUGLAS MacLEAN
AND
DORIS MAY
in
"Mary's Ankle"
BY MAY TULLY
A Thomas H. INCE production
A Paramount Artcraft Picture
Adapted for the screen by Luther B. Reed
Directed by Lloyd Ingraham
He announced his marriage - and then hunted for a wife
She sprained her ankle and then hunted for a doctor
They met! That started it! Wait till you see the finish
HONOLULUAN

A Paramount-Artcraft Picture

Still Breaking Records

"EVERYWOMAN" is everywhere reaping a whirlwind of profits. Day by day come the telegrams telling of its wonderful record-breaking business—in big and little theatres, here, there and everywhere. Like this:

"Everywoman" broke the house record at the Queen Theatre, Dallas, Texas, by more than $200."

"With highest admission prices ever charged in Denver and with disagreeable weather prevailing both the Rialto and Princess Theatres played to continuous capacity with that marvel of the screen, 'Everywoman.' Three in a row each bigger and better than the others, is placing the word Paramount just where it belongs."

"Everywoman" broke record at opening at Broadway Strand, Detroit, yesterday by $200. Very favorable comment from all who saw it. Looks like another long run."

You can't miss making big profits with such a picture marvel as

"EVERYWOMAN"

By WALTER BROWNE Scenario by WILL M. RITCHEY

With VIOLET HEMING, THEODORE ROBERTS and WANDA HAWLEY

Presented by JESSE L. LASKY By Arrangement with HENRY W. SAVAGE

Directed by GEORGE MELFORD

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

CANADIAN DISTRIBUTORS, FAMOUS-LASKY FILM SERVICE, LTD. HEADQUARTERS TORONTO

"THE STAR BOARDER"

with LOUISE FAZENDA
BILLY ARMSTRONG – BERT ROACH
HARRIET HAMMOND and JOHN HENRY Jr.

Paramount-
MACK SENNETT
Comedy

DIRECTED BY JAMES DAVIS
SUPERVISED BY MACK SENNETT

—it has every element for success: speed, beauty, thrills, comedy and jazz. *Plus* Louise Fazenda and a star comedy cast. *Plus* Teddy and John Henry, Jr. and *plus* the Mack Sennett water mark that stands for sure profits.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

PARAMOUNT PICTURES

Film Booking Offices (1919) Ltd

THE GREAT FBO FILMWAY

Open Letters to American Producers—I.

The Great Filmway

DOES it ever enter your head to doubt the efficiency of the Railroad System? No; you take your ticket and leave the rest to the Railroad!

Just as a great Railroad is a centralized system of transport, so is The Great Filmway the centralized system of Film distribution for the United Kingdom. The Producer entrusts his Feature to F. B. O. and the Feature reaches the extreme limits of its chain of Exhibitors.

The American Producer who has a good opinion of his Production—and has that opinion backed up by its wonderful success on his own ground—is frequently disappointed by his failure to make good in the United Kingdom. The system to which that Producer entrusted its distribution was imperfect.

The result: Loss of cash and loss of prestige to the American Studio concerned.

We are prepared to pay immediate cash for every acceptable Feature—as a live organization we can assure the limit of publicity for your Features and your Stars.

The result to you is not only success but the added prestige which The Great Filmway can bring both your Studio and your "Stars."

THE Great Filmway devised a scientific system, based on practical experience, to ensure that every Production with which they have been entrusted should appear in every worthwhile Picture Theatre. As a result, Film Booking Offices (1919), Ltd., have achieved top rank among British Film Exchanges as the most perfectly equipped organization in the United Kingdom.

From their Central Office in London, their activities radiate in every direction and are linked up with nine branches located at the nine central points which nucleate the operations of every Exhibitor in the country. Each of these Branches is fully equipped with Travellers, Private Theatres, Despatch Departments, Telephone System, etc.

The Central Offices at 22, Soho Square consist of an eight-floor, self-complete building, housing two Private Theatres.

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about the remarkably natural transition of the heroine of

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Direction of JAMES S. ROBERTSON,

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That is one reason the stage play was such a success when Mrs. Fiske appeared in it. That's one reason so many thousands have read the book, "Barnabetta" by Helen R. Martin, on which the play is based. That's one reason this Constance Binney picture has been marching across the country to the sweet music of steadily click-click-clicking turnstiles.

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ADAPTED FROM THE PLAY BY EUGENE WALTER

Direction-Howard Hickman

Scenario by Katherine Reed

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Jake Nuddle was born in America. His parents were poor. - - -

He avoided education. School meant nothing to him but work, and work was always unpleasant. He spent his time in poolrooms and the corner saloon, picking up every kind of knowledge except what was useful. He lost one job after another through his laziness. He became a trouble-maker. He became a blot on the conscience of all decent workingmen.

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By Sir Arthur Wing Pinero Directed by Harry Beaumont

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Directed by Reginald Barker

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"A particularly gripping and interesting photoplay, replete with good action and elaborate scenic effect."

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TOM MOORE *in*
"TOBY'S BOW"

By John Taintor Foote Directed by Harry Beaumont

"The screen version is even more absorbing than it was when it drew crowded houses at the Comedy Theatre."

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PAULINE FREDERICK *in*
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By Sir Arthur Wing Pinero Directed by Frank Lloyd

"With its remarkably beautiful photography, sumptuous settings and flawless acting, it is one of the really good pictures of the year."

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REWARD!

$600,000.00 AND PROBABLY MORE WILL BE DIVIDED BY THE

INDEPENDENT EXCHANGES

Booking This Sensational Box Office Attraction

Never Before in the History of Serials Has Such a Fascinating Mystery Story Been Introduced to Screen Audiences

The Very Nature of the Subject Compels Anyone Seeing a Single Episode to Follow

STUART PATON'S

"THE FATAL SIGN"

THROUGH EVERY GRIPPING SITUATION

15-Episodes of the Most Powerful Drama and the Most Thrilling Action Ever Caught by the Camera's Eye

TERRITORY GOING LIKE WILDFIRE

ARROW FILM CORPORATION

220 WEST 42ND STREET, NEW YORK

Foreign Rights Controlled by E. S. Manheimer

128 Pages Export and Import Advertising

in the current issue of

CINE-MUNDIAL

The Fourth Anniversary Number

What better evidence of superior strength in and incomparable merit of the film export market could be adduced?

The advertising rates and general information quoted below will become effective on

MOVING PICTURE WORLD

BEGINNING WITH THE ISSUE DATED

MARCH 6, 1920

Advertising Rates in Effect March 1, 1920

	1 Time	6 Times	13 Times	26 Times	52 Times
One page	$130.00	$128.50	$127.00	$124.00	$118.00
Half page	65.00	63.50	63.50	62.00	$59.00
Quarter page	34.00	33.60	33.20	32.50	31.00
Eighth page	17.00	16.80	16.60	16.25	15.50
One inch wide, column	7.00	6.92	6.85	6.70	6.40
One-third page, narrow column	45.00	44.50	44.00	43.00	41.00
One-sixth page, narrow column	23.00	22.75	22.50	22.00	21.00
One inch, narrow column	5.00	4.95	4.90	4.80	4.60

Cash Discount—5% ten days.

Inserts—The rate for inserts will be the same per page as the net rate for a page of black and white in the regular forms.

Color Printing—Advertisements printed in one or more colors other than black subject to prices on application.

Cover and Other Preferred Positions—Rates on application.

Classified Advertising—Help and Situations Wanted 3c. a word, minimum 50c. All other classifications 5c. a word. Name and address counted.

General Information

The Moving Picture World is published on Saturday of each week and all issues are dated as of the Saturday one week after the day of publication.

Advertising forms of the Moving Picture World close on Wednesday of each week. The last minute for type copy is 12 o'clock, noon, on Wednesday.

Complete plates will be accepted not later than 6 o'clock Wednesday.

Inserts—All inserts must be printed on paper not heavier than 25″x38″, 120 pound book.

Inserts will not be received later than 6 o'clock Thursday evening. There will be no deviation from this rule.

CHARGES FOR UNDERCUTTING AND SLUGGING BLEED-OFF PLATES WILL BE BILLED TO ADVERTISER

MARSHALL NEILAN PRODUCTIONS

New York City Los Angeles

1723 Allesandro Street
Jan. 2, 1920

Rothacker Film Mfg. Co.
1339 Diversey Parkway
Chicago, Illinois

Gentlemen:

I am writing this unsolicited letter in appreciation of the excellent laboratory work you are now doing.

On a recent tour of the United States I dropped into small theatres in out-of-the-way towns, and in checking up several of my productions in which you have done the laboratory work I found the prints of excellent quality, and also that the small towns receive the same fine quality of work as do the bigger cities.

My experience in the past has been that film laboratories would give me good prints only in the bigger cities, where they knew I might make a visit; and it is very gratifying to find that besides the excellent quality of your work, that producers can obtain a square deal in getting every print from your hands, one as good as the other.

You did my printing on "Daddy Long Legs", "The Unpardonable Sin", and "In Old Kentucky", and I am pleased to give your firm all work on my future productions.

Wishing you every success for the coming season, I am,

Yours truly.

M. A. Neilan

MAN:CS

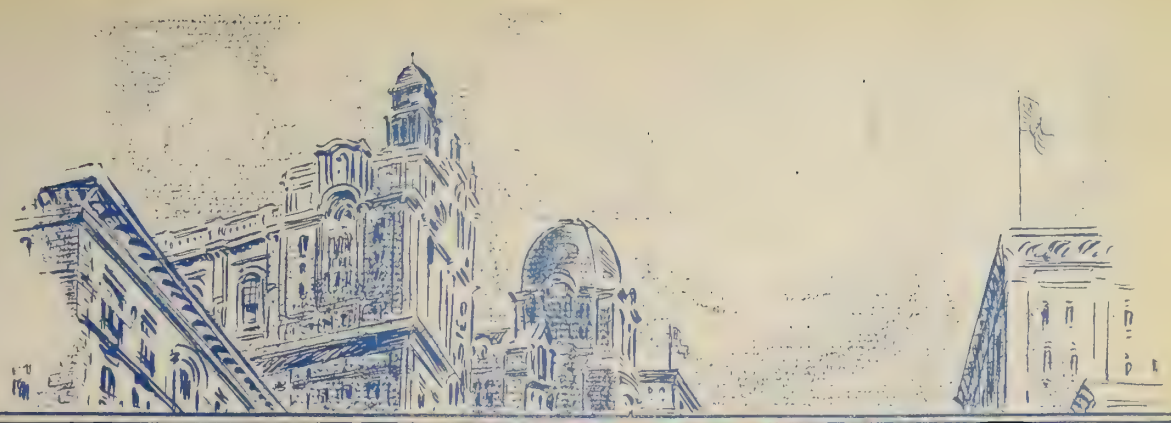
MARSHALL NEILAN'S OPINION IS OF IMPORTANCE TO EVERY PROGRESSIVE MEMBER OF THE MOTION PICTURE INDUSTRY

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

There are reasons—
Come and see them.

A REPRODUCTION of the twenty-four sheet poster which will be used extensively throughout the United States to acquaint the public with this tremendous photo-play.



WHO'S YOUR SERVANT ?
Sensational Picture Story
ADAPTED FROM
JULIAN JOHNSON'S
CELEBRATED PLAY
Which startled NEW YORK during its run at the Princess Theatre

"IT is a greater motion picture than 'THE CHEAT'"

—the unanimous verdict of the pre-review.

WHO'S YOUR SERVANT?

has a direct appeal for every home in the country.

L. L. HILLER, *Controlling World Rights*

[Longacre Building, New York City

Releasing arrangements will be announced shortly

HERE'S A PICTURE WITH A REASON

'TWAS EASY FOR HER WHEN BROKE TO GET JOB AND ROB HOUSE

Girl Tells Police How She Found Easy Money by Answering Newspaper Ads for Maids.

SHE'D WORK A FEW DAYS THEN HAVE FINE TIME

Eleanor M. Kelley, said to be the "Tam o'Shanter girl" of recent Minneapolis theft history, led a life of gaiety as one of the cleverest thieves on record, according to confessions said to have been made to police.

The girl came to Minneapolis from a North Dakota town, police say, to "see life." Frequenting dressing and having what she called a "wild time." Soon she was

ROBBED EMPLOYERS.

Answering an advertisement for housemaid, she worked a day, found a tempting opportunity to steal, and left with money and jewelry, according to the alleged confession.

0 Burglaries in 191 ew York Net Thieves

rms Charge Increased

ver 1 WOMAN HELD FOR MURDER.

s Do Emma Robinson Made a Full Prin- cipal in the Catherine Dunn Case.

Following a declaration by Frank Kelly, the negro who admits murder- Catherine Dunn, maid in the Sperry Clark home in Brooklyn, Emma Robinson, the first tried to commit the killing, resulted in the arrest of

$2,635,711 Losses in Incomplete List of Robberies

Her $1,100 Gems Gone, Club Servant Is Held

Charging he stole jewelry valued at $1,100, Miss Ethel Lorraine, twenty-four, who gave her address as No. 624 Hatch avenue, Brooklyn Manor, Brooklyn, appeared yesterday against Vangylis Kouranou, thirty-two, a pantryman at the Yale Club, living at No. 901 East Forty-fifth street. He was held on a charge of grand larceny in the Yorkville Court.

RING GONE, HOLD CLERK AT HOTEL

$10,000 Jewel Stolen From Boston Woman Guest at the Continental.

Charged with the theft of a $10,0 ond ring from a guest at Ho ental; Forty-first street way, where he was emplo , Bernard Barrel, twen L was arrested to-day West 107th street

SOCIAL LEADER IS ROBBED BY MAID 'RAFFLES'

s A. Hicks Ring and parel by ame Day

e Same idence

NEWSPAPER HEADLINES THAT TELL THE CRYING NEED TO KNOW THE ANSWER TO THIS QUESTION

WHO'S YOUR SERVANT?

USE THIS SMASHING DISPLAY AS AN AD FOR THIS ATTRACTION

SERVANT STOLE $15,000 PEARLS

BARNATO NECKLACE STOLEN BY BUTLER

Negro Arrested Here Confesses Theft of Diamonds from Home in Scarsdale.

PAWNED GEMS FOR $70

Some of First Stones Taken from Kimberley Field by Barney Recovered.

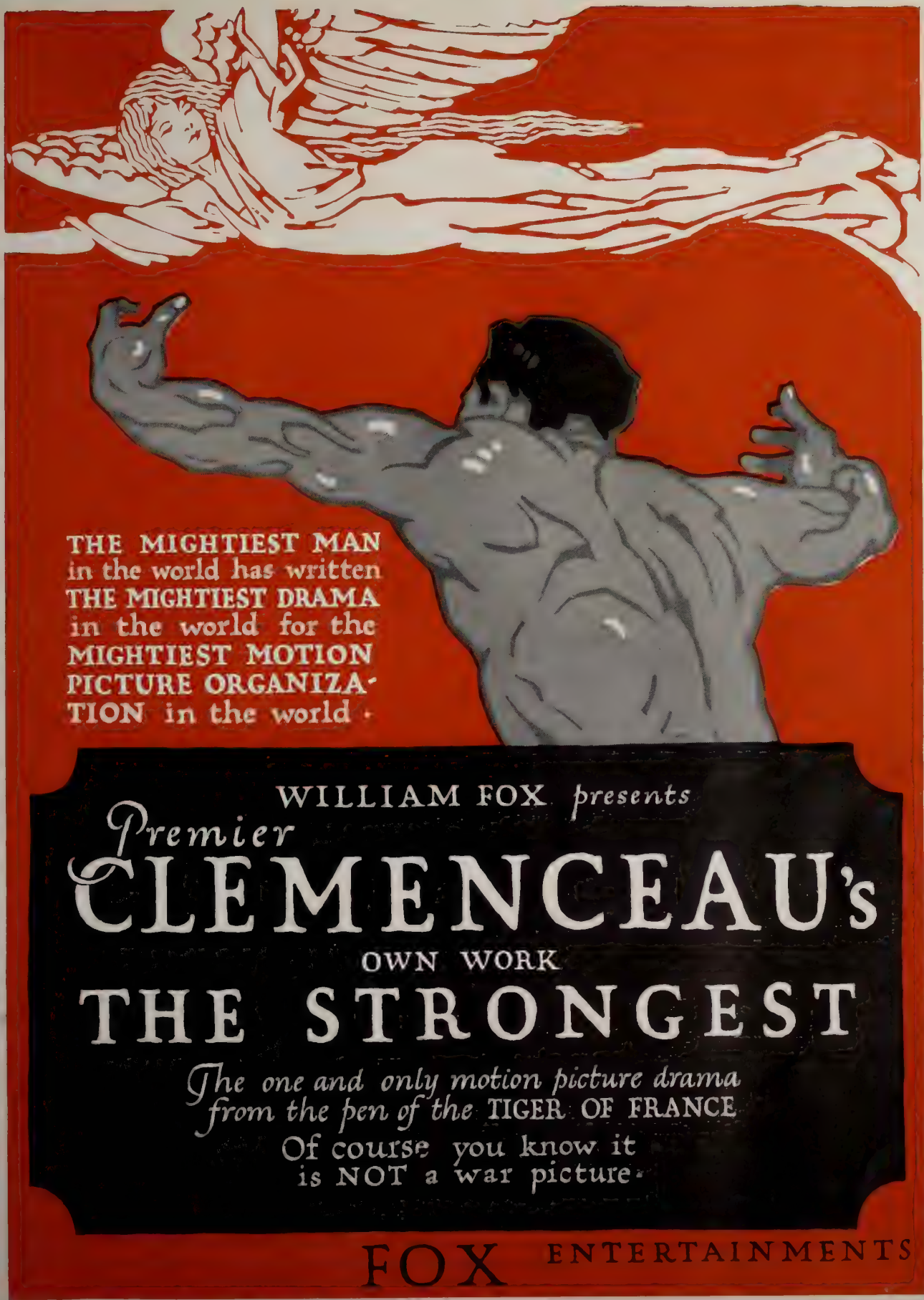
MAID ACCUSED OF THEFT

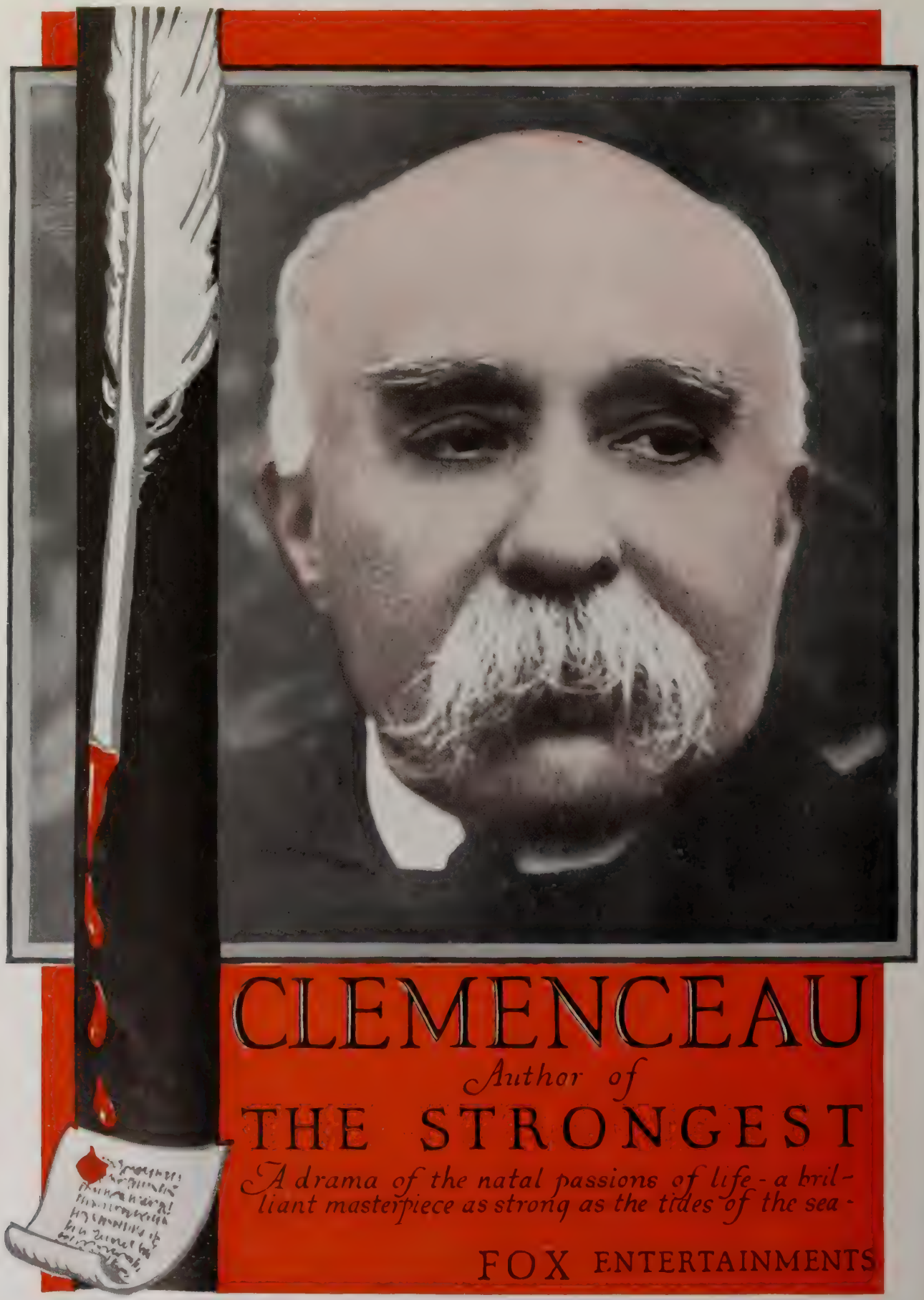
Alleged To Have Robbed Mrs. Samuel Rice's Apartment At Stafford.

CLOTHING WORTH $900 TAKEN

Detectives Find Finery In Room Of Servant, Who Is Said To Have Made Confession.

Alleged to have stolen women's finery valued at $900 from the apartment of Hotel Stafford, Mrs. Mrs. Rice was greatly the alleged dishonesty woman. She was not hearing, but was re daughter and their at Theltie. Former Pumpl


THE MIGHTIEST MAN
in the world has written
THE MIGHTIEST DRAMA
in the world for the
MIGHTIEST MOTION
PICTURE ORGANIZA-
TION in the world.
WILLIAM FOX presents
Premier
CLEMENCEAU's
OWN WORK
THE STRONGEST
The one and only motion picture drama
from the pen of the TIGER OF FRANCE
Of course you know it
is NOT a war picture.
FOX ENTERTAINMENTS



CLEMENCEAU

Author of

THE STRONGEST

A drama of the natal passions of life - a brilliant masterpiece as strong as the tides of the sea -

FOX ENTERTAINMENTS

Does the soul of woman rule the world today?

This woman in

CLEMENCEAU's

THE STRONGEST

gives you your wonderful answer.

FOX ENTERTAINMENTS

WHO on earth today can match the master

CLEMENCEAU

Tiger of France

in his understanding and his portrayal of the very inner secrets of the human soul – so great that the learned marvel – so simple that the very commonest man may grasp and understand.

In his first and only motion picture drama

The STRONGEST

is presented the triumph of the century.

CARLO LITAN

HARRISON HUNTER

JEAN GAUTHIER de TRIGNY

FOX ENTERTAINMENTS

RENEE ADOREE

GEORGETTE GAUTHIER de TRIGNY

FLORENCE MALONE

A CONQUEST of greatness was the securing of this marvel drama from the foremost figure of the world-the man with the international mind – whose amazing success is due to his keen knowledge of humanity – up – up he rose to supreme greatness-yet always knowing the heart of the people.

The genius of

CLEMENCEAU

is concentrated in

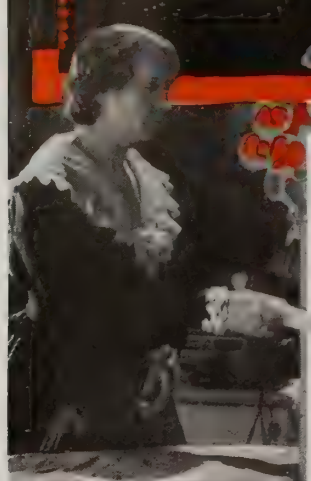
The STRONGEST

the satisfying and ennobling drama that will live forever.

FOX

ENTERTAINMENTS

Facts of the production of CLEMENCEAU's own drama THE STRONGEST



The Theme

The soul rulership of the world by woman.

The Play

A drama written by the master of understanding in all that is human and real and of this present day.

The Cast

Selected with reference only to exceptional ability and including

RENÉE ADORÉE
CARLO LITAN
HARRISON HUNTER
GEORGETTE GAUTHIER
de TRIGNY
FLORENCE MALONE
JEAN GAUTHIER *de* TRIGNY

The Cost

Produced without reference to expenditure as befitting the tremendous theme and the greatest of world personalities.

The Director

Mr. RAOUL A. WALSH whose work excels his best previous achievement.

FOX
ENTERTAIN

ITS EXHIBITOR OPPORTUNITY.

WITH the greatest name on earth advertised daily for four years and now in the front page news of every newspaper in the world . you have an author that eclipses all others combined - in point of public knowledge and approval .

This man-loved, admired and recognized as the big figure of his time - has written one and only one drama

THE STRONGEST

IT is brilliantly presented, wonderfully cast, admirably photographed and scened . It has an appeal for every man, woman and child in the world, and it needs only YOUR OWN showmanship to make it a play of record runs in your theatre, big or little .

EVERY ADVERTISING HELP is unique and powerful - and the best brains in motion pictures prepared it for you.

This is your supreme chance for great success.

CLAIMING no credit other than that of alert showmanship I desire to congratulate the screen upon this most important event.

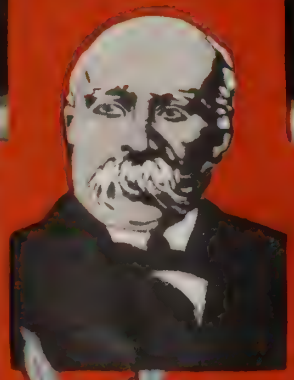
The world awaits the drama of

CLEMENCEAU

who in writing

THE STRONGEST

has demonstrated that the great things of the world are being done today.



I INVITE my friends everywhere to share in this, the most magnificent achievement in the brief but brilliant history of our beloved art.

William Fox

President

FOX FILM CORPORATION

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Features! Always Features!!

Congress Moves to Block Interstate Stolen Film Traffic ..... *Page 699*
Congressman Rainey to introduce bill to prevent piratical traffic and all criminal duping. "Scooped" by our Washington bureau.

Lay Off the "Frozen North" Stuff on Michigan Peninsula! ..... *Page 749*
Not much chance for a dog-sled driver to make a living there, says Dr. F. B. Van Nuys, manager of Liberty Theatre, Victoria, Mich., refuting an "atmospheric" story on Cloverland from A. G. Decker in a recent World issue.

"I'd Like to Have a History of the Motion Picture Industry" ..... *Page 732*
That's what a lot of folks tell us. And we're giving it to them in happy instalments in our "Ten Years Ago" page every week. If you'd be informed, read it.

—"And the Fight Was on"—in Minneapolis ..... *Page 698*
United Artists invades Ruben & Finkelstein stronghold by purchasing Minneapolis Auditorium, with plans for big opening with "Pollyanna." Special wire to Moving Picture World.

Have You a Traveling Impressionist in Your House? ..... *Page 751*
W. A. Gillen, manager of the Binghamton New Strand, takes his orchestra leader, stage director, and four "impressionists" with him in scouting through theatres of his section.

Clip and Paste! Clip and Paste! ..... *Page 714*
A page of snappy, up-to-date notes on stars and productions compiled for your theatre program and for the photoplay editor in your city. Hop to it!

Red Hot! Alive! And—Well—All That Zippy Stuff ..... *Page 744*
Four pages of "Live News from Everywhere" from our big staff of correspondents who are in touch with the folks who build this industry. Yes, your name's there.

You're the Buyer—Advertising Index ..... **Page 790**

The Trade Paper of Meaty Reading

"And the click of shod canoe poles round the bend"—
comes as
MARSHALL NEILAN
takes his players along the racing stream of adventure and brings them, alive with emotion and power, to
"The River's End"
his James Oliver Curwood production for First National.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613)

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J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell.....Editor
A. MacArthur, Jr.....Advertising Manager

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CHICAGO OFFICE—Suite 917-919 Garrick Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright & Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, January 31, 1920

Gest Throws a Bomb

MORRIS GEST, stage producer, stirred up things when in Chicago on January 19 he paused to remark that "the American theatre is going to hell." For this condition he blames Wall Street "doughboys" who have "placed more than $100,000,000 in the movie pastime." The financial men are slowly killing the spoken drama, Mr. Gest declares, by buying up the country's leading theatres, the star actors and actresses and the "big league" producers.

"With the exception of those of a half dozen producers most of the theatres in America are now owned and controlled by motion pictures," the producer complains. "Unless something is done within the next three years Wall Street will be in complete control of the theatre."

Arthur Hopkins, another stage producer, expresses the opinion that Mr. Gest is correct in the main. Carl Laemmle suggests Mr. Gest is paying a genuine compliment to the motion picture industry when he says Wall Street is investing in theatres and converting them into motion picture houses. The former declares that if the statement is true it is an admission that these men of admitted business astuteness recognize that the great bulk of the American people want moving picture entertainment. Mr. Laemmle recalls that the present season has been one of the most successful in the history of theatricals and points out that the motion picture is acting as a stimulus for all forms of entertainment.

Gore Bill the Limit

THE bill introduced in the Senate by Mr. Gore, of Oklahoma, eliminating from interstate commerce all pictures including anything of a criminal nature would seem to mark the peak of the movement to attend to your neighbor's business. That its logical working out would spell the end of the motion picture business as an industry probably would in no wise disturb the sponsors of the measure. While unquestionably it is true that 2,142 churches now are using screens in their edifices, also it is true that the men who make motion pictures are not prepared to give over their studios to production restricted to this limited market. That is what the passing of Senator Gore's measure would mean.

An editorial writer in the New York Times, in commenting on the bill in question, very aptly remarks: "Indeed, these are days in which almost anybody can get encouragement and sympathy in efforts to stop people from doing almost anything, but there are also folk in considerable numbers who are a bit weary of restrictions and inhibitions upon action hitherto left in the domain of personal responsibility, and it may be that the Oklahomans also will hear voices, loud and many, saying that there is little, if any, more excuse for banning all films dealing with criminals and crime than there would be for excluding from public libraries books the authors of which used the same material."

A NEW producer is with us. He is not new to the industry, however, by a goodly number of years. He has been through the preliminary mill—especially that of distribution. He knows all the ropes. Here's best wishes to Arthur Searles Kane.

Camera May Aid Bertillon

SUPPLEMENTING the Bertillon system by the use of the motion picture camera in the identification of criminals, as suggested to the San Francisco police by Thomas H. Ince, would seem to be a wise step. To throw on the screens of a community or of a state or a group of states the figure of a person sought by the police means that the authorities will have the aid of thousands instead of leaving the detection of the one sought to the comparative few of the professional detectives. The adoption of the scheme would mean that the "fierce light that beats upon" the screen would contain new terrors for the hunted; the latter would find no safety in places large enough to support a theatre; he would be restricted to haunts where men do not congregate—if it so happen that previously he has been in the hands of the police.

IT is an interesting fact that both Maurice Maeterlinck and Vincente Blasco Ibanez are great believers in the sterling worth of the moving picture, as demonstrated by their printed statements. The author of "The Blue Bird" has already viewed his work on the screen, and the Spanish novelist will see the most celebrated of his stories in film form before he leaves this country.

Pep and Punch Presented

"His Face Lighted Up"
Bill Russell in a reflection from his American, "The Valley of Tomorrow."

Exhibitor Interests Around Twin Cities Are Combined

SENDING of delegates to Washington to appear before Congress in protest against a five per cent. tax on films by the government, is to be taken up at the meeting of the Exhibitors' Protective League at its next meeting in Minneapolis February 3, H. L. Mitchell, executive secretary of the new league, has announced. The directors are now considering appointing one delegate from each of the seven states represented in the organization.

The league has moved its headquarters to 357 Loeb Arcade, Minneapolis, the former headquarters of the Motion Picture Exhibitors' Co-operative Association of the Northwest, which has disbanded and joined the league en masse. All the fixtures of the defunct association have been purchased, and a congregating place will be established for exhibitors who come to Minneapolis on business. Free telephone, checking, and bulletin service on the latest films will be furnished the exhibitors.

Two Organizations Combine.

"Virtually every member of the old organization has joined our league," said Mr. Mitchell. "Complete harmony reigns in our ranks.

"We expect to add from time to time new features of service to our organization. At our February meeting we expect to have several one-reel films that have been voted the approval of the directors to present before the members.

"The league is proceeding rapidly with its plans for the abolition of free advertising in films. The complete scheme of the organization in its fight to put a stop in the practices that have taken money out of the pocket of the exhibitor will be ready soon to present to the league members."

Kentucky Legislature Considers Censor Bill

ON the first day that bills were introduced in the Kentucky Legislature, House Bill No. 6 was introduced by Representative T. C. Pryse, of Lee County, providing for a board of three moving picture censors to be appointed by the governor from lists submitted by the Federation of Womens' Clubs, moving picture exhibitors and state superintendent of schools, each to be paid $1,000 a year, and a board of two examiners of moving picture operators, to be appointed by the governor from a list submitted by the Federation of Motion Picture Operators, at $1,500 each a year. This bill was referred to the Committee on Public Health.

Exhibitors believe that the bill has not much chance in view of the fact that the present administration, and especially Governor E. P. Morrow, is a business administration which is pruning all unnecessary expense and fighting against the creation of any offices which will mean expense. It is felt that moving picture bills are unnecessary and useless.

Loew Finances Theatre Planned for Baltimore

THE Marcus Loew Theatrical Enterprises are back of the project to erect a theatre with a seating capacity of 3,000 at North avenue and Charles street, Baltimore. This theatre will cost aproximately $1,000,000. A magnificent ballroom and other original features are to be incorporated in the new structure. A corporation is to be formed.

This action was decided upon after the directors of Loew's Hipodrome in Baltimore had a preliminary consultatoin with Mr. Loew. A meeting was held on Friday, January 16, and the plan was ratified. The location of the theatre will be on the property now occupied by Marston's University School. The price paid for the property was $165,000. The theatre is to be used for motion pictures and vaudeville.

Watson E. Sherwood and Howard W. Jackson are among the Baltimoreans connected with the enterprise. This site is diagonally across from the Parkway Theatre, which is now owned by the Whitehurst Theatrical Enterprises, also owning the New, Garden and Century (now building) theatres. George A. McDermitt is at present manager of Loew's Hippodrome in Baltimore.

Painstaking Yeggmen Get Whole Lot of Exercise

THE Apollo Theatre at Kansas City was visited by a painstaking group of yeggmen the night of January 10, after the show had closed. The burglary, which was not discovered until the following morning, yielded little remuneration to the burglars, Manager O. D. Rose announced.

A safe weighing 1,200 pounds was taken from the box office through the manager's office, across a waiting room and down the aisle to the rear of the theatre. A door was removed from its hinges to permit the safe to pass. The safe then was blown open and the door, weighing fifty pounds, was hurled from the rear of the theatre into a balcony at the front, a distance of about 130 feet.

The safe blowers are believed to have concealed themselves in the dark theatre and remained inside after the doors were locked. Only a small amount of money was taken. A larger safe in the manager's office withstood rifling, although the combination was broken.

Louisville Minister Joins Mayor on "Sunday Opening"

MAYOR SMITH, of Louisville, has refused to prohibit the operation of moving picture theatres on Sunday or take any action whatsoever which would enforce the so-called "Blue Laws." He advised the churchmen to start their planned community movements, Sunday music, Sunday free pictures, etc., and stated that such plans might afford amusement to many citizens, but that he would not interfere with the harmless amusement of some 70,000 people who enjoy Sunday shows.

Some of the ministers at the conference sided with the Mayor, and some were opposed. A frequent statement is to the effect that if there is a statute, that statute should be enforced or else repealed. The ministers as a whole have continued friendly with the mayor.

On Sunday, Jan. 10, ministers in nearly every pulpit preached for or against Sunday shows. The Rev. E. L. Powell, of the First Christian Church has announced a series of sermons, in which he will endeavor to show that the public can not be forced to attend church, and that it is none of the affair of ministers whether the theatres are open or not.

Dr. Powell is one of the brainest clergymen in that section, and is given a great deal of consideration. He is frequently referred to as "a good sport," as he fraternizes with business men, and knows more about business, civic affairs, etc., than any three other ministers in the city.

Ontario Ends Censoring of Serials by Episodes

AN important change in censorship arrangements just ordered by the Ontario government requires Toronto exchange companies to secure all episodes of a serial before it can be presented to the Ontario Board of Moving Picture Censors for examination and approval.

In the past, it has been customary for the censors of Ontario to view the various episodes from week to week. The exchanges have been able, under this plan, to start releasing the early episodes of a continuous story before the final reels have been received or probably even made. Under the recent ruling, the exchanges will be required to hold all episodes until the serial is complete, and then it will be passed or condemned in its entirety.

This order came as a bombshell to Toronto exchange managers, and if it is carried out there is a possibility that gaps may occur between the final showing of serials now being screened and the first episode of entirely new serials. It is also pointed out that the new management will mean that Ontario audiences will have to wait in some instances for several months before they can see a new serial.

in Short Snappy Statements

Minneapolis Territory Sees New Theatre Deals

AS evidence of the growth of the motion picture industry in the Northwest, six new moving picture houses will be completed this month in the territory now served by the Minneapolis exchanges.

Arrangements have been completed by Jensen & Von Herberg, Great Falls, Mont., for a new motion picture theatre in that city, to seat 2,000. Work is to begin immediately.

After having its movie business in a chaotic state for several months, Bleu Earth, Minn., will have amends done to it in the form of two new motion picture houses. Several firms have entered the field there with indifferent success, although it has always been known as a good show town. Blaisdell & Hulet, two old-time theatre men, have purchased the Royal and are remodeling it. V. B. Valleau, who operates theatres at Albert Lea and Marshall, Minn., has leased the opera house and will remodel it.

H. L. Krohling opened this week the New Rex at Mineota, Minn., with a seating capacity of 350. Mr. Krohling will manage personally his new theatre, which is one of the finest in the small towns of Minnesota.

W. A. Matlock is building a new theatre near the Iowa Agricultural College, Ames, Iowa. He will cater to the student trade.

A new $100,000 motion picture house will be completed this month at Cherokee, Ia., by Slick & James. The theatre will have a seating capacity of 650.

Dan Eselin, one of the oldtime theatre men of the Northwest, sold his interest this week in the Gopher Theatre, Minneapolis, to a group of men with whom he was associated in the Gopher Theatre Company. He has purchased the Grandview and the Ione, two of the best paying suburban theatres in Minneapolis. The purchase price of the two was reported to be $12,000.

Charles Moore has purchased the Triangle Theatre, Howard Lake, Minn. Mr. Moore, a newcomer in the moving picture field, will install all the latest appliances in moving picture theatredom, he announced.

Lane Proposes Plan for Lincoln's Birthday

DEFINITE plans for the start of the Americanization program of Secretary Lane's committee of the motion picture industry for Lincoln's birthday have been announced in Washington.

Secretary Lane has made a personal appeal to the 18,000 exhibitors of the country to hold special exercises on February 12. In his letter to the exhibitor, he suggest that a Lincoln film or a picture of a patriotic subject be shown on that day. If a picture is not available, he suggests that motion picture slides be used. He also urges the various managers to have a patriotic music program.

It is also suggested that the exhibitor co-operate with the American Legion and have that organization to make a short patriotic address. It is suggested that the speaker be a member of the local post of the American Legion and preferably one who has an unusual war record.

Civic League May Resume Fight for "Closed" Sunday

UP to the present time, the New York State Civic League is sitting back, rather undecided as to just what it will do in the way of backing or opposing any legislation of interest to the motion picture industry. The league, which has been a well-known factor for the last three or four years in Albany in fighting the Sunday motion picture bills, is now busily engaged in working for a prohibition enforcement bill, and motion picture legislation has been sidetracked for the time being.

"Of course we will favor a bill which will have for its purpose the repeal of the one passed a year ago, which permits Sunday motion picture shows," said the Rev. O. R. Miller, of the league.

"The passage a year ago of this bill was really an insult to the church and I rather think that some effort will be made in the next few weeks toward closing the motion picture houses on Sundays, in other words, repealing the measure."

When asked if the league would back the bill, which it is expected the State Conference of Mayors will recommend to the legislature as providing the way for cleaner pictures through censorship, Mr. Miller said that he would first have to see the bill as he was not favorably impressed by the personnel of the State Conference of Mayors, because of the members' attitude a year ago on Sunday picture shows and Sunday baseball.

Vitagraph Attorney Denies His Company's Absorption

WILLIAM M. SEABURY, attorney for the Vitagraph Company of America, has issued the following statement under date of January 22:

The Vitagraph Company of America has directed my attention to the publication in today's issue of Wid's Daily that control of the Vitagraph Company of America has been acquired by one of its competitors.

I regard the statement as libelous and highly damaging to the Vitagraph Company, which has instructed me to institute suit immediately for $100,000 damages against those responsible for its publication and against any other papers or persons who give it circulation.

Suit will be filed tomorrow.

The absolute falsity of the statement sufficiently appears from the following telegrams, which also seem to place the full responsibility for the statement with the publisher:

The telegrams are as follows:

"J. A. Berst, President, United Picture Theatres of America, 1600 Broadway, New York, N. Y.:

"I call on you to make immediate denial of the statement that the United Picture Theatres of America is about to acquire or has acquired control of Vitagraph. I have instructed our attorneys to take immediate proceedings against whoever is responsible for this statement, which is absolutely untrue and without foundation. Your reported refusal to deny or affirm the truth of the statement only encourages its belief and is unfair and damaging to us.

"ALBERT E. SMITH,
"President the Vitagraph Company of America."

"Albert E. Smith, President Vitagraph Company:

"Don't understand what you mean. I have not been interviewed by any reporters, either in person or by telephone, during the last few weeks. Kind regards. J. A. BERST."

"Polly"

Mildred Harris Chaplin in Mayer-First National, "Polly of the Storm Country."

Women Would Ban Serials on Days Children Attend

THE serial seems to be getting it in the neck from several angles in Canada. The Ontario government recently decided that its censors must see the whole of a film serial before it can be passed upon. On top of this comes the news that the Sydney, N. S., branch of the National Council of Women has called upon the Nova Scotia censors to prohibit the showing of serial episodes on Fridays and Saturdays because of the presence of many children in the theatres on the two days of the week mentioned.

The argument was presented that children were more affected by exciting incidents throughout the serials than were adult patrons, and that therefore these pictures should not be presented on days when many youngsters attend film houses. No suggestion was made by the Council of Women for the keeping of children from the theatres on Monday, Tuesday, Wednesday and Thursday.

Cassard Goes on Trip.

S. S. Cassard, sales manager of the Nicholas Power Company, left New York last week for a trip to the Coast and will probably be gone about two months.

Mr. Cassard, when made sales manager, was placed in full charge of the domestic department of the Nicholas Power Company and now goes on his western trip as the personal representative of President Edward Earl.

Rambles Round Filmtown

With Walter K. Hill

BELLRINGING FOR PUFFLICISTS

Make Bushwa Sparse.
Print Paper's Scarse.
Our editing Staff Hates a Mimeograph

—o—

Taking Issue with Hugo Riesenfeld As to Subject of Children's Films

We printed t'other week a list of films Hugo Riesenfeld rented from Famous Players-Lasky to provide his program for children during the holidays. It takes nerve to dispute the judgment of a film oracle, but here's our preferred selection of a series of cinemas to bring joy to the little ones:

"The A-B-C of Love" (Pathe).
"Sins of the Children" (Pioneer).
"And the Children Pay" (Tyrad).
"The House Without Children" (Tyrad).
"What Becomes of the Children" (Hallmark).
"The Soul of a Child" (Social Hygenic).

—o—

If "100 per cent. were taken out of film-language what would be substituted for the supposed ultimate?

—o—

Photoplaying "Old Maid."

Elaine Hammerstein's "The Woman Game," is a title that suggests a most exciting playing-card joust.

—o—

Says the Philadelphia "Exhibitor."

The representative of the Republic exchange, who sold an exhibitor catering exclusively to negro trade all the Prizma releases as "colored" pictures, was sticking to the truth anyway.

—o—

Perish the day when screen bathing girls run out of attitudes for still picture poses!

—o—

This item is printed to prove that Ben Grimm no longer reads Rambles.

He has forbidden us to ever again print his name in this segregation of uselessness.

—o—

As if to prove his independence, no sooner is Marcus Loew's son married to Adolph Zukor's daughter than Loew buys Metro and books himself up solid with his own pictures!

—o—

The cameraman who attempted to film President Wilson after the fashion the Kaiser was filmed from behind the mask of a load of hay, would sell the pennies off his dead mother's eyes for Jersey weights in skirts.

—o—

Not so many eggs are reported as having been thrown at actors lately.

Either the acting has improved or the sport is too expensive.

—o—

Saying "Scissors" to Pufflicists.
(by M. P. W.'s Own Smith).

We like to snip
The boastful strip
Of copy that you send;
For it's too long
And much too strong,
You know yourself, my friend.
So why fake rage
Because a page
Or two is thrown away?
Just tell your boss
That it was dross,
And thus his doubts allay.

"The Lost Battalion" (McManus).

David Wark Griffith, among the Florida Keys.

Allan Dwan, among the snows of the Rockies.

Herbert Brenon, among the peaks of the Alps.

It's a fact that nobody can start an "exclusive" and get away with it.

—o—

Agnes Egan Cobb declares that a Mexican film buyer, after lamping "The Sacred Flame," came out of the projection room sobbing and with his eyes filled with tears. He could barely see, through his flood of emotion, to sign on the dotted line. Is it possible he was trying to quench the flame.

—o—

Pays for Ford Weekly Full Year in Advance.—Tradepaper Headline.

Another subscriber to the Dearborn Independent!

—o—

We feel our utter unfitness for this essential work when we let someone else (as someone else has) bid the girls "do their leap-year popping early."

—o—

Most of the New Theatres Are Built Around the Pipe Organ.

At any rate this is one of the few houses in the country which does not brag of its $20,000 organ.—Epes Winthrop Sargent, in M. P. W.

—o—

The Meaning of Film Titles.

"Red Hot Dollars."—Coin circulating in a crap game.

"Wings of the Morning."—Flying out of bed.

"Water, Water Everywhere."—The new drinking song.

"Shod with Fire."—Film bosses on a retrenchment rampage.

"Flaming Flesh."—Hives plus prickly heat.

"The Silver Horde."—Early speeches of William J. Bryan.

—o—

How logical it would be to arrange a "bride's day" to boom showings of "The Amateur Wife!"

—o—

In his anti-star-stealing campaign Carl Laemmle missed out on the film rights to "Stop Thief."

—o—

We can vision the lobbies of the land hung with an attractive assortment of bird cages when Dorothy Phillips appears in "The Gorgeous Canary."

—o—

"Exhibitors" who exploit "Huck Finn" are warned that First National has the right to "graveyard stunts" and will protect Yearsley's original idea.

—o—

How to Pick a Show That Can Break House Records.

From the Dramatic Mirror we quote the National Board of Review's report on "In Old Kentucky." Anyhow, the photography is good!

Entertainment Value	Poor
Dramatic Interest	Slight
Technical Handling	Mediocre
Coherence of Narrative	Loose
Acting	Mediocre
Scenic Setting	Fair
Photography	Good
Atmospheric Quality	Fair
Quality as a Picture	Poor

Some Classes of Film Publicity Lack the Punch and Pep of This.

Most any man can be an editor. All the editor has to do is to sit at a desk six days a week, four weeks a month and twelve months in a year, and edit such stuff as this:

Mrs. Jones of Cactus Creek let a can-opener slip last week and cut herself in the pantry.

Joe Doe climbed on the roof of his house last week looking for a leak and fell, landing on his back porch.

While Harold Green was escorting Miss Violet Wise from the church social last Saturday night a savage dog attacked them and bit Mr. Green on the public square.

Mr. Frang, while harnessing a broncho last Saturday, was kicked just south of his corn crib.—Yarmouth Light.

—o—

Boosting for League of Explosions in the Well-Known Fifth Industry.

Joe Plunkett, who is Selznicking in London, post-cards regards to all the boys and adds:

"Waddy-ya mean by 'Glancing Through M. P. W. Ten Years Ago'?

"Isn't this year exciting enough?

"Europe is like a baby lamb when it comes to excitement in the empy business.

"And no head found for the 5 directors yet?"

—o—

Now that women are an integral part of national politics we expect to see Louella O. Parsons appointed to an important diplomatic mission.

She could fill the position on the fine reputation as a diplomatist she maintains in handling the motion picture department of the paper she so skilfully represents.

—o—

It was a perfect day for "Wid" Gunning when Paramount chose his old home town, Chilicothe, Ohio, in which to pre-release "Huckleberry Finn."

—o—

H. T. Snowden inquires:

"If whiskey couldn't kill you, wood alcohol?"

Never having drunk any—wood alcohol—we can't say.

—o—

The Advantage of Changing Jobs.

One of the salesmen for Selznick films met Lee Kugel in the elevator of the Film Mart. Lee was interested when the young fellow said:

"I've got a great item for the newspapers. I've just named my baby 'Lewis Selznick' "!

"So, indeed," Lee responded interestedly. "How old is he?"

"Little over two years," said the proud papa.

"Over two years and just naming him? How come?"

"Oh, you know," said the Selznick salesman. "He's been named William Fox, Adolph Zukor, Carl Laemmle and Arthur Kane before."

—o—

If first-run showmen gave free admission to "Lying Husbands" as an exploitation scheme most of the wives would line up in front of the house to see that their "old man" didn't try to dodge the opportunity.

—o—

The Export and Import Film Company should be able to catch the buyers going and coming.

—o—

Miss Levey, of Universal, asks us if "The Pointing Finger" was on hand.

We'll say its more likely to be in the Leap Year mitten.

Abrams "Breaks No Shackles," But Decries "Chain Theatre" Control

MOVIE magnates are always most magnanimous and more easily handled, from an interviewer's standpoint, immediately after meals. I talked to Hiram Abrams, president of the United States Artists Corporation, just after dinner, when he was full of peace, good will and several choice items from the Alexandria bill of fare.

The only mistake I made was to choose the time for the interview very near to the time for the departure of the train that was to carry Mr. Abrams away to San Francisco. I feel that he would have said more if there had been more time; but as it was, the few remarks he made are worth passing on, particularly so, because in speaking of the theatre chain movement, he touched on the angle of a possibility that does not seem to have been discussed.

"I have just finished up a busy week," said Mr. Abrams, "gathering up loose ends and perfecting the plans and business arrangements of the United Artists Corporation for 1920. Things look very good so far as the future is concerned.

Flouts An Old Saying.

"It is an old saying that a prophet is never without honor save in his own country, but that day has passed for us. The wisdom of our plan is recognized inside as well as outside of the film industry.

"We are like the pioneers who went out into the forests to build a home followed by the dire predictions of their friends and neighbors. They afterwards had the pleasure of seeing their examples followed by the ones who jeered at them.

"There is not a single member in our organization who has ever doubted for a moment the wisdom of our course in forming the United Artists Corporation. It is very good to feel that others also see the wisdom of the move and are paying us the sincere flattery of imitation."

In speaking of the buying up theatre movement, Mr. Abrams said: "I would dislike very much to have any of my money tied up in the brick and mortar that represents the theatres that are being bought up." In amplifying this statement, Mr. Abrams continued:

Questions Success of "Monopoly."

"When the people who are trying to monopolize the exhibition of pictures get through buying up and tying up all of the houses that they can control I am afraid that they are going to find themselves in a peculiar predicament. They will be in the position of the chap who thought he saw a good opportunity of opening a garage in his neighborhood, but found after the place was finished that all of the neighbors had garages of their own.

"Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith, who have formed the United Artists Corporation, are independent of any monopoly. Thomas H. Ince, Mack Sennett, Maurice Tourneur, George Loane Tucker, Allan Dwan and Marshall Neilan have stepped out independently.

"Before the year is much older many other stars and directors who have been hampered with the footage rule, office-made stories and office-made stars will follow their example. So it looks to me that when the monopolists get all the film theatres tied up they will have no films but their own to show in them.

Free Lancing Brain Stuff.

"Brains cannot be monopolized. It has never been done and it never can be done. The set program is gone.

"It does not matter what kind of an organization owns the theatre in a town, nor how much money there is behind the organization, nor how much advertising and publicity is given the film shown in the theatre, the public will not attend the house unless they can see the kind of films they want to see.

"I am not going into a long dissertation on the freedom of art or indulge in any of the usual stuff about breaking the shackels from the exhibitor's limbs. That has all been said and it is not necessary for me to repeat it.

"The aims and intentions of our organization," concluded Mr. Abrams, "are well-known and the exhibitor knows just what it will do for him: That he will be able to book United Artists Corporation pictures on their merits and at a price that will guarantee him pleased patrons and entries on the right side of his ledger." GIEBLER.

Select Principals for Seitz Serial.

The cast of principals announced by Casting Director William P. Burt, of George B. Seitz, Inc., to support Juanita Hansen in her forthcoming Pathe serial, "The Mad Talon," contains some of the most prominent actors on the screen. Under Mr. Seitz's supervision, this serial is being produced at his studio in New York.

The leading heavy role has been assigned to Warner Oland. The mystery character is to be played by Major Wallace McCutcheon. William N. Bailey has been cast in the leading make role.

Stanley H. Twist
He has left Rothaker to go "on his own."

Officers of Directors' Body Fete Members at Dinner

THE officers of the Motion Picture Directors' Association, New York lodge, entertained the members of the organization at dinner in the Monastery of the Friar's Club, Tuesday evening, January 20.

The novelty of the entertainment was that the business usually transacted at the regular meetings was carried on between the courses of the dinner, which was served promptly at seven.

Director James Vincent, recently elected chief executive of the lodge, presided as toastmaster. The speaker of the evening was Director Sidney Olcott.

Mr. Vincent welcomed the members in behalf of the officers and dwelt briefly upon the progress of the association, its activities for the coming vear and realization of ambitions.

During the dinner each director received a certificate of membership, engraved in gold and blue, the colors of the association, suitable for framing for their office or home.

Among those present were George B. Seitz, Travers Vale, C. Jay Williams, John Joseph Harvey, William F. Haddock, Emile Chautard, J. Searle Dawley, S. E. V. Taylor, Dell Henderson, Frank H. Crane, Ashley Miller, George Archainbaud, Charles Giblyn, O. A. C. Lund, J. S. Robertson, Tom Terriss, Van Dyke Brooke, Wally Van, Oscar Eagle, Robert G. Vignola, George L. Sargent, Harley Knowles, Edward Dillon, Chet Withey, Harry Millarde.

Telegrams regretting they could not be in the gathering were received from George Fitzmaurice and Charles A. Miller, both of whom are making exteriors and therefore unable to join the party.

Buys Rights to Curwood Novel.

Vitagraph has secured the motion picture rights to "The Courage of Marge O'Doone," James Oliver Curwood's story of the Canadian Northwest. It will be made as a special production at the West Coast studio with a special cast. David Smith, who directed Bessie Love's Vitagraph features, will be the director.

This will be the tenth of the Curwood novels to be produced by Vitagraph in motion picture form. Mr. Curwood knows his mountains and snows, his French trappers and half breeds and has written a story that is tense and exciting from the first chapter. It is a man's play in which strength and daring deeds play an important part.

United Wins First Round of Fight With Finkelstein and Ruben Chain

Minneapolis, Minn., Jan. 21, 1920.

UNITED ARTISTS won the first round in what promises to be a fight to the finish with Finkelstein & Ruben, owners of more than thirty motion picture houses in the Northwest, with the announcement by Ralph O. Proctor, assistant general manager of the corporation, of the formation of a co-partnership with the Minneapolis Orchestral Society to convert the Minneapolis Auditorium into a home for Pickford, Chaplin, Fairbanks and Griffith pictures.

Proctor today in Minneapolis completed a deal with E. L. Carpenter and Hovey C. Clark, two of the wealthiest business men in Minneapolis, representing the symphony orchestra, for the opening of the auditorium on March 29 as a movie house, with "Pollyanna," and Mary Pickford in person. A lease has been taken on the building with an option for four years.

Sam Rothapfel, director of music for the Rivoli and Rialto theatres, New York, will be brought to Minneapolis to supervise the music, Proctor announced. He is also negotiating with Emil Oberhoffer, leader of the Minneapolis Symphony Orchestra, to bring thirty-five members of the orchestra to the house and to lead it.

More than $100,000 will be spent in renovating the building to make it the finest in the Northwest, Proctor said. Pictures will appear of the "Big Four" at the same time they are run in New York. He closed a contract with the Pathe office here for Harold Lloyd comedies to run with United Artists. Prices will not be over 50 cents.

Well Supported.

Proctor closed negotiations today with the New York office by wire and announced: "Our company will cut prices to no exhibitor. The situation here is favorable to our entry. We are determined that people of Minneapolis shall see the best pictures while they are new and not wait until old and sold at reduced prices.

"We have sufficient moral support pledged here to assure Minneapolis of a square deal on pictures. The time when one man or a group of men can dictate the policy of a whole section of the country is past. We are going to throw the throttle wide open and give Minneapolis an era of greatest pictures. All our pictures will be shown here as fast as they can be released. Carpenter and Clark are enthusiastic. The public has jumped at the idea of real pictures while they are new. I predict that the Auditorium will become the center of motion pictures in Minneapolis. If our company does not turn out enough pictures to supply the house, we will buy good pictures from other exchanges here that have excellent material going to waste."

Auditorium Fine House.

The Auditorium has the largest stage in the Northwest and a seating capacity of 2,500. It has been the home for years of the symphony orchestra. It was sold recently to Benz Brothers, St. Paul, said to be remotely connected with Finkelstein and Ruben. The orchestra had previously taken a four-year lease on the building. By contract, the orchestral society is made partners with the corporation. This gives the company the backing of several hundred financial, professional and social leaders of the city, and guarantees prestige for the house.

Proctor, who has been touring the country with Hiram Abrams, general manager of United Artists, left tonight for New York, to complete details of the contract with the home office. He will be represented here by J. F. Brett, manager of United Artists Minneapolis branch exchange.

Proctor will then return to Kansas City, from where he will go to St. Louis, Omaha, Des Moines and on east on an inspection tour. Before leaving he announced other plans and affiliations in making for new additions of theatres.

Ruben and Finkelstein have had a clear field in the Twin Cities and Duluth for some time. In all cities they have virtually 90 per cent. of the motion picture business. J. W. JONES.

Northwest Exhibitors Convene Soon to Oppose Rigorous Sabbath Laws

Minneapolis, January 21, 1920.

TWO new organizations of Northwest exhibitors are in the process of formation as the first step in the fight against the continuance of Sunday closing and the enactment of laws for the creation of a censors' committee. North Dakota exhibitors will meet on February 4 and 5 at Fargo to perfect the state association in response to a statewide call sent out today by S. C. Cornish, owner and manager of the Strand Theatre, Fargo. Exhibitors will be assessed $20 each to form a fund for opposing the efforts of the State Ministerial Association to make more rigid Sunday laws throughout the state.

Good Organization.

The new organization will work in harmony with the Exhibitors' Protective League recently formed in Minneapolis, H. L. Mitchell, league secretary, announced, and will have from it whatever assistance is needed. League members are expected to outline a course of action to help North Dakota exhibitors at the meeting in Minneapolis on February 3. Messrs. Mitchell and P. W. Myers, members of the league board of directors, will start immediately after the meeting here for Fargo to assist in forming the organization.

North Dakota ministers have long been organized and have practically completed a working agreement with a nonpartisan league, assuring the continuance of Sunday closing laws and making probable legislation for the appointment of a censors' committee, acording to reports. Michigan exhibitors are reported as well along in the new state organization. This will draw from the exhibitors' league more than 100 exhibitors in the upper penninsula of Michigan. Release of the first films in the Northwest where national advertisers paid exhibitors, was begun today by the Exhibitors' League, Mitchell announced. J. W. JONES.

Roanoke and Atlanta Speak Up and Tell Folks Their Troubles

By NAT BREGSTEIN

ELINORE D. HINES, of Roanoke, Va., is without a doubt a record holder when it comes to fast talking. When the film boys visit his bailiwick they just have to sell him.

Mr. Hines is the manager of the Roanoke Amsement Company, controlling the American, Isis, Jefferson and Roanoke theatres and the Academy of Music.

Mr. Hines "boosted" as follows: "Roanoke's the best show town in the South for its size. We have a population of 60,000 (according to film companies nearly a million). Forty-five thousand are whites. At least 30 per cent. attend the pictures.

"The pictures that get money for me are the ones with leading men who are familiar to Virginia's 'society stuff.' I am an old subscriber to Moving Picture World and read it thoroughly."

Atlanta Musician Trouble

Local 148 Musicians Union, Atlanta, passed a resolution January 5 at a meeting raising the scale of organists from $37.50 to $45 and in cases where there is an orchestra in any theatre that organist is to be known as a relief organist and is to receive $2 per hour for actual playing time. In the regular scale of prices where there is no orchestra organists were to receive $45 for four hours actual playing time each day.

This resolution was passed on January 5 to take effect January 6, in spite of the fact that the managers of the various theatres in Atlanta had a two-weeks' give-or-take notice agreement with the union relative to a change of scale.

M. W. Rennon, manager of Forsythe, Rialto, Strand and Vaudette theatres, refused to abide by the union notice and immediately served two weeks' notice of cancellation to the organists in his employ. He has decided to install photoplayers in all his theatres if the Local Branch of Musicians' Union does not rescind its resolution.

Dexter Back in Los Angeles.

Elliott Dexter, who is one of the most popular Famous Players-Lasky players, has just arrived back in Los Angeles after a trip to New York which consumed but two weeks.

This was Mr. Dexter's first trip East in two and a half years.

Congress to Act on Bill Stopping Interstate Stolen Film Traffic

HENRY T. RAINEY, one of the most prominent Democratic members of the House Ways and Means Committee, is about to introduce in the House of Representatives a bill designed to eliminate interstate traffic in stolen films as well as to do away with the equally bad practice of making unauthorized copies.

Mr. Rainey, who is one of the friendliest members of Congress from a "movie" point of view, heard recently of the vast amount of films that were being stolen and called on the Washington bureau of Moving Picture World for information on the subject. At its suggestion, and armed with a number of facts presented by Jack Connolly, Washington representative of the National Association, Mr. Rainey proceeded to draw up his measure.

This bill has been drafted after the bill recently passed by Congress designed to put an end to the interestate traffic in automobiles. In addition there is a provision dealing with "pirating," "duping" and copying.

Existing Laws Inadequate.

"It is my understanding that existing laws are not adequate to reach this evil," said Mr. Rainey to the Moving Picture World correspondent. "I had no idea that the industry suffered to such an extent from film thefts.

"It is my impression that in some states and under some conditions my bill will also catch those who illegally sub-rent films. I have learned that it is sometimes the practice of unscrupulous moving picture theatre exhibitors located near a state line to rent or lease a film from an exchange and then to sub-rent or sub-lease it to other exhibitors in other towns. If the sub-lessee is located over the state line the original lessee would be guilty of a violation of the proposed law."

The bill provides that "the term interstate or foreign commerce as used in this act shall include transportation from one state, territory or the District of Columbia, to another state, territory or the District of Columbia, or to a foreign country, or from a foreign country to any state, territory or the District of Columbia. The term motion picture film, or films, shall include the original negative and any copy thereof, made by the owner of the original negative, or his authorized representative, or representatives, or lessee, or lessees, and any unauthorized copy in whole or in part of any motion picture negative, or copy thereof.

Provides Severe Penalty.

"That whoever shall transport or cause to be transported in interstate or foreign commerce a motion picture film, or negative, knowing the same to have been stolen or to have been copied in whole or in part by any person not authorized by the owner, or lessees, or representatives, of the original motion picture film, or copies thereof, knowing the same to have been stolen, shall be punished by a fine of not more than $5,000, or by imprisonment of not more than five years, or both.

"That whoever shall receive, conceal, store, barter, or in any manner dispose of any motion picture film, or films, or unauthorized copy thereof in whole or in part, moving as, or which are a part of, or which constitutes interstate or foreign commerce, knowing the same to have been stolen, or to have been copied in whole or in part without authority of the owner, or his authorized lessee or lessees, or representative or representatives, shall be punished by a fine of not more than $5,000, or by imprisonment of not more than five years, or both.

"That any person violating this act may be punished in any district in or through which such motion picture film or films have been transported or removed by such offender."

Connolly Approves Bill.

"I think this law is just about what the industry needs to check the ever-increasing amount of film thefts," declared Jack S. Connolly when a draft of the law was shown him. "At any rate it is one of the most important measures that has been placed before Congress during this session and the film men should get behind it and see that it becomes a law.

"I recently took the matter of film thefts up with the Department of Justice. The officials here in Washington promised every co-operation and gave me a letter to the New York bureau. There, I was told that it would be extremely difficult to do anything in a majority of the cases. Film thefts amount to more than $500,000 annually.

"The new automobile law has been declared adequate to deal with the situation involving the interstate transportation of stolen machines. The bill prepared by Mr. Rainey is built along that line. Therefore, I am sure it will give the Department of Justice the weapon most needed to curb the activities of these bands of film thieves."

Rothacker Gets Another Accountant.

Watterson R. Rothacker wanted to take the guess work out of his film business. So H. J. Aldous, for the past five years secretary-treasurer and auditor of the Rothacker Film Manufacuring Company, called in H. C. Isbell, a cost accountant and systematizer, to co-operate with him in establshing and maintaining a cost system in all departments of the organization.

Under the new system it will be know exactly just what any operation in the Rothacker plant, large or small, costs.

Under the new system it will be known only in a general way. To go into costs in more detail was more than any one accounting expert could supervise, and therefore Mr. Aldous secured the services of Mr. Isbell.

"Ambition" Is Its Title.

"Ambition" has been selected as the final title for the Dorothy Phillips super-production directed by Allen Holubar. This picture was originally called "Ambition" and later changed to "The Gorgeous Canary." However, it was finally decided by Universal officials to use the original title.

The Image Maker's Daughter Is an Image Herself.

Viola Dana as O-Riu in her Metro, "The Willow Tree."

L. M. Goodstadt.
Casting director at Lasky studios pauses just for his picture.

Rothacker Aid Resigns to Develop Firm's Plans

STANLEY H. TWIST, who for the past three years has been personal assistant to W. R. Rothacker, president of the Rothacker Film Manufacturing Company, is arranging to sever his active connection with that company in the near future in order to carry out certain personal plans which he and his chief have been discussing for some time past.

With the assistance and co-operation of Mr. Rothacker, Mr. Twist is planning to launch his new enterprises within the next few months. Details of his new plans will be announced at a later date.

Mr. Twist, though still a young man, has had an exceptionally broad and successful experience in the motion picture field. Entering the business in 1908, he became identified with Col. W. N. Selig, with whom he was connected for the next five years, first as an actor and director and later as an executive in charge of publicity and exploitation.

Upon resigning from the Selig organization, Mr. Twist specialized for a number of years in the making and marketing of feature subjects. During the period he was identified at different times with the largest organizations in the industry. In this manner he was able to gain a thorough knowledge of practically every angle of the business.

About three years ago Mr. Twist entered the organization of his friend, Watterson R. Rothacker. During the past year, in addition to his duties as assistant to Mr. Rothacker, Mr. Twist has been editor of the popular Rothacker "Outdoors" series.

Diaz Callahan's Sister Dies.

It was learned with regret that the sister of Diaz Callahan died last week at her home, 611 Carlisle Place, Chattanooga, Tenn. Mr. Callahan, although only recently recovered from an operation on his throat, left Dallas, where he is Realart's manager, to attend the funeral. He has the sympathy of his fellow-workers in the industry.

Philadelphia Houses Prolong Runs of Equity Feature, "Eyes of Youth"

A STRIKING demonstration of the readiness of the average exhibitor to play a feature for a longer period than is his usual wont is seen in the vogue of Equity Pictures' first release, "Eyes of Youth," in Philadelphia and surrounding cities.

Whereas it is the custom to play a feature in one house on Market street, the Stanley Company has already booked the Young feature in the Palace to follow its big week at the Stanley. Other week stands in the heart of the city are at the Alleghany, Colonial, Great Northern, Locust and Majestic theatres. At the last three named houses, the usual run of a film is three days, which policy also obtains at the Colonial Theatre, Germantown, where "Eyes of Youth" is to play an entire week.

Below follows a table compiled by the Equity Pictures Corporation of Philadelphia, showing the houses in that city and suburbs at which "Eyes of Youth" is being given extended bookings, the extra days and the usual run policies of the various houses.

Theatre and City.	Usual Run Days	Run of "Eyes of Youth"
Colonial, Philadelphia....	3	1 week
Gt Northern, Philadelphia	3	1 week
Locust, Philadelphia.....	3	1 week
Majestic, Philadelphia...	3	1 week
Model, Philadelphia.....	1	3 days
Liberty, Philadelphia....	1	2 days
Fairmount, Philadelphia.	1	2 days
Orpheum, Bethlehem.....	1	2 days
Lawrence, So. Bethlehem.	1	2 days
Valentine, Mt. Carmel...	1	2 days
Hippodrome, York.....	3	1 week
Third Street, Easton.....	3	1 week
Hamilton, Lancaster.....	3	1 week
Hippodrome, Allentown..	3	1 week
Colonial, Reading.....	3	1 week
Washburn, Chester.....	2	1 week

These details are from one territory only, comprising eastern Pennsylvania. This condition obtains throughout the entire country with "Eyes of Youth," its distributors state, and plainly illustrates the susceptibility of the average exhibitor to policy change if the attraction justifies.

Pathe Schedules Another Big Blackton Production

WHILE "My Husband's Other Wife" is achieving a big success in every section of the country, J. Stuart Blackton announces that the fourth of his series of big productions for distribution by Pathe has been completed in his Brooklyn studio. "Respectable by Proxy" is its title, and it is listed for release on February 15.

Six reels are devoted to the relating of the story, which for human appeal, action and love interest has never been surpassed by any other Blackton production.

Far different from either "The Moonshine Trail," "Dawn" or "My Husband's Other Wife," the fourth link in the chain of Blackton-Pathe features has every indication of another big box office winner. Sylvia Breamer and Robert Gordon are again co-starred, and no more becoming characters were ever offered them for portrayal on the screen. The story was written by Florence Myott, and was adapted to the screen by Stanley Olmsted.

Mr. Blackton has surrounded his stars with a competent cast which is headed by William Dunn and Eulalie Jensen.

The story is one that, while rich in character drawing, has an abundance of action and suspense. It is produced with the lavishness of all Blackton pictures; and, while the director makes no claims to any unusual honors, the garden scenes shot at night are achievements of rare technical beauty.

May Allison Will Star in a Grace George Success

MAY ALLISON will play the part originated by Grace George in "The Marriage of William Asche," the screen rights to which have been purchased by Metro Pictures Corporation. Maxwell Karger, director general, announced the selection of Miss Allison for the stellar role.

English and American versions of Mrs. Humphrey Ward's novel and of Margaret Mayo's dramatization of it are speeding across the continent to Director General Karger. The novel, dramatized by Margaret Mayo, opened at the Garrick Theatre, New York, November, 1905. In it, Miss George achieved a notable success as the wilful child wife, Lady Kitty.

The novel was published in 1903. The story of the British statesman who commits the blunder of marriage with an unconventional young girl attracted much attention.

Screen Classics, Inc., will produce "The Marriage of William Asche," probably following "Fine Feathers," the drama by Eugene Walter, which Miss Allison will picturize when she completes "The Cheater," her present production.

Praises "Six Feet Four."

The gratifying box office receipts from "Six Feet Four" have moved many busy exhibitors to write commendatory letters to the producers. From Pittsburgh, J. C. Herron, manager of the Minerva Theatre, sent the following to the American headquarters:

"This feature was run during a week of wretched weather, but our receipts were above the average for our best season, and we can truthfully say that this American feature drew more and steadier business than any of the other six houses on the avenue during that week. We were more than pleased with it, both as to its merit as a real western picture and its box office value."

Gibson Writing a Book.

Tom Gibson, now directing the Gale Henry comedies, is writing a book on his observations of people who have advanced in the motion picture world within the past eight years. Director Gibson has a wide acquaintance in the industry, having directed a number of comedies and comedy-dramas in the last few years as well as having written several scenarios which have been screened.

Theatres for sale; theatres for rent, and theatres wanted by live managers are listed very frequently in The World's Classified Advertising Department.

First National Consummates Full Details of Its New Organization

COMPLETING late in the afternoon of January 21 the details of a voting trust arrangement which is said to be an absolute protection for independent exhibitors against the inroads of any financial interests seeking theatre monopoly or theatre control, the eleven directors of Associated First National Pictures, Inc., adjourned a three days' meeting in New York. An announcement of the names of the exhibitor members of the board of voting trustees, the officers and the members of the executive committee of the new

E. M. Mandelbaum
First National franchise holder for Ohio, as seen at Circuit seashore conclave.

organization, together with a statement of the purpose which actuated the membership in creating the Board of Voting Directors.

The board of voting trustees, elected by the directors, consists of Robert Lieber, Indianapolis; N. H. Gordon, Boston; R. M. Finkelstein (of Rubin and Finkelstein), Minneapolis; Fred Dahnken (of Turner and Dahnken), San Francisco, and J. G. Von Herberg, of Jensen and Von Herberg, Seattle.

Robert Lieber was elected president of Associated First National Pictures, Inc.; J. B. Clark, of Pittsburgh, was named first vice president; Jacob Fabian, of New Jersey, second vice president; Harry O. Schwalbe, secretary-treasurer, and J. D. Williams, manager of the new enterprise.

The executive committee, which will be the official administrative body for the directors and officers, was also elected by the directors, with Harry O. Schwalbe as the chairman; N. H. Gordon and Moe Mark, of the Mark Strand Company, New York.

The Eleven Directors Meet.

The meeting of the eleven directors in New York began on Monday morning, January 19, as an adjourned session of the convention lately held in Atlantic City, at which members of First National Exhibitors Circuit gathered to complete plans for the new Associated First National Pictures, Incorporated, and the Associated First National Theatres, Inc. The assembly in New York was for the purpose of electing officers, the members of the executive committee and the board of voting trustees.

If is this latter body which, according to the directors and its members, is clothed with powers of regulation more than sufficient to successfully prevent any monopoly of theatre interests being affected within Associated First National Pictures, Inc., or in any separate territory in the country. "No matter how much money Wall Street or any other financial force might pour into theatres," declares J. D. Wiliams, "the theatre equities pledged to the new company cannot pass into other hands for voting purposes for a long time to come.

J. D. Williams Speaks.

"If monied interests sought to buy every theatre represented by franchise in Asociated First National Pictures, the executive disposition of any effort which threatened screen independence in any instance would remain exclusively and absolutely with the five members of the board of voting trustees. This body is so constituted that it is obliged to retain its powers—to work only in the interests of exhibtior independence and for the preservation of personal right and privilege for theatre owners.

"This, then, becomes tantamount to an absolute barrier to theatre monopoly by any organization, whether its function is production, distribution, a combination of the two, or simply an investment group seeking domination of screens for reasons quite obvious, but

"Watty" Rothacker
Otherwise the snappy young president of Rothacker Film Mfg. Company. "Shot" at First National's Atlanta convention.

less tangible. They might buy every dollar's worth of equity in each of the five thousand and more theatres that will be affiliated with Associated First National Pictures, but the board of voting trustees would be absolutely free from the dictation of new ownership

(Continued on page 742)

Holding Up the Honor of the Middle West
E. E. Richards, Kansas City, and William Sievers, St. Louis, at the First National convention.

Representing Just a Few of Our U. S.'s Corners
From left to right: Lee L. Goldberg, Louisville, Ky.; Jo E. Rickards, Phoenix, Arizona; and W. H. Swanson, Denver, Col.

Keeping in Personal Touch

T. H. BUTLER, of the Building Exchange Committee of National Association of the Motion Picture Industry, is permanently located in New York at the N. A. M. P. I. headquarters. He was in Chicago last week organizing a building association for the erection of a film exchange and office building in that city. The object of the building exchange committee is to build a central exchange building in every distributing center.

* * *

C. L. Chester, of Chester Outing Pictures, returned from California, January 19. He is building a new studio in Los Angeles and will move there with his organization in the near future.

* * *

E. L. Ouimet, of Montreal, was again in New York this week; he leaves for the Coast Sunday, January 25. Ouimet had intended to leave on the 19th, but has been working hard over the censorship proposition in the city of Quebec, which involves the censorship of all serials in complete form. The local authorities demand that all the episodes be reviewed at once and not separately. They also want a stronger board of censors in Quebec. The movement is being opposed by the exhibitors as well as the exchanges.

* * *

Robertson-Cole's "Beloved Cheater" played at City Square Theatre, Atlantic City, January 1, 2 and 3, and was brought back for an additional three days. On Sunday, January 4, at the Fox house in Detroit, it played to 10,000 in one day.

* * *

Joe Reddy has been on the sick list the past week, suffering from a severe cold. Joe says: "It's fierce to be fashionable."

* * *

Eugene O'Brien, appearing with Rubye De Remer in the Selznick production, "A Fool and His Money," writes that they are taking scenes at Alexandria Bay, N. Y. Miss De Remer says: "I long for my return to New York and my heated apartment, where I hope to thaw out for the scenes to be made at the studio."

* * *

Captain Harry Lambert, at one time connected with the Mirror Productions, announces he is about to sail for England for good to establish a chain of theatres like the New York Strand throughout the provinces.

* * *

Tom Norman, of the Rex, Racine, Wis., was in New York last week to attend a meeting of the United Picture Theatres. He was accompanied by Mrs. Norman. Tom will return to New York in about two weeks to attend another meeting of the U. P. T. of America.

* * *

Schomer-Ross will remove to its new quarters on the eleventh floor of 126 West Fortysixth street on February 1. The firm has started on a new six-reel production, featuring Dolores Cassineli and Ben Haggart, who played the lead in the stage play, "Forbidden." This new picture will be sold as a state rights proposition. Agnes Eagan Cobb, the energetic sales manager of R.-S., says the exploitation of its first production has been so favorable it has decided to produce four a year.

* * *

Cy Williams, producer of the Mitchell Lewis features, arrived in New York on Monday, January 19. He brought with him one of his recent productions to check up the market. He will remain here about two weeks.

* * *

Walter Ackerman, assisting in the production of "Cinthia of the Minute" at Palm Beach, returned to New York this week.

* * *

C. B. Price Company, Inc., has sold the rights of the "Log of the U-35" for the Dominion of Canada to the Canadian Exhibitors, Ltd.

* * *

The United Picture Theatres of America, since acquiring the Hallmark, the Triangle and the Lynch interests, sent out, on January 19, the following auditors: Sam Shapin, formerly of the Fox Film Corporation; F. C. Sumner, formerly with Triangle; D. Maio, formerly with World Film Corporation, and Murray M. Plotkin.

* * *

Hugh Thompson, leading man in "Cynthia of the Minute," the Artco production of the Louis Joseph Vance story, rushed back from Palm Beach to attend the ball given by the Professional Women's League on Wednesday, January 21. His mother is an active member of the league.

* * *

Charles J. Meegan, managing director of the Catholic Photoplay Pre-Review Service, says the Service is doing a wonderful work and during the week of January 19 he would meet seventy Catholic publishers to discuss its future plans. He further said that the National Association of the Motion Picture Industry had passed resolutions against the Service as a special censorship, which in any form they could not indorse.

* * *

Hugo Mayer, formerly with the Knickerbocker Engraving Company, is now with the Graphic Colorplate Company, Inc. He makes a specialty of insert pages.

* * *

Considerable comment was caused at Paterson by the showing of the special

Four Jewels in United Artists' Crown: Doug's "His Majesty the American" and "When the Clouds Roll By" (center); Mary's "Pollyanna" and Griffith's "Broken Blossoms"

feature, "The Stream of Life," at the Second Presbyterian Church, on Sunday evening, January 18. The same picture was shown at Ridgewood, N. J., in connection with the opening of the Week of Prayer.

* * *

Ralph Ince, directing the Selznick production, "The Woman's Game," has selected Florence Billings for a leading role. This is the second Selznick feature in which Miss Billings will have appeared. The first was "The Blue Pearl." Other pictures in which she has appeared are "Wit Wins," a special Burton King; "The Heart of a Gypsy," by Harry McRae Webster, and "A Dangerous Affair," a Hallmark production.

* * *

Ben Abrams, representative of the D. W. Griffith Enterprises, has just returned from a trip through the South. He made a full booking of the Southern territory and closed with the Enterprises. He will remain in New York until he has affiliated elsewhere.

* * *

Edgar O. Brooks, serial sales manager of Pathe, went to Cleveland on Friday, January 16, and also to Buffalo, on his usual week-end trip to the Pathe exchanges.

* * *

Lester Park and Edward Whiteside, in connection with "Empty Arms," have issued a novel and unusual exploitation sales document that is creating a great deal of comment and speculation.

* * *

Doc Hall, of the firm of Hall & Fennevessy, of Buffalo, Rochester and Troy, was in New York the week of January 19, stopping at Wallick's. Mr. Hall has been engaged in the motion picture industry for seventeen years with the General Film and P. A. Powers, and his present interests. He says he never saw the business better.

* * *

N. T. Granlund, general publicity director of the Loew enterprises, writes from Windsor Hotel, Montreal, that it is twenty-two degrees below zero. "So busy I don't mind it," says he.

* * *

Arthur Ripley, formerly with Vitagraph and Fox as film editor, is about to launch into the direction field. He will direct a "Jimmie Valentine" picture.

* * *

Anna McKnight, fifteen years with the Vitagraph in the negative department, is going to the Coast to join the editorial staff of Frank Lawrence with the Universal. Anna is a little mite of four feet, but she tops some of the magnates for a' that. She deserves more space than these columns allow.

* * *

A. C. Arthur, Jr., formerly the United Picture Theatres manager at Seattle, has been appointed Northwestern district manager. Special representatives of the United are D. G. Rogers, home office, New York; B. L. Hatfield, Milwaukee; I. Aronson, Pittsburgh; R. A. Berschy, Boston; Ralph Myerson, Pittsburgh; Alfred Tanzer, Cincinnati, and S. T. O'Brien, Minneapolis

* * *

W. E. Shallenberger, president of the Arrow Film Corporation, is in Chicago for a few days on his way back from Los Angeles. Dr. Shallenberger has spent three weeks in Los Angeles in the interests of the Arrow and will shortly make an announcement that will be of interest to the states rights buyers. While in Los Angeles Dr. Shallenberger closed several important deals that will mean much to both the independent producers and independent exchanges.

* * *

Herb Kerman, until recently with the Aywon Film Company, has been placed in charge of the Brooklyn territory for Tryad Pictures, Inc. He will work under the general supervision of General Sales Manager Moe Kerman.

* * *

John McAleer, until quite recently branch manager for Universal in Pittsburgh, has transferred his activities to an association with L.-Ko.'s New York office.

* * *

Mrs. Hector J. Stryckman is seriously ill of pneumonia in Englewood (N. J.) Hospital. Her husband and three children remain in the Stryckman home in Grantwood, awaiting her recovery.

* * *

Frank Leonard, late of Motion Picture News, has been added to Select's publicity staff, where Lee Ferguson preceded him a fortnight ago. Lee Kugel in assembling his publicity staff has picked a rare and efficient force.

* * *

Peter Milne, of Wid's reviewing staff, is lingering between great fame and passing on pictures. He has written a comedy for the films, sent it to Select's scenario editor—and now jumps every time the telephone rings. Eventually he'll get the good or bad news, and thus will his future be decided.

* * *

Nothing in the new Metro deal will interfere with the happiness of Jack Meador or the efficacy of Metro's publicity. The even tenor of his way is being pursued by Meador with constant benefit to Metro's product.

* * *

Select has established the policy of dividing its publicity work into three departments. Lee Kugel is general director of publicity, with Ben Grimm, advertising manager, and Charley McClintock in charge of exploitation. These three clever "idea men" work in unison to the one purpose—putting across the Selznick product.

* * *

Harold Franklin, manager of Shea's Hippodrome in Buffalo, is in New York for a few days' visit.

* * *

E. E. Richards, of Kansas City, who was present at the First National Convention at Atlantic City, has been attending the sessions of the same organization at the Astor Hotel, New York. Mr. Richards intends starting either for California or for Florida within the next few weeks. He says he is going to get away from the cold weather in spite of the fact that he now has under construction a big house in Kansas City.

* * *

J. L. Reardon, formerly manager of the Washington exchange branch of the Famous Players-Lasky, is now the New York representative of the Louis J. Selznick National Pictures Theatres Corporation. Mr. Reardon is the brother-in-law of Walter R. Greene.

* * *

L. R. Ackers, who controls the Orpheus, Palace and Acker's Family theatres at Halifax and Sydney, in the Maritime Provinces of Canada, was a visitor to New York last week.

* * *

C. Wesley Frazer, of the B. F. Keith vaudeville agency of Boston, was at the Hotel Astor last week. Mr. Frazer does the booking for the Maritime Provinces of Canada in addition to New England. Last week seemed to be a sort of Far East week in New York.

* * *

Watterson Rothacker goes to the Coast on January 27. His general business interest demand his presence there.

* * *

Earle Williams goes to the California studios of the Vitagraph in February.

* * *

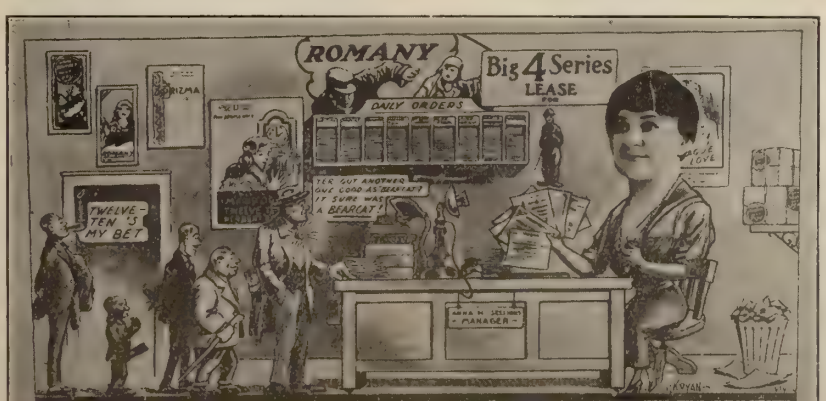
Phil Ryan, assistant feature sales manager of Pathe, returned on January 19 from St. Louis, Cincinnati and Pittsburgh.

* * *

Harry Lavieta's Pequoit Theatre at New Haven, Conn., was burned to the ground on Wednesday night, January 14.

* * *

Lester S. Tobias has resigned his position with Robertson-Cole to accept the appointment of sales representative for Realart in Connecticut territory. Mr. Tobias started in Connecticut five years ago, opening the first exchange for Mutual in that section.


ROMANY
Big 4 Series
LEASE
DAILY ORDERS
TWELVE-TEN U MY BET
A BUSY SCENE IN MANAGER'S OFFICE OF THE REPUBLIC DISTRIBUTING CORP. ATLANTA GA.

Anna H. Sessions Is the Busy Manager of Republic's Atlanta Exchange

Another example of a woman who has succeeded in the film business.

Another "Longer Run."

The Regent Theatre, of Rochester, N. Y., after screening Eugene O'Brien production, "The Broken Melody," arranged to play this Selznick production for seven days instead of the usual four. The Regent in the past has held closely to its rule of presenting a picture four days, and then changing the bill. However, the management of the Regent expressed such enthusiasm over the picture that this custom was broken.

Ten Goldwyn Companies Now Work at Culver City

THE Goldwyn organization at Culver City is launching a production schedule that rivals any hitherto attempted at this or any other western studio. By the end of this week it is expected that ten companies will be working on productions planned for the coming season.

The companies are making Basil King's "Earth Bound" under the direction of T. Hayes Hunter, Booth Tarkington's "Edgar" Comedies, featuring Johnny Jones under the direction of E. Mason Hopper; O. Henry's story, "Roads of Destiny," starring Pauline Frederick and directed by Frank Lloyd; "Seven Oaks," by J. G. Holland, starring Will Rogers under the direction of Clarence Badger; Mabel Normand in "The Girl with the Jazz Heart," directed by Victor Schertzinger; "The Branding Iron" with an all-star cast directed by Reginald Barker; Gouverneur Morris' "The Penalty," an Eminent Authors' picture under the direction of Wallace Worsley; Rupert Hughes' story, "Scratch My Back," another Eminent Authors picture, directed by Harry Beaumont; Ben Ames Williams' "The Great Accident," starring Tom Moore, and the O. Henry story, "Double Dyed Deceiver," starring Jack Pickford.

Will Rogers and his company have gone to Santa Cruz, Cal., to take exteriors for "Seven Oaks," in which he is supported by his son Jimmie, Irene Rich, Lionel Belmore, Raymond Hatton, Nick Cogley and others.

James A. Milligan
Goes from Moving Picture World's advertising department to sales and advertising managership Typhoon Fan Company.

James A. Milligan Goes to Typhoon; Wendell P. Milligan Returns to World

JAMES A. MILLIGAN, for the past three years a member of the advertising staff of the Moving Picture World, has resigned his position with this journal to become sales and advertising manager of the Typhoon Fan Company. Mr. Milligan will be succeeded by his brother, Wendell P. Milligan, who already through his service is well known to the advertisers of the Moving Picture World.

The two brothers have before rotated in positions. When early in 1915 Wendell resigned as advertising manager of the New York office of Billboard and came to the Moving Picture World he was succeeded by "Jim." When two years later "Wen" returned to his former line downtown—the dry goods business—Jim came to this paper. Now the latter returns to work that in his earlier business career was his specialty, i. e., machinery, and Wen replaces him here.

We know we are going to be the recipients of many messages of regret and of congratulation—regret at the leaving of so valued and popular an associate; of congratulations that that associate should be honored by being selected to fill such an important position and also of congratulations that the vacancy so created should be filled by one whose departure has never ceased to be a matter of regret in this office. Summing it up, Wen is one of the "best ever."

The Typhoon Fan Company is experiencing a marked expansion of its business. This is the natural result of the growth of the motion picture industry, of the large number of incoming orders to equip the great theatres springing up all over the country, and of the personal efforts of Ernest Glanzberg, president of the concern. Here in New York a large building has been taken over in Thirty-ninth street for factory purposes, in order to better take care of the demands of Eastern customers, and throughout the country factories are being equipped.

The best wishes of the entire World force follow "Jim" to his new home.

Groans from Trombone Get Crowds to Omaha's Rialto

INCIDENTAL music in motion picture houses, especially in connection with comedies, is one of the greatest business getters that has ever been overlooked by the average exhibitor, according to H. M. Thomas, manager of the Rialto Theatre in Omaha. Mr. Thomas came to this conclusion after he had been forced by a first night audience to repeat a part of a picture in order that they could have an encore on the music. Thereafter, he packed his theatre for a solid week by featuring the music in his advertising.

Charlie Chaplin in "A Day's Pleasure" is the production which gave the opportunity for one of the Rialto orchestra to distinguish himself. In a scene in the picture Charlie and the trombone player in a jazz orchestra subside to sea sickness at the same time. The Rialto trombonist played a solo for this part, and the series of moans, gasps and groans as well as slides he produced on his instrument, made a tremendous hit. As the picture ended the applause at each performance was loud, but on the first night the audience demanded a repetition. Somebody shouted, "Give us the seasick trombone again," and rather than have the show stopped entirely the scene was run over again and the trombonist repeated.

Mr. Thomas advertised "the seasick trombone" the next day and from then until the end of the week's run, the theatre was packed every night and many of the disappointed ones stood out in the lobby waiting for the mournful wails of the trombone.

Heavy Business the Rule With "In Old Kentucky"

ANITA STEWART'S production, "In Old Kentucky," a Louis B. Mayer-First National Attraction, continues to smash box office records.

It opened at the Kinema Theatre in Los Angeles recently and at the evening performance 1,500 were turned away. From three o'clock in the afternoon there was a continuous line from the theatre down to Sixth street.

The same thing is true of the engagement at the Randolph Theatre in Chicago, where the picture started an indefinite run last Sunday.

"In Old Kentucky" will soon open at the Madison Theatre in Detroit for a run.

That the percentage arrangement under which the production is being booked appeals strongly to the first run exhibitors is shown by the fact that a majority of them prefer putting off booking the picture until they can make arrangements to book it for an indefinite run.

The rights on "Human Passions" for Illinois and Indiana have been sold by Tyrad Pictures, Inc., to the Silee Film Exchange, Chicago, Ill.

Wendell P. Milligan.
A "best seller" who returns to old position on Moving Picture World.

Chicago News Letter

by Jas. S. McQuade

Prominent Chicago Picture Men Buy Merrill Theatre Property in Milwaukee

A BIG real estate transaction, affecting a prominent downtown Milwaukee office building and theatre property, was negotiated Thursday afternoon, January 15, at the offices of William Kaumheimer, Wells Building, Milwaukee. By this transaction the Merrill Theatre, Grand avenue and Third street, Milwaukee, and the seven-story office building of which it is a part have been transferred from the Badger State Investment Company to Jacob Handelsman, William Hershberg and Abe Gumbiner, prominent in Chicago moving picture enterprises.

Negotiations for this valuable holding has been pending several months. It came to the attention of the Chicago theatrical men through J. S. Grauman, formerly Milwaukee manager for the Metro Pictures Corporation and now occupying a similar position in the Chicago office of that organization, who held an option on the property. Mr. Grauman had little difficulty in interesting the enterprising Chicagoans in the transaction.

Affects Leasehold Only.

The transfer affects the leasehold only and involves a purchase price of $500,000. The Badger State Investment Company assumed charge of the property five years ago on a 99-year lease. By this transaction the three Chicagoans come into possession of the unexpired term of the leasehold, namely, 94 years.

Few Chicago theatrical men are better known in the industry than Messrs. Handelsman, Hershberg and Gumbiner. Heretofore they have been operating separately in theatrical affairs, more especially of moving picture importance. This deal brings the triumvirate together in a business transaction for the first time and, incidentally, points to a powerful partnership, which combines expert showmanship, business sagacity, progressiveness and unlimited finances.

Handelsman Building Big House.

Jacob Handelsman has been associated with the W. W. Kimball Company, noted organ builders and dealers in other musical instruments, for the past 25 years. Mr. Handelsman has contracted for high priced organs with almost every important theatre in the middle west. His theatrical holdings have been many and varied. At present he is erecting a great, modern theatre, the Blackstone, on the principal thoroughfare in South Bend, Indiana, at a cost of half a million dollars.

William Hershberg, who was the prime mover in swinging this Milwaukee deal, is a valued member of Metro's Chicago organization. He is a veteran moving picture man, being one of the pioneer theatre men and distributors. In the early days he was associated with Barney Balaban, of the present theatrical firm of Balaban & Katz, in the Balaban & Hershberg Film Attractions Company. Besides his present activity as a member of Metro's Chicago organization he is interested in the Ashland Photoplay Company, which operates the Ashland and Madlin theatres, prominent west side Chicago houses.

Circuit of Ten Chicago Houses.

Abe Gumbiner, the third and highly important member of this enterprising trinity, is a local theatrical man with considerable holdings. He is operating a circuit of ten theatres in Chicago and his activities have been extended outside of the city. Among his important houses here are the Paulina, New Regent, Star, Temple, DeLuxe and Parkway. He is erecting an imposing theatre and hotel in Hammond, Indiana, at considerable cost, and expects to complete them within a few months. Like Mr. Hershberg, Mr. Gumbiner has considerable experience in theatrical matters and is regarded as one of the notable showmen in the industry.

Handelsman, Hershberg and Gumbiner intend to take charge of the Merrill Theatre, Milwaukee, in the near future. They purpose making noteworthy improvements in the theatre proper and in the entertainment as well. The orchestra will be augmented by a number of capable soloists, experienced in symphonic work. There will be players of popular selections also, to insure variety and to satisfy all tastes. Cinematic surprises and theatrical novelties will be the vogue at frequent intervals and the best pictures the market affords will be the habit at the new Merrill.

Clara Horton, Poseur
In "Blind Youth," second production of National Picture Theatres.

Paramount-Artcraft Men Hold National Convention

A NATIONAL convention of district managers, branch managers, special representatives and exploitation men of Paramount-Artcraft throughout the country will be held at the Hotel La Salle, this city, from January 19 to 23, inclusive. The call was sent out by Al. Lichtman, general manager of the department of distribution, New York.

During the convention the business affairs of the organization will be thoroughly discussed; the devising of ways and means to insure more efficient service to exhibitors will receive most careful attention, and the improvement of exploitation methods will be worked out in up-to-date fashion.

Adolph Zukor, president of Famous Players-Lasky, Jesse Lasky, vice president, and other prominent New York officials will be present. These together with district managers, branch managers and special and exploitation representatives from all parts of the country will form the most notable gathering yet assembled under one roof by any national film organization in America.

While the convention is on, "Pep," a weekly publication issued for the benefit of employes of Famous Players-Lasky will be issued every day.

Equity Officials Make Flying Visit to Chicago

HERBERT K. SOMBORN, president of Equity Pictures Corporation, and Harry Garson, director-in-chief of that organization, arrived in the city Wednesday, January 14, from Los Angeles, and left by the California Limited the Friday night following. James I. Schneitzer and P. A. Powers, of New York, came on to confer with them at the Congress Hotel, on matters connected with the organization.

When seen for a few minutes Friday evening, before leaving, Mr. Somborn stated that he had very little to say that would be of interest to readers except that "The Forbidden Woman," Clara Kimball Young's second picture, had just been finished, and that a big special story production is now under way, with Conway Tearle, Rosemary

Tracy and Gareth Hughes in an exceptionally strong cast.

Preliminary work on Clara Kimball Young's third production has already begun. The script has been adapted from the book by Mary Ellis Ryan, entitled "The Soul of Rafael," which Mr. Somborn presumes a remarkable story, with splendid opportunities for the talented star. The director of this production had not yet been decided upon, Mr. Somborn said.

He believes that just as soon as the rate of exchange between America and the British Isles becomes normal, there will be a great demand and big money for American super-productions. He said that, even at the present rate of exchange, a British firm had paid the largest sum ever before paid for rights to the United Kingdom. This was for the first of the Clara Kimball Young series, "Eyes of Youth."

In addition to the four pictures of this series, Equity will produce three or four big, special features, with all star casts, during the year, Mr. Somborn announced.

"Money is no object, in order that we may secure the best and biggest stories, whether in books or plays," said Mr. Somborn. "We have no worry over undue pressure in our work, as we have a year in which to make the Clara Kimball Young series of four pictures and the three or four big specials already referred to."

"In Old Kentucky" Boomed.

Walter L. Hill, in charge of publicity and exploitation at First National's Chicago office, has devoted considerable attention to the exploitation of "In Old Kentucky," in which Anita Stewart is the popular star. This feature is now running to crowded houses at the Randolph Theatre and will be retained for another week.

Mr. Hill had numerous copies of the song, "In Old Kentucky," which has been written by Anita Stewart, distributed at the White City dancing academy, which has an attendance of eight thousand people daily. A number of free seats, in pairs, to the Randolph Theatre were also given out. Numerous other effective methods are being employed by Mr. Hill to bring "In Old Kentucky" prominently before Chicagoans.

Glantzberg Visits Chicago.

Ernst Glantzberg, president of the Typhoon Fan Company, New York, visited the Chicago office of his company recently. While here he took up the matter of increasing the Chicago office force, which is now headed by John P. Gleason and Thomas Wilson. He also conferred with Rapp & Rapp, architects, on the installation of the Typhoon Cooling System in the Rivoli, a large, modern theatre in Chattanooga, Tenn., now under construction. When completed, the Rivoli will be one of the most beautiful theatres in the south.

Jack O'Toole Becomes Triangle Chicago Head

JACK O'TOOLE, division manager of the central district for United Picture Theatres, Inc., took over the Chicago office of Triangle in the Mallers Building, Sunday, January 18, in conformance with telegraphic notification from the New York office of the purchase of Triangle by United.

Manager O'Toole succeeded C. W. Bunn in the Chicago office of United on September 22 last year. Before that he had been Minneapolis manager for United, for over a year, and prior to that engagement he was manager of the Chicago office of the Fox Film Corporation for two and a half years.

Mr. O'Toole has numerous friends among exhibitors and is well known in Chicago.

Private Showing of "Beloved Cheater."

A trade showing of Robertson-Cole's comedy drama, "The Beloved Cheater," was given in the private projection room of that organization, Consumers Building, last week. Max Levey, Chicago manager for the company, secured three pieces of music to accompany the presentation, which was viewed by over 250 exhibitors. Manager Levey states that there has been an unusually strong demand for the picture at increased prices.

Louis Levin, of Fox News Staff, Visits Chicago

LOUIS LEVIN, a live member of the Fox News staff in the New York office, spent two days in the city last week conferring with C. W. Eckhardt, Fox Chicago manager, regarding the benefits of the Fox News to exhibitors. Mr. Levin left for Detroit and Montreal.

Mr. Eckhardt says that the Fox News started off with great success in his territory, and that a steady improvement has been shown ever since. Mr. Eckhardt holds many letters from exhibitors commending it and stating that it is being held in greater and ever increasing demand by their patrons.

Mr. Eckhardt has increased the selling force in the Chicago office to twelve people, owing to the added units of service. The general business is exceptionally good, he states, and the outlook promises even better results.

R. T. Smith Appointed Triangle City Salesman

R. T. SMITH, who has been Chicago manager of the Triangle Distributing Corporation for the past three months and who has increased its Chicago business several times over its former volume, has been retained as city salesman in Triangle's office, in the Mallers Building, for United Picture Theatres, Inc., which recently purchased the interests of the former organization.

Mr. Smith has had phenomenal success in booking all the re-created pictures of Triangle in the largest and most important theatres in Chicago, including the Playhouse, the Lubliner & Trinz and Ascher Brothers circuits, the Castle, etc. This has been the first instance in which "loop" houses were ever known to run re-issue pictures on such an extensive scale. Mr. Smith entered upon his duties as city salesman for United, January 18.

Willard Makes Successful Trip.

H. W. Willard, Chicago manager of Realart, made a recent three days' trip through adjacent northern territory, during which he visited Milwaukee, Racine, Fond du Lac, and Oshkosh. He reported excellent business for Realart in these cities

Crump Now With First National.

L. Y. Crump, for some time past assistant manager in Realart's Chicago office, recently resigned that position to accept the position of salesman in south side territory for Chicago's First National office. He is able and popular and his numerous friends wish him the greatest success.

Save money on that new theatre building. Get a copy of "Modern Theatre Construction," written by an expert architect. 270 pages, postpaid for $3.00. Chalmers Publishing Co., 516 Fifth Ave., N. Y. City.

Peggy Hyland Hasn't a Card in the Furniture Mover's Union, But She Moves 'Em Just the Same.

In the Pyrex center, the attractive buffer between a calm and a stormy scene in her Fox feature "Faith."

Rubbernecking in Filmland

In Straight Dramatic Role Fatty Arbuckle Shows Varied Emotions With Ease

By Giebler

THE holidays are all over and Filmland has settled down in its Christmas socks, ties, smoking jackets and pajamas to the serious business of settling up.

The weather is fine and sunshiny, but it will not be that way very long, if the Neck is any kind of a goose-bone prophet. A number of beetle-browed clouds have been holding a caucus up around the top of Mount Baldy; the foothills are hazy, and the gophers are carrying straws in their burrows.

However, "into each life some rain must fall," as a chap named Longfellow once remarked when he stepped in at a neighbor's to borrow a gum coat, and as we are still holding a coupon for ten of the fourteen inches of rain we get every winter, and as Hiram Abrams, "Doc" Shallenberger, Isaac Wolper, A. S. Aronson, Mack MacArthur and several other visitors we wanted to impress with our climate have steamed away on the eastern rattlers, let 'er precipitate!

No Ill Feelings.

Owing to the fact that the A. P. and other cold and unfeeling distributing agencies seem to care more for stories about the earthquake in Mexico, the Jap birth rate and Charlie Murray getting touched for his diamonds than for interesting items about the sore finger of a celebrated writer, I am forced to take advantage of this opportunity to inform an anxious world that the damaged digit which I sustained while engaged in the perilous pursuit of gathering news at the Lasky plant last week, is getting along as well as might be expected.

I did not say much about my visit to Lasky's last week, in spite of the fact that they assaulted me with the remains of a kitchen set, I still hold them in such high esteem that I did not want to color their story with the gloomy thoughts that surged through my mind every time I bumped the sore finger on the space bar of my typewriter.

A Flint Age Cabaret.

I saw a lot of interesting stuff at Lasky's. Sam Wood was making "The Dancin' Fool," with Wallace Reid and Bebe Daniels in the leads. Sam was staging a most unusual cabaret scene in a garden with trees, palms, flowers, grottoes, bowers. Wallie, in a costume that was in vogue about the time that Stanley Waterloo's "Ab" was going to cabarets, and Bebe in the chic and fetching skins of a Flint Age flirt, did a cave-man dance that knocked the spots off anything I've ever seen done in the dancin' line. Exhibitors book this and bill it strong.

William De Mille, who is screening Edward Peble's fine stage play, "The Prince Chap," was working in an interior somewhere in Soho, which is to London what Greenwich Village is to New York.

Ribbon-Winning Beauties.

"The Prince Chap," which is to be a William De Mille Special, is being made on a most pretentious scale. Tom Meighan is the Prince Chap, Casson Ferguson is Jack, Kathlyn Williams has the part of Alice, Ann Forrest is the slavey. Peaches Jackson plays the part of Claudia, the child, at four; May Giracci at the next age, and Lila Lee is the completely charming Claudia at eighteen.

Charles Maigne was making exteriors for "The Fighting Chance," and talk about a bevy of beauties! You know the kind of women Robert W. Chambers describes in his books—and the gowns they wear? Well, a bunch of them had stepped right out of Bob's book into the scene, grace, manner, clothes and all. Anna Q. Nilsson, Dorothy Davenport, Ruth Helms, Maud Wayne and a lot more that I didn't recognize, but there wasn't one in the crowd but would have taken all the ribbons in a beauty show.

I saw Bryant Washburn, who is working in "Mrs. Temple's Telegram," but not when I saw him. He was among those present on Sam Wood's set when Wallie Reid and Bebe Daniels were doing their dance, and he stuck around until little "Sonny" Washburn, who is visiting the studio came and led him away.

Donald Crisp was also in the crowd, and he told me all about "Held by the Enemy," William Gillette's Civil War thriller, which he will start on in a few days.

Arbuckle as the Sheriff.

Don is going to have some cast in the piece. Lew Stone, from the regular stage, is going to play Gordon Hayne; Jack Holt will be Colonel Prescott; Clyde Fillmore, who has just made the hit of his young life as the lead in "Civilian Clothes," twenty-seven straight weeks at the Morosco Theatre, will be Brig. Surgeon Fielding; Wanda Hawley will be Emma McCreery; Agnes Ayres will be Rachael Hayne, and Walter Hiers will be Tommy Beene.

"Barring" Fay Tincher.
Christie comedy star in her newest, "Go West, Young Woman!"

The treat of the day, however, was when I struck Director George Melford's set, where he was making "The Round-Up," with Roscoe Arbuckle as the sheriff. Can you imagine Fatty in a straight dramatic role? Well, he's immense, that's all, and I'm not trying to pull any fresh insinuations about avoirdupois when I tell you that he is there with every ounce in the heavy stuff. Do you remember the "Nobody loves a fat man" incident in the stage version of "The Round-Up," and what a hit it made? Just wait for Roscoe, that's all.

A Light Touch in a Heavy Role.

Mabel Julienne Scott—Great Gosh! How often I wrote that name back in the old days when I was doping out movie dramatics for a St. Louis newspaper—and Mabel and Mitch Lewis were knocking 'em dead with "The Barrier" out at Billy Siever's theatre on Grand Avenue—well, at any rate, Miss Scott is supporting Fatty.

Wallace Beery is the tough half-breed; Raymond Hatton, Tully Marshall, Ernest Joy, Ruth Ashby, Irving Cummings, Eddie Sutherland and Tom Forman, who is doubling in brass by writing the scenario of the piece, are all in the cast of "The Round-Up."

I stopped for a long time at "The Round-Up" set, watching Fatty running up and down the dramatic scale with ease and grace. And don't get it into your head that the dramatic scale Roscoe uses resembles a hay scale, either. His dramatic touch is light and delicate. He presses gently on the soft pedal, irises in and out from the subtle shades of humor, self-pity, scorn and anger with the art of a master and, what is still better, the inimitable Arbuckle mannerisms.

Selig Plant Grows Rapidly.

I paid a visit to Col. W. N. Selig's plant this week, together with Mack MacArthur, Doc Shallenberger, of the Arrow Films, and Paul Hurst, director of the "Lightning Brice" serial.

Col. Selig always has had a big plant and just now it is growing still bigger. If they keep on they'll have to move the lake in Lincoln Park to make way for the new buildings. Three big stages and a new administration building have been added to the plant since my last visit.

We saw Bertram Bracken making Arthur Hornblow's story, "The Mask," into a picture. Hedda Nova, who is Mrs. Paul Hurst, Jack Holt, Fred Malatesta and William H. Clifford are in the cast of the film.

Franklyn Farnum and Mary Anderson are working in a serial at Selig's, but they were on location or somewhere; at any rate they were not at the studio and we didn't get to see them shooting, but we did get to see Billy Wing, who wrote the story of the serial.

Many Productions Planned.

Col. Selig has a lot of stuff up his sleeve in the production line. Many of the books from his famous library are to be put on the screen in the near future. As soon as "The Mask" is finished, work will start on James Oliver Curwood's "Kazan." This will be followed by "The Kingdom of Slender Swords," and then one of E. Phillip Oppenheim's

stories, which will be presented as a fifteen episode serial.

Louis B. Mayer's studio is next door to the Selig plant and we went over and talked to Arthur Rosson, who has just finished filming "Polly of the Storm Country," with Mildred Harris Chaplin as Polly. This Storm Country story is by the same author who wrote Mary Pickford's "Tess of the Storm Country," and Art Rosson says Polly will be as big a smash as Tess ever was.

We saw Bennie Zeidman with one of his famous nine-inch cigars, and Dick Rosson and Harry Northroup, who had parts in the "Polly" picture, and Emory Johnston and Anita Stewart and her husband, Rudolph Cameron, who have just got through with "The Fighting Shepherdess," and then we spent an hour looking at Col. Selig's zoo.

Tourists Marvel at Animals.

I never saw so many lions, tigers, bears, ostriches, porcupines, cockatoos, owls, humming birds, monkeys, ducks, geese, swans, elephants wolves parrots and alligators in my life, and neither did Mac nor Doc Shallenberger.

The Selig zoo is one of the show places of our fair city and maybe the tourists don't eat it up. They come in by the hundreds and feed the elephants peanuts and watch the ostriches swallow oranges, skin and all, and rave over the cute little baby lions, and take duck fits when they see the baby monkey that one of the storks from the lake dropped in at the home of Mr. and Mrs. Ring Tail Monk, who live in the round cage just across the street from the yellow bears' den.

"Yes or No" for Norma Talmadge.

Joseph M. Schenck has purchased the picture rights of the Broadway success, "Yes or No," for Norma Talmadge's third First National picture. "Yes or No," from the play by Charles Coodrich, which had a long season run in New York at the Longacre Theatre, where it was produced by G. M. Anderson, is now being put into continuity form by Mary Murrillo.

New Canadian Distributing Company Announces Directors and Releases

CANADIAN directors of the Anglo-Canadian Picture Plays, Ltd., the new distributing enterprise organized to import the productions of fourteen British film companies into Canada, have been announced, together with the names of the British producers who are represented by the company.

These directors include Colonel Ernest Chambers, formerly the chief press censor for Canada and a resident of Ottawa; Albert MacLaren, president of the J. MacLaren Lumber Company, Buckingham, Quebec; Louis Cote, an Ottawa lawyer; C. L. Campbell, a Montreal contractor; Milton F. Gregg, V. C., M. C., a prominent resident of Ottawa; Lieut. Col. John McCombe of the Welland Ship Canal staff, St. Catharines, Ontario; and James B. MacKay, president of the Marshall-MacKay Syndicate, who is the head of the Anglo-Canadian Picture Plays, Ltd.

The Producing Companies.

The names of the British producing companies whose rights in Canada have been assumed by the new concern are reported as follows: Barker Films, B. and C. Films, British Lion Films, Broadwest Films, Butcher Films, Famous Pictures, Harma Films, Hepworth Picture Plays, Ideal Films, Master Films, Phillips (Bertram) Films, Stoll Films, Violet Hopson Films and Windsor Films.

Announcement has been made that over forty pictures have already been received at the company's offices in St. James street, Montreal, and more releases are on the way. Some of the features already on hand are: "The Girl Who Won," Barker; "The Single Man," British Lion production; "The Ware Case," "In the Gloaming" and Soul's Crucifixion," Broadwest releases; "The Man Who Forgot" and "Sands of T..ne," Harma releases; "Nature of the Beast," "City of Beautiful Nonsense," "Sunken Rocks" and "Forest on the Hill," Hepworth features; "The Impossible Woman," "The Chinese Puzzle" and "The Broken Melody," Ideal releases; "Westward Ho," Master release; "A Little Child Shall Lead Them," Phillips feature; "Keeper of the Door," Stoll feature; "The Gentleman Rider," Violet Hopson picture, and "Top Dog," a Windsor feature.

Release in February.

The Specialty Film Import, Ltd., Canadian Pathe distributors with offices in Montreal, St. John, Winnipeg, Calgary and Vancouver, have entered into an agreement with the Anglo-Canadian company to book and release the English pictures throughout Canada, starting in February. In the meantime James B. MacKay, head of the Anglo-Canadian company, has returned to England to complete further arrangements for the invasion of Canada.

L. E. Ouimet, of Montreal, president and general manager of the Specialty Film Import, started in the moving picture business in Montreal about fourteen years ago when he opened the Ouimetoscope, a fair-sized theatre, which is still in operation with the same name. He is a producer on his own account, one of his releases being a news weekly which incorporates numerous Canadian topical views as well as selections from the Pathe News which is released in the United States. Mr. Ouimet's company has also produced a number of industrial pictures for various people of Montreal.

"Jazzbo, What Am De Orientation ob Jazz?"
Jazzing around with Douglas MacLean and Doris May in their Ince-Paramount, "What's Your Husband Doing?"

United Official Outlines Plans to Buffalo Members

THE first regular meeting this year of the board of directors and stockholders of the United Picture Theatres of America, Buffalo territory, was held on Thursday, January 15, at the Statler Hotel, Buffalo. Many important subjects and plans for the coming year were discussed and acted upon.

C. C. Johnson, secretary of the company, came up from New York and addressed the stockholders regarding the development of the company and also the United Picture Productions Company, principally the purchase outright of all of the offices, organization and product of the Triangle Distributing Corporation.

Board to Decide Classification.

A local board was appointed to decide on the proper classification of exhibitors' film rentals, the Buffalo member of this board being E. O. Wienberg, manager of the Strand.

Among the prominent exhibitors present from the Buffalo territory were Charles P. Gilmore, Oswego; M. D. Gibson, Elmira; W. J. Petrosky, Buffalo; John Feinan, Buffalo; W. E. and G. Strasser, Buffalo; Harry Hall, Troy, and J. J. Walker, Schenectady. James B. Kelly, the new manager of the United Buffalo exchange, and "Hub" Taylor, assistant manager, also were in attendance.

Another members' meeting was called for January twenty-second, at the Yates Hotel, Syracuse.

Dealings in the Open Market

Conducted by C. S. Sewell

Numa Plans February Showing in New York for "Return of Tarzan"

THE Numa Pictures Corporation's picturization of the latest of the Edgar Rice Burrough' stories, "The Return of Tarzan," is expected to be ready for a New York showing by February first. The production is said to have been made with a lavish hand. The thousands who are familiar with the exploits of the romantic ape-man will recall that this story opens on board a liner. Tarzan's adventures start with his answering the call for her from a stunning Countess who is being persecuted by a worthless brother named Rokoff. This same Rokoff becomes Tarzan's enemy and it is the pursuit of him, and his fiendish efforts at revenge on Tarzan that furnish the dramatice props of the picture.

Later he finds his way to the jungle and reverts quickly to the half-savage ways of his early training. The appearance in the jungle of Jane Porter and party bings the story's romance to a happy ending.

There are many incidents of jungle fighting said to be startingly realistic, notably Tarzan's two hand-to-hand encounters with lions, and a furious struggle with a man-sized ape.

More than 3,000 extra people have been used. Joe Martin, the famous screen-ape, is among the animals present, as well as seven lions and lionesses.

Under the direction of Harry Revier and George Merrick, the attraction promises many spectacular scenes, combining luxurious interior settings with the exterior and jungle background. The water episodes, including the blowing up of a big yacht, a dramatic incident in a life boat, and the swimming feats of Tarzan when thrown overboard, are said to be highly exciting.

An excellent cast includes Gene Pollar as "Tarzan," Karla Schramm as "Jane" and Walter Miller, Armand Cortez, Estelle Taylor, George Romain, Donna Ramirez, Peggy Hannon, Estelle Evans, Louis Stearns, Franklin B. Coates, Fred A. Turner, Evelyn Fariss, Phil Gastbrock, Arthur Morison, Jack Leonard, Harry Lonsdale, Betty Turner and John Sturgeon. James Hutchinson and John K. Holbrook are the cameramen.

Golden Takes Cast South to Film Scenes for Serial

ELEVEN members of the cast of the Allgood Pictures Corporation serial, "The Whirlwind," left recently for a trip to the South, where a number of important exterior scenes for the later episodes of this serial will be filmed. The company includes Joseph A. Golden, who wrote and is directing the serial; also Charles Hutchinson in the leading role, Edith Thornton who plays opposite, and Richard Neil, the heavy.

A. Alperstein, of Allgood Pictures, states that the trip would consume from six to eight weeks. The first stop will be made in Asheville, N. C., and from there the company will go to Jacksonville to film shipyard scenes, and thence to Miami for coast and additional water scenes.

The scenes to be filmed in Florida involve several stunts in which alligators, motor boats, yachts, etc., figure prominently.

Darling Now Scenario Editor.

W. Scott Darling is now scenario editor for the Christie Film Company, having been advanced to that post by Al Christie on the recent acquisition of four new scenario writers by that enterprising firm.

"Help" is Latest Gale Henry.

The title of the latest comedy starring Gale Henry that has just been completed at the Bulls Eye studio in Hollywood is "Help." The star illustrates her idea of privileges that should be allowed a modern maid, wherein she entertains her friends in the parlor and otherwise enjoys herself at her mistress' expense. Billy Franey and Hap H. Ward assist in making the story amusing. Tom Gibson directed.

Great Interest Being Manifested in Warners' "Lost City" Serial

KEEN interest is being manifested by exhibitors in "The Lost City," the wild animal serial, say the Warner Brothers, who are releasing it, and reports from the state rights buyers state that pre-release bookings records are being broken. In response to the trade magazine, scores of exhibitors have booked "The Lost City" without seeing it.

"Box office logic tells the exhibitors that a serial of this magnitude, with the African jungles for a background, uncivilized natives and wild animals depicted in their natural haunts will appeal to the masses. Who, at some time or other, has not read of the dangers of the jungles without a desire to see these adventures? And this desire has not alone been confined to the younger element," says an official of the company. "And in the presentation of this serial story the producer whisks the spectator into a strange land, among strange people, amid a long series of adventures that could never be described in words as it can be shown in thrilling motion pictures."

To get the desired sensations the animals were permitted to attack the various characters, of course, being foiled at the danger instant by the intervention of the rescuing performers.

The result is said to be an unusually realistic and sensational story.

Anne Luther
Star in "The Lurking Peril," Arrow's 15-episode serial.

Big Booking for Christie Films.

The Peerless Film Service of San Francisco, of which E. H. Emmick is head, has scored again with Christie Comedies. The popular brand has been booked by Ye Liberty Theatre, Oakland, to be shown with the newest Mary Pickford and Douglas Fairbanks releases. This is a first run theatre, with advanced prices. As each feature is to run nineteen days, this makes a total of thirty-eight consecutive days for the Christie comedies.

Robert Whittier in Supreme Serial.

Following their new plan to feature famous screen names in every episode of their million dollar serial, "The Mystery Mind," Reeve and Grey have engaged Robert Whittier, known in this country for his productions of Ibsen and Russian plays.

Whittier gained his training abroad in the French and Italian pantomimes. A few years ago he toured Europe as a co-star with Maurice De Feraudy, and there joined the Grand-Guignol Theatre, where for three seasons he played characters dealing with mental derangement.

The Cohns Offer $100 for Suitable Theme for a Hall Room Boy Comedy

WERE you ever broke? This is the question to which Jack and Harry Cohn, producers of Hall Room Comedies, are seeking an answer which may be woven into a story for a Hall Room Boys Comedy. For the best answer to this question, with a description of the circumstances and details occurring at the time of financial embarrassment, the Cohns are willing to pay $100 according to an announcement by Jack Cohn this week.

"So many suggestions as to what the Hall Room Boys should do next have come through the mail in recent weeks," said Jack Cohn, "that we have decided to pay $100 for the best suggestion, if it is received by February 15. All suggestions should be confined to the most ludicrous circumstances under which the writer went completely 'broke.' Everybody, it would seem through the large amount of mail we receive weekly, offering suggestions for stories for the Hall Room Boys, Percy and Ferdie, had at some time in his life, lived in a hall bedroom or had been 'broke' under humorous circumstances.

"The letters submitted should describe a situation in such a way that it can be woven into a story for a Hall Room Boys Comedy."

To date, although there have been but ten Hall Room Boys releases, their success has been established in the best theatres all over the United States, according to Mr. Cohn. A survey of all the exchanges handling them made during the last month shows that their greatest success has been in the more important houses of each territory. Repeated bookings have been common, the survey showed, and exhibitors are pleased at the manner in which they have been received by their audiences.

All letters should be addressed to "The Letter Editor, Hall Room Boys Photoplays, Inc., 1600 Broadway, New York City."

The current Hall Room release is "Neck and Neck," for which the scenarist borrowed his theme from the idea of grafting interstitial glands from executed prisoners into the anatomies of others, so that old age is held at arm's length, and the blood of youth courses once again through the patient's veins.

Heavy Bookings Reported on "$1,000,000 Reward"

THE feature serial production, "$1,000,000 Reward," starring Lillian Walker and made by Grossman Pictures, Inc., at the Ithaca studio, has been released in New York City by Aywon Film Corporation and in Boston and New England by the Eastern Feature Film Corporation.

Reports from the offices of Grossman Pictures, Inc., are to the effect that orders from the various exchanges for paper and accessories on the serial have been particularly heavy, indicating widespread bookings.

Great popularity is predicted for this serial, which has an excellent cast and fifteen thrilling episodes.

Henry East Directing.

Henry East, formerly connected with Fox, has been made casting director for the Gale Henry comedies and is at present busy casting people for the twenty-fifth in Miss Henry's series of twenty-six two-reelers.

Strong Cast Portrays Bacon's "Blind Love"

GERALD F. BACON, whose latest picture, "Blind Love," starring Lucy Cotton, supported by George LeGuere, Thurlow Bergen, James Cullen, Eduarde Durand, Lillian Bacon and Bert Leigh, was recently placed on the state rights market for distribution by Aywon Film Corporation, 729 Seventh avenue, gave a private review showing of the picture on Tuesday morning, at Miles Projection Room.

Mr. Bacon's latest production is a story of Max Marcin's. The screen adaptation was made by Basil Dickey, and the picture was produced under the personal direction of Oliver D. Bailey, a prominent director for both stage and screen, whose best known productions for the silent drama was represented by "The Whirl of Life," starring Mr. and Mrs. Vernon Castle in "The Melting Pot."

Supreme Pictures Officials Noted for Their Past Serial Successes

WITH the completion of more than half of their new serial, "The Mystery Mind," starring J. Robert Pauline, Reeve and Grey announce that Supreme Pictures, Inc., will be known as "The House of Serials," and that believing that the time has come to inaugurate a new policy, the serials made by them are to be produced by men whose work is a summary of success in the serial field.

The men back of Supreme Pictures have been closely asociated with a large number of serial successes, either as authors or exploiters.

The new plan of Supreme Pictures involves the engagement of J. Robert Pauline, known world-wide as a hypnotist and scientist—and also an excellent actor.

Secondly, the featuring of the names of prominent actors and actresses especially engaged for each episode, such as Violet MacMillan, Paul Panzer, Peggy Shaner, Frank Montgomery, Robert Whittier, Ralph Locke, Edward Elkas, Irene Blackwell, Morgan Thorpe, Edwin Rogers and John Smiley. Others will be added as the serial progresses.

Thirdly, lavish sets, unusual mechanical effects, scientific instruments and machines of absolute accuracy.

And lastly, a real story, the joint work of Arthur B. Reeve and John W. Grey.

Arthur B. Reeve is known as the creator of the "Craig Kennedy" stories. Reeve is said to be responsible for the first serial thrills of intellectual type. He has done the physical thrills, too. Some of his serials were "The Exploits of Elaine," the "Romance of Elaine" and "The House of Hate," "The Hidden Hand" and "The Tiger's Trail."

John W. Grey was advertising manager, later in charge of publicity for Mutual and handled many successful serials for Universal. He also wrote and directed one-reel productions.

He was then placed in charge of the exploitation department for International. Later he became head of the scenario department for Pathe, supervising productions, among them many serails.

Connection with Pathe brought Reeve and Grey together. Together they wrote "The Master Mystery" and "The Grim Game" for Houdini; "$1,000,000 Reward" for Lillian Walker; "The Carter Case" for Herbert Rawlinson. Their new serial, "The Mystery Mind," is being produced in their own studio.

"It Happend in Paris"

Which is the title of Tyrad's feature, a Sarah Bernhardt presentation featuring Madame Yorska and W. Lawson Butt.

Lane Joins Character Pictures.

Tamar Lane, for the past year associated with the Selznick company, has joined the Character Pictures Corporation in the capacity of manager of production, according to an announcement from the offices of the company.

Though still in his twenties, Mr. Lane has had a long and varied career in both the theatrical and picture business as motion picture editor, exhibitor, actor, scenario writer, publicity man, etc., and his thorough acquaintance with all the different phases of the motion picture game fits him well for his new position.

Harry Cohn Leaves for West.

Accompanied by Gladys Clark and Henry Bergman, the vaudeville team of Clark & Bergman, who have forsaken the stage for the movies, Harry Cohn, of the firm of Jack and Harry Cohn, producers of Hall Room Boy Comedies, will leave for Los Angeles today to supervise production. While Harry Cohn is handling the business of the Hall Room Boys Photoplays, Inc., on the Coast, Jack Cohn will remain in charge of affairs in the East.

Schomer-Ross Report Territory Selling Fast on "The Sacred Flame"

JUDGING from the sales now progressing on 'The Sacred Flame,' starring Emily Stevens, we will have the entire territory sold before very long," says E. S. Manheimer and Agnes Egan Cobb handling the selling end of the Schomer-Ross business. "We've shown this picture to every type of state rights buyer and they agree this is the type of production that draws business because of its deep human interest story."

"Many theatres everywhere," says a prominent state right man, "want pictures with smiles, tears, joy, sorrow, emotional stuff with a smash at the end that sends them away talking. I believe that 'The Sacred Flame' is that character of picture. It picturizes the struggles of a school teacher, her trials and her tribulations, her zenith in the engagement to marry a young lawyer. Then the crash that holds audiences until the end when it lets them down easy and carefully with a perfect finish. My people want that type of story because it tells a tale of everyday human beings."

Director Schomer, who has many successes to his credit, says it brings to the public the entertainment they seek and enables the theatre man to hold the picture over for a run of several days "The Sacred Flame brings glimpses of life in the heart of New York, showing the striking contrast between the upper ten and the lower masses of the metropolis.

Schomer-Ross productions have now on the press an elaborate campaign book that boasts of being one of the most complete, original and unique advertising and publicity helps issued.

"We've not only produced a picture that gets across in a big way, but we've doped out unusual helps in advertising that any exhibitor could possibly ask for," says Mr. Manheimer. Complete accessories in the way of a full line of striking posters, lobby displays, heralds, slides, specially written song with slides and other complete helps are ready.

Jans Secures "Nothing a Year" for Second Olive Tell Picture

NOW that work is progressing so satisfactorily on "Love Without Question," the first production of B. A. Rolfe for Jans Pictures, Inc., Mr. Rolfe anounces that "Nothing a Year" has been selected as the second vehicle for Miss Tell. The title, it is understood, will be changed.

"Nothing a Year" is a novel by Charles Belmont Davis, brother of the late Richard Harding Davis and for years editor of Collier's Weekly. He entered the literary field as a short story writer, branching out later as a novelist of note.

Delineates Society.

Mr. Davis's novel deals with New York society. The plot is said to be unique, and the character of the leading woman unusual.

In selecting this novel the Jans Pictures feel that they are offering a story with a distinct public appeal and one that will aid the box office receipts of the exhibitors. The scenes give the producers a chance, it is claimed, for the presentation of lavish sets and an expenditure of money that will assure the finished production to be one of the best.

In the film version, it is anounced, the mystery of the story is more forcibly brought out.

Chet Franklin to Direct Annette Kellerman Film

SOL LESSER announces the engagement of Chet Franklin to direct Annette Kellerman in a series of pictures, first of which will be taken from a story especially written for her by Bernard McConnville, who recently adapted such successes as "The Hoodlum" and "Heart of the Hills" for Mary Pickford.

Chet Franklin has directed such as Olive Thomas, Bessie Love and Constance Talmadge.

In this new picture, Miss Kellerman will depart from stories such as "Neptune's Daughter," and "Daughter of the Gods," and will appear in a role with a society background, permitting her to wear some beautiful gowns. The plot is a blending of society life, with sea adventures, giving Miss Kellerman the opportunity to display her aquatic feats

The cast is now being engaged, and the entire company will be sent to the Hawaiian Islands, with a probable trip to Australia and New Zealand. The interiors are being made at the Brunton studios.

In order to help in the exploitation, Mr. Lesser is arranging a personal appearance of Miss Kellerman, in which she will tour the country with the picture and appear in a prologue.

Lesser Reissner "Spoilers" in New York Territory

THE Sol Lesser Exchange announces that the Loew Circuit has booked "The Spoilers" for many of its houses, starting January 19 at the Standard Theatre. This Rex Beach picture, starring Wiliam Farnum, supported by Kathlyn Williams, Thomas Santschi and Bessie Eyton, is being re-issued in Greater New York by Sol Lesser. The Lesser organization sold the New York state rights to the Noxall Film Co., of 729 Seventh ave., who have reported a heavy booking. A new line of advertising accessories is available, and many exhibitors who have played it three and four times are arranging to play it again.

A Kiss in Time Brings Nine or So

So Chaplin finds in "The Jitney Elopement," two-part laugh maker released by Victor Kremer.

An Unusually Extensive Campaign Prepared for "Who's Your Servant?"

AN unusually extensive exploitation, advertising and publicity campaign is announced in connection with "Who's Your Servant?", the sensational photodrama written by Julian Johnson, the well-known motion picture critic.

L. L. Hiller, who controls the world rights to this picture, declares that when the picture reaches the public, one of the greatest national advertising campaigns will have made "Who's Your Servant?" a byword in homes throughout the country.

A sixteen-page campaign book is being prepared. It will be in four colors and contain more than a hundred useful hints as to how to put this picture over. Every help has been compiled from a showmanship angle. The book is illustrated by well-known artists, and special attention has been given to outdoor advertising, lobby displays and a co-operative plan sheet. From full page layouts to teaser ads are to be found, and a unique mail campaign is suggested.

Another book containing sixteen pages of news of the picture, printed only on one side of the sheet, also one, two and three-column cuts.

Advertising Aids.

"When I closed the deal for the world rights, I was asked to release the picture at once," says Mr. Hiller. "Realizing the worth of the production, I decided to hold it until the campaign would be a reality and it will be several weeks before the prints will be given to the public.

"There will be more than twenty-five other accessories. In planning the campaign, I employed showmen who know how to exploit this picture. The books prepared are practical and I predict will revolutionize this form of salesmanship."

The settings of the picture afforded ample material for effective posters. There is a twenty-four sheet, a six, two threes and two ones, also two sets of beautiful 22x28 and 11x14 lobby display. Also, two each of the four, three and two column advertising cuts, three one-column and cuts, and six one- and two-column scene cuts.

The heralds and window cards are in two colors, and there is an elaborate musical setting. Besides the co-operative plan sheet there are blotters, postcards and numerous other aids.

In preparing "Who's Your Servant?" Mr. Johnson desired a strong box office attraction and based on his experience, he decided that the servant problem was the best bet. He conferred with the police department heads in several of the largest cities, and the result is said to be a picture with a kick, that does not hinge on the impossible, but deals with everyday life.

"You cannot pick up a paper without realizing that the servant problem is one of the crises that face the country. In this picture you will find things that make you sit up and take notice, evils that confront you, arguments that must be settled, and in fact every theme bearing on the servant problem."

Ethel Clayton Reissues Handled by Jacob Mills

SPECIAL attention will be given to the editing and titling of all Foundation Film Corporation releases, says Murray W. Garson, general manager of the company, as the favorable comments on the titling of "Blindness of Youth," has convinced him that the editing and titling of a picture can be made as strong a talking point as the direction, star or story.

Mr. Garson believes that the average audience is quick to detect faulty editing and titling. The titling for this picture as well as the editing was done by Harry Chandlee and William B. Lamb, who are at present at work on two other Foundation features scheduled for early release.

Brandt Reports Intense Interest in "Confession"

JOE BRANDT, who has just returned from an extended trip, reports that "Confession," in the territories in which it has been sold, is playing to unusually heavy business, with many return dates. He also reports the sale of Canadian and Newfoundland rights to H. Porter Baldwin of Springfield, Mass., who will organize at least two road shows, and is preparing for a pretentious showing in Montreal or Toronto.

The Equity Pictures Corporation of Michigan, located in the Film Exchange Building, Detroit, has also bought the rights to this picture for Michigan.

Mr. Brandt expects to leave shortly for an extended Southern trip.

Arrow Is Releasing Two Art-O-Graf Six Reelers

THE new six-reel feature released by the Arrow Film Corporation, formerly titled "The Wolves of Wall Street," has had its title changed to "Wolves of the Street." This is the feature produced by the Art-O-Graf Film Company and features Edmund F. Cobb, supported by Vida Johnson.

"Wolves of the Street" is a combination Eastern and Western feature. The story opens in Wall Street and the action deals with a young broker, who later is called West to quell a strike in a mine.

Edmund F. Cobb was born in the West and he is as thoroughly at home on a horse's back as he is in a dress suit. He is also said to have exceptional dramatic ability.

"Wolves of the Street" was released January 15.

"The Desert Scorpion" is another six-reel feature which also stars Edmund F. Cobb. This feature is thoroughly Western, and the action takes place in its entirety in the West.

This feature was also produced by the Art-O-Graf Company and was directed under the personal supervision of Otis B. Thayer.

Charles Mackay Joins Jans.

B. A. Rolfe announces that Charles Mackay has been engaged to portray the role of a spiritualistic country doctor in Jans Pictures, Inc., initial production, "Love Without Question," adapted from C. Wadsworth Camp's novel, "The Abandoned Room."

Mr. Mackay's wide experience in the motion picture field is said to have made him particularly adaptable to this fantastic role.

No, "Who's Your Servant"? Doesn't Tell How Many Apartment Houses Your Cook Owns

We can't give away any of L. L. Hiller's secrets, for he's the chap handling this all-star production.

Covering "The Coast" News Field

By A. H. Giebler

Allan Dwan Will Leave Mayflower When Present Picture Is Finished

ALLAN DWAN, director of "Soldiers of Fortune" and "The Luck of the Irish," for the Mayflower Photoplay Corporation, has announced that he will sever his contract with Mayflower as soon as the production he is working on now is completed.

Mr. Dwan will begin work immediately on his initial picture as an independent producer and member of the Associated Producers, recently formed by Dwan, Maurice Tourneur, Marshall Neilan Mack Sennett, George Loane Tucker and Thomas H. Ince. Dwan's announcement, which is made on the heels of a denial of the rumor by Isaac Wolper, president of Mayflower, comes as a surprise, since it was stated at the time of the formation of the "Big Six," as the Associated Producers are called, that each member of the organization would complete the contract he was then operating under before beginning productions under the new plan.

In commenting on his action Mr. Dwan says that his relations with Mayflower have always been pleasant and that his sole reason for severing his connection with them is that he is very anxious to get started on his work on the Associated Producers schedule.

Just before leaving Los Angeles for the East, Isaac Wolper, president of Mayflower, reiterated his statement that Dwan was not going to leave his company and said that Dwan's contract, which is said to extend into the late summer and to call for four more pictures, would be finished.

Ray Producing Company Formed.

Charles Ray Productions, Inc., is the name of the company that has just been organized to produce the Charles Ray pictures for the First National Exhibitors Circuit. The company has a capitalization of $100,000 and the following officers have been elected: Charles T. Ray, the star's father, president; Richard Willis, first vice president and general manager; A. A. Kidder, secretary and treasurer; Gus Inglis, second vice president. These officers, together with Charles Ray, comprise the board of directors.

Charles Ray's contract with Thomas H. Ince expires on February 1, and on March 1 production on the first of the First National features is scheduled to begin. The month of February will be spent by Ray in making his first visit to New York.

The studios formerly occupied by Jesse D. Hampton, near Sunset Boulevard, have been taken over by the Charles Ray company. Jerome Storm, who has directed all the recent Ray pictures, will continue to direct under the new management. Players will be engaged for each production and no stock company will be maintained. Several stories suitable to Ray's type have already been purchased, and Rob Wagner, magazine writer, has agreed to write a number of comedy dramas for Ray.

Sennett Gets Big Offer.

Mack Sennett, whose comedy feature, "Down on the Farm," was completed recently, has received, through E. M. Asher, his personal representative, an offer of $250,000 for a half interest in the production from a group of San Francisco business men.

Abe Friedman, a member of the Friedman Furniture Corporation, of San Francisco, has been in Los Angeles for the past week in the interests of the capitalists of the city, who seek to engage in the business of film exploiting as a legitimate investment for their capital.

"Down on the Farm" is a five-reel super-comedy, in which all of Sennett's most expert and popular players take part. Mr. Sennett has the offer under consideration.

Ince Appoints Lusk.

Norbert Lusk, formerly of the Goldwyn West Coast publicity department, has been appointed eastern representative of the Thomas H. Ince publicity department and has established offices in the Times Building in New York.

"Society Where None Intrude"
Harry Morey enjoys the beauty of the Cumberlands in his Vitagraph, "The Birth of a Soul."

Noted Author Visits Doug.

Winchell Smith, author and playwright, with his wife, is a visitor at the home of Douglas Fairbanks in Beverly Hills. Mr. Smith has come to Filmland to study film production at first-hand.

Wolf Heads Trade Board.

Maurice Wolf, manager of the Goldwyn exchange, has been elected president of the Los Angeles Film Board of Trade.

To Supervise Morosco Pictures.

Will M. Ritchey, who for two years has been a scenario writer at Famous Players-Lasky studio, has been promoted to the position of supervising director at the Morosco film plant on Occidental avenue, where it is planned to increase production activities and to keep at least two companies at work there all of the time. Mr. Ritchey wrote the scenarios for "Everywoman," a recent Famous Players-Lasky feature, and for "The Fighting Chance," the Robert W. Chambers story now in course of production at the Lasky plant.

Tally is New Kinema Manager.

Seymour Tally, son of T. L. Tally, proprietor of the Broadway and Kinema theatres and vice president of the First National Exhibitors, has been made manager of the Kinema by his father, upon the resignation of George Dumond, former manager, who left for the East immediately upon being relieved of his duties. Mr. Dumond, it is rumored, will manage one of the Loew houses.

Seymour Tally's first presentation at the Kinema was the Anita Stewart production, "In Old Kentucky," which was put on with artistic and appropriate accompanying features. Young Mr. Tally has made a few changes in the technical force and in the orchestra.

New Studio for Glendale.

The Arts Unit Company, a concern organized for the purpose of erecting a film studio to rent out to producers, has leased twelve acres of land in Glendale, with an option on thirty acres more, on which to erect the proposed studio.

Frank L. Stobbs is trustee for the company and states that construction will soon begin on the studio buildings.

Aviator Entertains Flyers.

Lieut. O. L. Locklear, star of "The Great Air Robbery," a Universal feature, was host to all the officer and enlisted men of the Arcadia Aviation Feld one evening during the recent run of the film at the Superba theatre. Locklear was an army flyer during the war, and the Aviators' Night was arranged through the courtesy of Carl Laemmle, presi-

dent of Universal, who was in Los Angeles at the time, and Arthur Wenzel, manager of the Superba.

Horseshoe the Admission Ticket.

T. L. Tally, proprietor of the Kinema and Talley's Broadway theatres in Los Angeles, inaugurated a novel advertising stunt with the opening of the new Anita Stewart feature, "In Old Kentucky," at the Kinema last week. All blacksmiths living in the city or suburbs were admitted free to the show upon presentation of a horseshoe.

Looking for Good Features.

Colvin W. Brown, assistant treasurer of the Clark Cornelius Corporation, is in town paying his first visit to West Coast Filmland, and incidentally is on the lookout for anything good in the special feature line.

New Company to Star Gloria Joy.

Little Gloria Joy, who has just finished a part in a Charles Ray picture, will again be seen as leading player in film features, if the new company now forming, with a capitalization of $100,000, carries out its plans. Gloria has had vaudeville and other offers, but she prefers to work in screen plays, and stories suitable to her age and talents are being considered for her by Jack Retlaw, business manager of the new company.

Dowling to Make Tour of Exchanges.

Pat Dowling, publicity director of the Christie studios in Hollywood, will soon leave on an extended tour of the country to visit the film exchanges that are distributing the output of the Christie studios. Pat will collect valuable data on the manner and method of presentation of Christie films in the various theatres of the cities he visits.

Promotion for Darling.

W. Scott Darling, prolific scenario writer of the Christie studios, has been promoted to the post of editor-in-chief of the scenario department, which was recently augmented by the addition of four new writers.

Film Explosion Causes Little Damage.

While H. McCollister, moving picture operator for a theatre on North Main street, was running a film through the projection machine on the night of January 13, the film exploded, causing McCollister to be burned about the face and hands and damaging the booth and equipment to the extent of about $500. The operator's burns were not serious and no damage was done to the rest of the house.

Tearle to Be Starred.

Conway Tearle, who was brought West by Harry Garson to play opposite Clara Kimball Young in "The Forbidden Woman," has now been elevated to the position of star in his own right and will be the featured player in the film production of Henry Arthur Jones' drama, "Michael and His Lost Angel," which will soon be produced at the Garson studio.

"Pollyanna" at Clune's

Mary Pickford's first offering on the United Artists program has been secured by W. H. Clune for a pretentious presentation at Clune's Auditorium, beginning January 19. Miss Pickford worked three months on the "Pollyanna" production, and those who have been fortunate enough to see a pre-view of the picture declare that she has made a 100 per cent. feature of it.

Publicists Elect Officers.

The recently organized Studio Publicists Association, which now boasts seventeen members, held a meeting last week for the purpose of electing officers. Capt. E. Walter Huntington, or Brunton, was made president; Ham Beall, vice president; Al Risley, of the Gale Henry studio, treasurer; Emily Squier, secretary, and Ted Taylor, of Metro, editor of the official organ of the association.

Looking for New Blood.

Harry Rapf, western production manager for Lewis J. Selznick, has opened what he terms a "drive" for new talent, both in stars and directors, for his organization. The work of each player in Selznick productions will be carefully noted and analyzed, and if any actor or actress gives sufficient promise of making really great success in pictures, he or she will be given an opportunity in a stellar role at an early date. Directors are to be given the same chances, and if the result justifies the expectation, the "finds" will be trained in the West and then sent on to New York.

"Big Six" Plans Studio.

The Associated Producers, which includes Thomas H. Ince, Allan Dwan, Mack Sennett, Maurice Tourneur, Marshall Neilan and George Loane Tucker, are planning to build a studio in Glendale, where each producer will have his own stages, cutting room and offices, yet will be in close connection with the other members of the association at the same time. Work is to be commenced on the new plant in about a month.

Gets High Film Post in England.

Edwin Keller, who has been associated with Grauman's Theatre for the past year and a half, has accepted an offer from the Provincial Cinematograph Theatres, Ltd., to act as director of projection for their chain of fifty theatres located in England, Scotland and Wales, with headquarters in London. Mr. Keller has applied for passports and will leave for England as soon as they are furnished to him.

Wally Van
Supervising director Hallmark's Benny Leonard serial. Will produce six big comedy dramas.

Ex-Bad Men Tell Experiences.

Al Jennings and Emmett Dalton, famous ex-bandits of the South and Middle West and now motion picture stars, made speeches at the east side and central jails of Los Angeles last Sunday, by special request, to take the place of the usual Sunday services at these institutions. Al took for his theme: "You can't beat the game and you can't get by the law."

Recovers from Sleep Sickness.

Hope Loring, well-known scenario writer of Los Angeles, succumbed to the "sleeping sickness" or "encephalitis lethargica," as her physician calls it, on January 3, remaining in a semi-conscious state for four days, during which time her limbs seemed to be afflicted with a mild sort of paralysis. Miss Loring is now able to sit up and is on a fair way to complete recovery in a short time.

Enter "The Silversheet."

"The Silversheet" is the title of a new magazine that is to be launched by the Thomas H. Ince studio, under the editorship of Hunt Stromberg, new publicity director at the plant. The magazine will contain editorials by the expert writers of the Ince organization and will have a section devoted to showmanship and exploitation, as well as light gossip concerning the players and staff of the studio.

Holubars Return from Frisco.

Allen Holubar and his wife, Dorothy Phillips, have returned from a visit to San Francisco, where they spent the holidays. Mr. Holubar, who has finished cutting the newest Dorothy Phillips film made at Universal City, has not announced his intentions as to his future film affiliations.

Studio Shots

MARY MILES MINTER will move from the Morosco studio on Occidental Boulevard to the Lasky studio in Hollywood to film her next Realart production.

M. C. Levee, business manager of the Brunton studio, has returned from San Francisco which he visited by motor in the interests of Brunton productions.

Madge Kennedy has completed "Two Cents Worth of Humanness," for Goldwyn, and has gone to New York to make "Trimmed with Red."

Mary Pickford took a two weeks' rest at the seaside before commencing on the film production of J. M. Barrie's "Hop O' My Thumb," for United Artists.

Madlaine Traverse has signed a new contract with Fox. More money for Madlaine.

Tom Guise plays the part of an erratic old colonel in Marshall Neilan's new production.

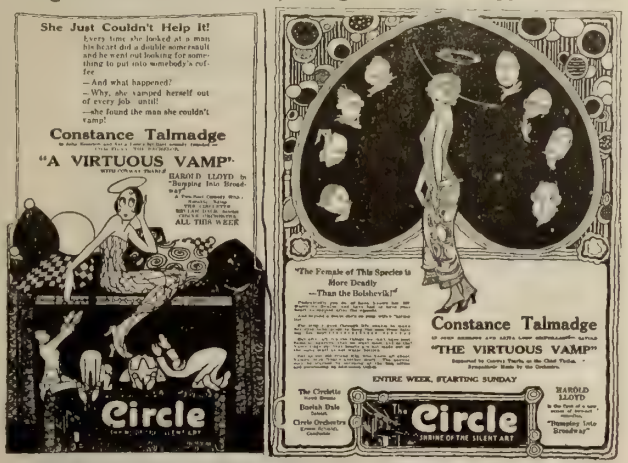
"The Kentucky Colonel" company, of National, has gone to Louisville, Ky., to film scenes for the Opie Read story. J. H. Dowling, Francis McDonald, Elinor Field, Lloyd Bacon, Fred Kohler, Thelma Salter and Gordon Griffith are the players.

Advertising for Exhibitors

By Epes Winthrop Sargent

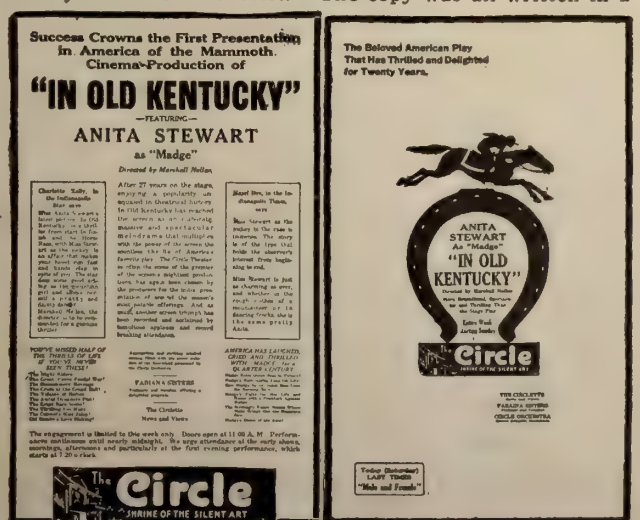
McCormick Now Trusts to Type to Get His Message Over Clear

ALTHOUGH S. Barrett McCormick, of the Circle, Indianapolis, has always used type to get over the major portion of his message, he is now turning to type faces for his titles. His hand lettered titles were always a close approximation of type face, but now he uses the actual type and is getting away from much drawing and is using almost no hand lettering. One of his best campaigns for some time was that for "The Virtuous Vamp," which lent itself unusually well to the carricature treatment. These two displays suggest the general style of the work, the copy being changed for each insertion, though the same copy was used


She Just Couldn't Help It!
Every time she looked at a man his heart did a double somersault and he went out looking for something to put into somebody's coffee
—And what happened?
—Why, she vamped herself out of every job until
—she found the man she couldn't vamp!
Constance Talmadge
"A VIRTUOUS VAMP"
HAROLD LLOYD in "Dropping Into Broadway"
ALL THIS WEEK
Circle
"The Female of This Species is More Deadly —Than the Bolshevik!"
Constance Talmadge
"THE VIRTUOUS VAMP"
ENTIRE WEEK, STARTING SUNDAY
HAROLD LLOYD
"Thumping Into Broadway"
The Circle
SHRINE OF THE SILENT ART

Two McCormick displays for "The Virtuous Vamp." Note the absence of hand lettering.

more than once by fitting it to another cut for a second paper. A clever line is "The Female of this Species is more deadly than the Bolshevist." The copy was all written in a


Success Crowns the First Presentation in America of the Mammoth Cinema-Production of
"IN OLD KENTUCKY"
—FEATURING—
ANITA STEWART
as "Madge"
Directed by Marshall Neilan
The engagement is limited to this week only. Doors open at 11:00 A.M. Performances continuous until nearly midnight. We urge attendance at the early shows, mornings, afternoons and particularly at the first evening performance, which starts at 7:20 o'clock.
The Circle
SHRINE OF THE SILENT ART
The Beloved American Play That Has Thrilled and Delighted for Twenty Years.
ANITA STEWART As "Madge" "IN OLD KENTUCKY"
Circle
"Today (Saturday) LADY TIMES "Male and Female"

A Pair of Four Fifteens Offering a Striking Contrast in Handling.

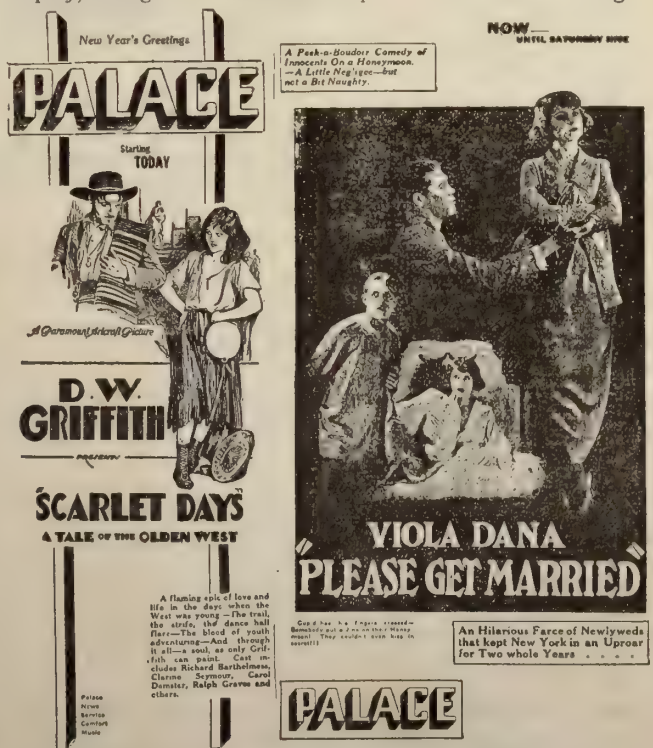
sprightly vein to match the treatment of the story, and it makes you want to see this innocent young thing who has so deadly an effect. An even more marked departure from the layout is found in the advertising for "In Old Kentucky," for which practically no heavy layout work was done. The two designs shown are each four fifteens. One has no drawing whatever beyond the signature, while the other carries only a small design in silhouette. It is in distinct contrast for one is heavier with type than usual and the other carries less argument than we have ever seen Mr. McCormick use.

This is all in line with the present tendency toward more type and less layout. It is no longer considered that a pretty picture will sell a ticket. It will help to draw attention to the selling talk, but it cannot do the work alone, and the leaders among the advertisers are all turning toward the type display with the drawn design relegated to its proper place as an attractor. The drawings for "The Virtuous Vamp" help to sell the story, for they supplement the talk, but it is only seldom that the drawing can really help to sell and we seem to be coming to a general dropping of the artist to his proper place in the scheme of things. He can help, but he is not the chief factor in selling. It seems to be the dawn of a better day and a day for which this department has worked for a long time.

—*P. T. A.*—

Stanley Chambers' Clever Use of Press Book Material Ingenious

STANLEY CHAMBERS, of the Palace, Wichita, Kansas, does not always avoid the use of press boom material. In three of the four samples shown he uses the cuts supplied by the exchange, working them in well with his own display, though in the first example we think he is using


New Year's Greetings
PALACE
Starting TODAY
A Paramount-Artcraft Picture
D. W. GRIFFITH presents
"SCARLET DAYS"
A TALE OF THE OLDEN WEST
A flaming epic of love and life in the days when the West was young—The trail, the stirrup, the dance hall flare—The blood of youth adventuring—And through it all—a soul, as only Griffith can paint. Cast includes Richard Barthelmess, Clarine Seymour, Carol Dempster, Ralph Graves and others.
Palace News Service Comfort Music
A Peek-a-Boudoir Comedy of Innocents On a Honeymoon. —A Little Negligee—but not a Bit Naughty.
NOW— UNTIL SATURDAY NIGHT
VIOLA DANA
"PLEASE GET MARRIED"
An Hilarious Farce of Newlyweds that kept New York in an Uproar for Two whole Years
PALACE

A Pair of Displays from Stanley Chambers.

rather too much cut in the space on the right; a three twelves and a half, he is using more cut than he needs. Probably it was all that he could obtain, but the cut is muddy

Hints and Helps from Many Hustlers

and we do not think that it would sell as well as some of his own snappy sentences. These square cuts are awkward, at best. They do not work well on the smaller spaces, and they do not fit in nicely anywhere, save as the keynote of a full page. They are always awkward and inflexible. Compare the arrangement with the use of the line cut on the right. Here, rule and house signature are so handled that the entire space seems to be a part of a single design, and the line cut comes out much better. It is a decidely poor specimen of art work, but it serves for an attractor, which is all that is expected of it. The selling is all done on the Griffith name, and the small bank of type in the lower right hand corner.

Mr. Chambers has made decidedly ingenious use of the material at his comand, but he did not have very good material to start with. It is not always possible to obtain as good an effect with the use of rule, but here the entire space is a blended display and not some type and a cut. The second pair of spaces offer an interesting contrast, threes against fours, with the threes getting the better chance. Both spaces are twelves. In the all type display, every word stands out. Every line sells. A picture is only a picture, but a type line is an argument. The top bank gives the premise, which it clinches by "His Wife's Friend," with Dorothy Dalton, jars loose the greatest problem of married life.

A Three and a Four Twelves, in Which the Three-column Space Gets the More Prominent Display.

The Chaplin reissue is "Shown for the benefit of the Sorry ones, who muffed them the first time up," which is a graceful line for a reissued series. The white space gets far more attention in the paper than does the cut. This may not sound right to a lot of old timers, but it can be easily proven. Pick up any issue of any daily paper and look at the advertising displays. You will find that those surrounded by white space show up better than a majority of those which depend upon a cut for an attractor. This is not invariably true, but the exception is a design in which the attractor is made to fit that particular advertisement and that particular space. Now and then you will encounter a cut so happily designed that it helps the type talk, but in a majority of instances a house signature beats the best of the press book cuts for getting attention. Of course, in the reproductions, the white space does not get the proper value, for its environment has been removed, but take them in the paper and you will find that white space is better than the blackest reverse cut ever planned. Mr. Chambers makes ingenious own type displays. He must think so, too, for these are in use of exchange cuts, but we think he is at his best in his the majority.

—*P. T. A.*—

Educated His Patrons to Two-Day Runs

George Klein, of the Felton, Philadelphia, has been, running his house as a daily change theatre, but he felt that now and then he was letting some good money get away from him with this fixed policy, so he decided to break things open with Mary Pickford in "The Hoodlum." Some of the special efforts were school matinees at reduced prices, two different throwaways, three styples of window cards and an extra lobby display. As a result the picture cleaned up for two days, the tradition was broken, and now Mr. Klem can run any big picture two days, if he wishes, with less strenuous advertising methods. The start is the important thing, and he waited until he could turn the trick with a "sure-fire."

—*P. T. A.*—

Type Titles Give Best Display for Newspaper Work on Fast Presses

NINETY-NINE times out of every hundred the exhibitor who uses a type line for his title wins over the man who depends upon the cut title to get his wares over. Here are two displays from H. G. Ramsey, of the Royal, El Dorado, Kansas. Mr. Ramsey has a knack of putting his displays together well, but in these two spaces for Constance Talmadge in "The Virtuous Vamp" he gets better results from a two elevens than he does from a three twelves.

Two Displays in Which the Type Title is Far More Prominent Than the Larger Cut.

Could he have gotten a good black on the reverse cut, this larger display would have come up better, but it is seldom that newspaper printers get a really black impression. The type title comes up much better in the announcement, though in the reproduction the reverse cut will show to better advantage than in the newspaper original. Mr. Ramsey is in a small town and has to use what he can get, but he could have made a decided improvement by sawing off that larger cut just above the title, nicking the edge with a chisel, soften ing the lines with a file and getting a vignette effect, with the title in good strong type letters. These cuts look all right in the press book. They are printed on flat bed presses, with good cut ink. They look great. But when you look at a press book, *think of what your own printer will give you.* Don't take chances. Play safe. Trust to type, and then watch what type he gives you.

Send Two Dollars Today for
PICTURE THEATRE ADVERTISING
and Make Ten Dollars Tomorrow.
MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Here's a New Angle on Press Book Cuts

Phil Gersdorf Has Ideas About Press Book Stunts

PHIL GERSDORF, who for the past five months has been doing publicity for the Lynch theatres in Jacksonville, has some real ideas. It is fashionable to curse out the press book stuff and tell how utterly useless it is. Gersdorf is not a member of that club. The big house in Jacksonville is the Arcade, with 1,700 seats, and the feature runs a seven day week. As the town has a white population of only 60,000 and there are a number of houses, it takes hustle to get them in in sufficient numbers to make a week run pay.

Of course, the population of the town is in excess of 100,000, but the remainder of the census is colored and down south the whites and blacks do not

A Near Full Page from Jacksonville

patronize the same houses, so only the white population counts. When he first went down there Mr. Gersdorf used the four page color section employed by his predecessor, getting a full four pages all for the house, as was shown some time ago in this department.

But the publisher of the Times-Union had never read the fable of the goose that laid the golden eggs. Each time a section was used, the price was increased slightly and when the paper went from a seven to an eight column size, with an advance in the space rate as well, the house gave up the idea of the special section. Now Mr. Gersdorf uses a full page for his Sunday display and if he can cheat a little and make it only seven columns wide and not quite a full page deep, he saves a little extra money that way without sacrificing any of the display for a near full-page will give the effect of a full page about nine times out of ten, and the tenth time the full page is used.

He wanted a full page for Fairbanks and the press book did not include a full page design, but that did not worry Gersdorf. He got his full page just the same, only it was not quite a full. It makes a good showing and has all of the selling value of a full while it is not billed at the full page price. And there was no bill for art work on the display, either. Mr. Gersdorf went through the press book and found a three column mat which would do very well except for its size and the fact that there was an ugly panel at the top for the house announcement. It was not a particularly good example of helpful cut work, but it suited his purpose. He marked off the useless panel at the top, had the lower bank mortised to let in his own story and he had as good a display as though he had paid an artist for a special design. If you will compare the press book design with the full page you can see just how it was worked.

Order by number and state whether you want cut or mat
Space for theatre announcement
"WHEN THE CLOUDS ROLL BY"
DOUGLAS FAIRBANKS
big new picture
No. CD5—Price 70 cents
Three-column newspaper advertisement

The Press Book Design from Which the Page Was Made.

In the reproduction the reduction of both cuts gives them equal value and the contrast does not show up as well, but the full-page really looks better than the original, for the lines are enlarged to proportion and give a bold effect which adds to the strength of the drawing. A number of other spaces are sent, which show equally good work on copy, and it is copy which counts on any advertisement. Reliance is not placed wholly on the newspaper spaces.

Hobart Bosworth in "Behind the Door" is advertised with a folder, the front showing a door with "What is behind the door?" This portion of the page is cut to give upon the third page on which is printed the advertisement of the film. The pages are stapled together to force the reader to "open" the door in order to arrive at the mystery. A card throwaway for "The Lottery Man" carries in large letters "Save this ticket," adding that it entitles the holder to purchase seats for the Arcade.

It is a mild sort of sting, but not enough of a sting to have a bad effect, and the legend will insure a more careful reading of the card. Another card plays up Houdini's thousand dollar challenge and is backed by selling talk for the film. Mr. Gersdorf started with Terry Ramsaye at the Rialto and went to Jacksonville by way of Detroit and the Majestic. He seems to be a comer.

—*P. T. A.*—

H. A. Albright Employs Pen and Type Together

Here are two displays from H. A. Albright, of the American, Butt. Mr. Albright in speaking of the Harold Lloyd space writes: "You may think I was shooting over my head, but I am figuring on future business from Lloyd."

Two Four Fifteens from H. A. Albright.

We would have felt disappointed in Mr. Albright had he not played up Lloyd. Advertising is primarily to fill the house with the current show, but advertising which stops there is incomplete. Mr. Albright knows that he will have a series of Lloyd comedies. He knows that by making a big splash on the first one, he can keep on doing a big business with smaller spaces later on. He knows that the money spent is an investment against the future. He knows that it will pay better to feature Lloyd in his new series than to waste the major portion of the space upon a star already widely advertised and who should bring in the money on past performances if she will bring in any money at all.

Mr. Albright goes further and booms the house. He takes a line to tell that the American is the only house showing first run Paramount pictures. He takes another to tell that the American has the only Wurlitzer organ in town. He does not say the others are entirely without merit, but merely makes the inference. All of this helps the house. And note that although Mr. Albright is his own artist, he does not, on that account, figure that the drawn design is the only thing that will advertise. He is an advertising manager as well as an artist and he plans his spaces to get the greatest legibility with type. He knows how to combine art work and type to get the fullest and best effect.

It is something very few have mastered. The only thing we do not like about the space is the "Now going on" in the top of the panel. It is a slightly awkward phrase and applies more to sales than to shows. "Now showing"

How to Combine Cut and Type in Display

would be better, or "Showing today," or any similar phrase which suggests exhibition. We like better the "Tonight, tomorrow, Monday, Tuesday" in the other display. This is more definite and covers the ground more fully. For a last day alone "Last showings" would be better.

—P. T. A.—

Grauman's Model Displays

It is becoming almost a mark of incompetence to use a full drawn design in a large space. The leaders among the big advertisers are all turning to type to get the message over, just as S. Barret McCormick has done ever since he started. Here is an exceptionally good display from Grauman's, Los Angeles, where they have mastered the trick to perfection and turn out a combination of type and drawn design that is as good as any sent in. You cannot get away from the title, but if you want the message, there it is in type, easily read and clearly displayed.

GRAUMAN'S RIALTO
Broadway Near 8th
Los Angeles!
Fate Has Thrown the Dice—
YOU OWE IT TO YOURSELF TO SEE—
4th Week of Cecil B. DeMille's Mirror of Life
MALE AND FEMALE
Gloria Swanson and Thomas Meighan

A Pretty Example of a Combination Ad.

We are using a lot of the Grauman stuff because these spaces are good models to study. It is not saving money to have the entire ad lettered out to avoid the cost of notching. The space costs money and if you can put it to better use at a small cost for nothching or mortising, the money is well spent, since you get so much more in return for your space in the legible type faces. Old traditions die hard. It took nearly five years to persuade managers that Old English was not the most desirable face for card announcements, but today you seldom see that obsolete face. Perhaps in time we shall have no more all hand lettered species. May that day come soon!

—P. T. A.—

Pictorial Full Page Is a Fort Wayne Attractor

LARGELY pictorial was the campaign of the Jefferson, Fort Wayne, Ind., to get over "Blind Husbands." This picture appeals to the class who are more surely appealed to through the eye, and the use of this Sunday page started a campaign in which the succeeding advertisements, each a two tens, picked up a single one of the incidents to elaborate upon. The smaller cuts were press book material and the full page was apparently redrawn from these illustrations. It makes a good form of display for a sensation picture in that it tells the high lights plainly and simply. This play is above the class sold purely on pictorial appeal. It can be sold with all types, but it can best be sold to type and picture readers through the arrangement used

Five Days Starting TUESDAY
Five Days Starting TUESDAY
The Most Enthralling Motion Picture that the Art has ever Produced
Stroheim's Wonder-Play
"BLIND HUSBANDS"

A Full Page from Fort Wayne

here, the pictures appealing to the melodrama lovers and the text to those who seek a mind appeal.

Too few exhibitors realize this matter of medium. They do not know that some pictures are better advertised on the bill boards than in the newspapers. They do not know that with others poster advertising is largely a loss. They do not realize that the cheap crowd can best be brought in with paper and the more intelligent with type argument, and if they have gone this far they do not understand that some pictures need to be advertised by every means at command. What to do and how to do it is a nice science and not mere guesswork.

—P. T. A.—

Half Pages Common for the Saginaw Franklin

BECAUSE he did good business, H. W. Irons very naturally thinks that his advertising gets over. It requires no Sherlock Holmes to make such a deduction, but we don't blame Mr. Irons for being proud of his work. He has an advantage in that most of his Sunday spaces are cross pages close

A Cross Page Tens from H. W. Irons

to halves. He has plenty of room to work in, so he escapes one handicap, yet on the other hand he is under the necessity for filling these big spaces, and a lot of advertisers would stuff a half page so full of space that the ink supply would give out.

Mr. Irons has the right idea and he keeps his spaces open and pleasant to look upon. He does not seem to have to worry about space bills. He used the steps idea for Olive Thomas in "Upstairs and Down" and he took about 28 additional inches in which to build the steps, for this space rose fourteen inches across the page. This display for "A Virtuous Vamp" is all press book stuff and Mr. Irons claims credit only for the layout, but we think he has obtained an unusually good effect from stock material. More original in his twelves for "When the Clouds Roll By." On the left he uses a line of personal recommendation and on the right he tells about the play. He gets the double effect of house guarantee and the selling pull of the story. He tells them it is good and what it is all about.

Outside of taking the film on a house

A Cross Page Twelves Nicely Planned

to house canvass we do not see what more he needs to do. Mr. Irons is a bit extravagant in the use of his space, but if you can afford to take large spaces it carries a distinct moral effect, and a half page is almost as good as a full in this respect.

—P. T. A.—

Art Work in a Press Booklet

The press book gotten out by the W. H. Productions for "The Lost Battalion" is an unusually sightly publication. It is printed in blue on white stock with red ornamentation, to get the national colors, and it is not only a pretty issue, but it offers some good exploitation suggestions as well, which is not always the case where a majority of the effort is put into the art work. Here the art work is made to carry the advertisement, which is a departure from the usual order.

IF

it pays to advertise why not advertise right. Get a

PICTURE THEATRE ADVERTISING

and have a hundred press agents on your staff.

Watch for Coal Carts on This Stunt

Press Stunt Wrecked Coal Supply and Mob Wrecked the Press Stunt

BEFORE you work a press stunt, be careful to consider its effect upon the coal supply. R. S. Ballantyne, of the Moon, Omaha, had a fine idea for a press stunt, but he is threatened with a suit for a ton and a half of coal and knows he must pay for a smashed wagon; but still he smiles. The stunt cleaned up, and if that coal truck had not crossed his path in the dark of the moon all might have been well.

He wanted to launch "When the Clouds Roll By" and felt that a Fairbanks picture needed appropriate jazz, so he proceeded to jazz. He hired a truck which he decorated with cut-outs and banners. Attached by strings to the truck were about a thousand inflated gas balloons, each with a cloth-paper tag good for admission to any matinee other than Saturday and Sunday. Aboard the truck were gas tanks, another thousand tagged balloons and six musicians. Behind the truck was a rabble of small boys, each chartered at the cost of one ticket to carry sandwich signs.

Good Until the Coal Came.

The idea was that as the truck rolled down the street the musicians were to make a more or less melodious noise while the balloon men inflated the tiny gas bags and turned them loose. Then the populace was supposed to chase the balloons until they came back to earth and rescue the ticket.

All would have gone well had not the truck happened to pass a two ton coal wagon. Just as one of the aerial argonauts floated off the truck a small boy snatched a lump of coal and hit the gas bag with deadly aim. The balloon promptly came to earth. The small boy did not get the ticket it carried, but he did get some more coal and so did a few hundred other kids. By the time the truck was a block away every kid in Omaha was on its trail with his pockets filled with coal, and every time a balloon rose it was a target for half a hundred sharpshooters. A coal driver was bewailing a loss of a ton and a half of coal while lumps of coal, poorly aimed, showered upon the show truck and made the workers wish for tin hats.

Worse Than the Trenches.

The men on the truck decided that the war was over and they were not expected to keep up hostilities without proper bomb-proof shelter, so they checked the coal shrapnell by the simple expedient of sending up no more balloons.

Thereupon the kids went over the top. If no balloons went up, they were willing to go after the balloons. They swarmed aboard the truck and did not wait for the toys to be inflated. They took them as they were and the truck made record time back to the theatre where what was left of the balloon flotilla was sent up from the balcony over the entrance with each supporting post guarded by a husky with a stout club.

These got a fair start for there was no more coal in sight, and they floated all over the city, carrying their freight of passes, and served to advertise the stunt as originally intended. They were supposed to stay up for five hours and many of them escaped far beyond the city limits.

Each ticket was printed up "A tip from the clouds. 'Wait 'til the Clouds Roll By.' Good for one admission to any matinee except Saturday or Sunday. Moon or Muse."

Cost Little, Brought Much.

The cost of the stunt, apart from the tickets, was about $60 and Mr. Ballantine got more than that in the space he won for the miscarriage of the idea. The story as it broke was far beyond his fondest hopes, and got the whole town laughing—except the owner of the coal. The original stunt was a good idea, but the unexpected denouement was a ten times winner.

Another good idea was a jumping jack figure of Fairbanks so arranged that it seemed to climb up and down a chain suspended from the huge moon which serves as the sign for the house. Two small boys who were told that their free tickets would not be good if the figure did not keep busy, supplied the motive power more cheaply than an electric motor. A simple eccentric movement gave motion to the arms and legs.

Made a Disappointment Bring a Large Profit

MAKING an extra profit out of a disappointment was a simple stunt for the Walnut, Cincinnati, when the censors refused to pass the attraction they had booked for a week.

It was late Friday afternoon when word was received that the feature had not been passed. The picture was advertised to open Sunday. The First National Exchange was notified to send any good print not working, and Saturday afternoon word was received that Constance Talmadge in "A Virtuous Vamp" was being sent.

It was too late to change the Sunday ads and the Saturday papers were already off the press. The lobby was changed and on the screen a slide was run reading: "In order to keep faith with our patrons we have gone to heavy expense to provide you with a stellar attraction in place of the one we expected to have. We have not had time to notify the public that it is here. Will you please tell your friends your candid opinion of this picture."

Evidently many did, for the house played to overflows, and a lobby sign was sprung "If you can't get inside this week, don't feel disappointed, we have another First National attraction next week." This was repeated in the daily advertisement with the addition of the title—Mary Pickford in "Heart o' the Hills."

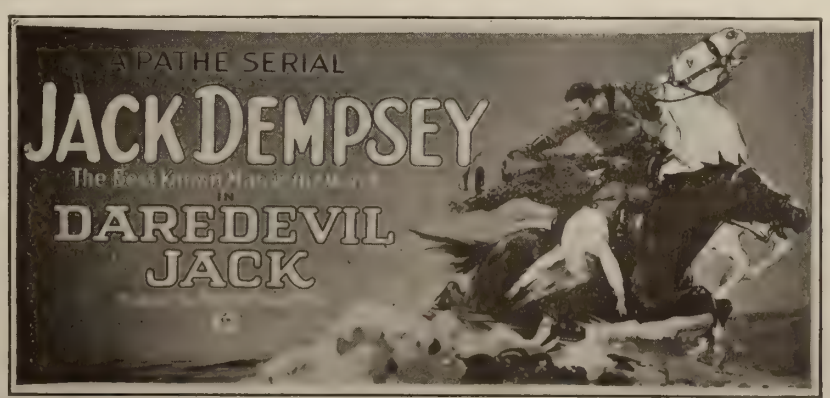
It all seems very simple, but it took thought to make money out of a disappointment.

Couldn't Keep His Keys But—

THIRTEEN of the sixteen Omaha houses which run serials booked "The Adventures of Ruth," the 'athe-Ruth Roland serial, and it seemed to be up to William Prosser, of the Muse, to do something if he wanted to make business. He worked the "lost key" stunt to the extent of 150 keys and got 76 back the first day, promptly "losing" them again. The first episode was in for three days and the keys were worn smooth through repeated findings.

Pathe Dempsey Poster Is Going to Sell Tickets

PATHE specializes on pictorial displays, especially for serials, but the 24-sheet put out for the new Jack Dempsey serial is good even for Pathe and should prove a ticket seller. It is strong in drawing and color and will attract attention as far as it can be seen. It will be widely posted by the Pathe Exchange and should prove the best selling poster they have brought out.



Death on a White Horse
Is not in it with Jack Dempsey when he packs his punch on the same colored equine.

This Art Department in an Envelope

United Artists Revives an Old Idea With New and Useful Improvements

REVIVING an idea originally employed by another company two or three years ago, the United Artists Corporation is issuing a press sheet which gives both mats and cuts for the small town exhibitor and some artists' drawings for those who prefer to make their own layouts. Formerly these were issued on a sheet of photographic paper, which accounts in part for the lack of success, since it is not easy to handle the photographic print in the mails on the drawing board. The United issues these drawings as a part of the regular press sheet and not as a supplement. They can be cut and pasted without fear of spoiling the gloss or cockling the print.

In the layout for "Pollyanna," for example, there is a large head of Miss

An Original Drawing for "Pollyanna," About Seven by Eleven Inches.

Pickford with an ornamental lettering below. This can be used entire, or the head or the lettering alone may be worked in connection with some other sketch. There are two legends carrying the star's name and one with the title, so that a choice is afforded. Where an entire layout is given, with a mortise, a table shows the depth in various column widths.

How It Works.

Take, for instance, the front page drawing, which shows Miss Pickford's head with the legend below. The original is seven and a half inches wide. Being drawn to proper scale, the lines will coarsen if enlarged and reduce if a smaller size is indicated. Whether the cut goes up or down, the lines are still properly proportioned to the size of the drawing. A single column reduction will give a close effect, but an enlargement will still further emphasize the bold open drawing. Of course, the reproduction will close in, but the original is a clean piece of drawing.

In a Newspaper.

This same drawing was used as the foundation of a display in Boston. Here the Boston idea of black splotches threw out the lettered name. The cut was pasted on to a card and a new design drawn below for the display. Two little birds were also added to further break the white space—for Boston shudders at the bare idea of an uninked surface.

The Same Cut of Miss Pickford Made the Foundation of a Single Column newspaper Display.

This reduced the art work of the Boston house to straight lettering, and considerably cut down the bill, while enhancing the effect. It shows a practical utilization of the idea. It works better where a larger space is used, but it is practical for a single column.

A more novel departure was using the same cut for a press book mat. Here a copy of the first design was pasted down. A second piece of paper was pasted over this, cut to give the window effect. Then the sash was drawn in, the background inked and the other details of the window added. With a little work, a second cut had been developed from the first. Many house managers already use the press book cuts for their own layouts, but they are hard put to it, at times, to get just what they want, since the large layouts are generally planned as a whole.

A Press Book Cut Using the Drawn Face as the Basis for an Entirely New Design.

The merit of the United scheme is merely that these displays are especially made for this use. You can get an entire head and not part of a head cut off by lettered text. Care is also taken to see that the sheets sent out are clean, that they may be utilized. They are on dead surface paper instead of coated stock, so can be worked in better, and are thin enough to lie on the sheet without scraping.

Not to Displace Cuts.

The idea is not to reduce the cut and mat service, for this is needed by a great majority of the exhibitors. The cuts and mats are still provided for the man who either cannot afford or has not the time to get local engraving done. This is purely a supplemental service, designed to assist the first run houses.

In most layouts prepared by exhibitors the figure work is apt to be weak. The artists can swing lettering and landscapes, but is weak on faces and figures. Here a single drawing is placed at the disposal of the local man in its most convenient form.

Used Eelephants to Boom His Goldwyn Pictures

ELEPHANTINE is the exploitation used by L. B. Remy, of the Goldwyn exchange at Dallas, Texas. For the past four months the two elephants with the Gentry Dog and Pony show owned by Ben Austin and Jake Newman, friends of Mr. Remy, have

One of the Goldwyn Elephants.

been doing their parades with blankets lettered with an advertisement for Goldwyn pictures. The message has been carried all over the route of the show in Texas, Arkansas and Oklahoma. As the show makes even the small towns where general publicity is not apt to penetrate, the exploitation has been worth while. This seems to be the first instance of a tent show helping the local picture houses.

The BIG ONE

in

N

ME

Pictures

Adaptation & Scenario by
CHARLES BRYANT

JURY'S IMPERIAL PICTURES, Ltd.
Great Britain. Sir William
MUNDUS FILM, Paris. Exclus

Unlike and more astounding than anything this supreme artiste has ever done.

It's a great super-feature that carries more thrills to the reel than any five ordinary features.

It's story revolves around the career of a celebrated London and Paris dancer. It will stir the heart of the most indifferent. Reel follows reel swiftly, powerfully, with the dramatic situations culminating in a smashing climax.

The foremost Actress of the stage and screen

AZIMOVA

in I. A. R. WYLIE'S

STRONGER THAN DEATH

TRO Corporation

Exclusive Distributors throughout
Jury, Managing Director.
ive Continental Distributors.

Directed in 7 absorbing acts by
HERBERT BLACHE

Should she marry this man she hates so much to shield the man she loves ?

This is just one of the tense dramatic situations in this superb feature. You know how the incomparable

NAZIMOVA

can handle such a big moment !

Your Patrons are waiting for it !

METRO

He Counted on 600, but He Drew 800 In

Thirty-six People Failed to See "The Hoodlum" in Trescott's Town

INTENSIVE advertising" is a phrase much overworked, but when a manager can play to an even 800 people in a town of 836, "intensive" is the very word to be used. I. H. Trescott, of the Pictureland, Livonia, N. Y., is the man to hang up this record and what he intended to be a kindly deed proved that a good intention, like virtue, carries its own reward.

Mr. Trescott saw Mary Pickford in "The Hoodlum" in Buffalo. He was keen for it, but when the First National Exchange told him the price he felt a little shaky. He wanted it, but it would take 600 admissions to put him in the clear and he figured that he would have to cut the corners pretty close. Then he saw the picture again and booked it. He was willing to stand a loss if necessary to give his patrons a treat. An 800 town cannot support many big shows, but the town had been nice to Mr. Trescott and he was willing to reciprocate. He booked it for two days.

Tilling the Soil.

Then he went home and got busy. He was willing to take a loss if he had to, but he was not going to have to if he could help it. He was willing to go to the mat with Lady Luck, but he wanted to have a good grip when the clinch came.

He got out a throwaway telling about the film. Then he added his personal endorsement and dropped a remark that those who could not come the first night could make it the second day. He figured that Daddy might have to stay home with the baby while Mother came and get his turn the next night.

Then he put fifteen boys out with instructions to see that one of his circulars was placed into the hands of every householder in Livonia. He told the boys to ring the doorbell and wait until someone came and then hand in the bill with the remark "It's the biggest picture that was ever shown in Livonia." When the kids reported back he questioned them as to what the people said and made certain his instructions were carried out.

He worked other stunts with paper and lobby display and then he waited.

The first night 388 persons paid admission for the two showings. That looked like better than his necessary 600 on the two days, but the second day they got busy talking and 412 people planked their money down on the box office shelf, and Mr. Trescott put on the smile that was deservedly his.

Loud Speaking Telephone Works Big for Ballyhoo

NEW YORK fakirs are using a loud speaking telephone to attract attention to their store "pitches." The same thing can be made to work for picture houses and would prove infinitely effective for a short time. Any telephone company can put up an instrument. This can be placed in the lobby on traveled streets, with a concealed speaker to do the lecture. If the phone is concealed behind a gauze screen, the source of the voice makes the stunt a real mystery.

Where the house is off the traveled line the same idea can be used in some vacant store window "downtown," or a hook-up can be arranged with any large store, the lecturer dividing his announcements between the theatre and the store. The installation requires little preparation, and if it can sell "slum" on New York's busiest thoroughfares, it can sell tickets anywhere between the two oceans.

Atlanta House Attracts with Animated Lithos

REALIZING that action tremendously multiplies the drawing power of an advertisement, J. Greene MacKenzie, of The Picture House, Atlanta, Ga., does wonders with a small motor and simple mechanism.

One animated poster which attracted much attention for "Daddy Long-Legs," the First National Pickford attraction, was made from the fishing three sheets. A cut-out was made with loose arms, and a real fishing rod was fastened to the hands. An idler lever attached to the arms ran on a cam which was notched to give a jerking motion suggestive of a bite, then a smooth surface raised the pole and permitted it to be lowered again into the water, which was represented by a small goldfish globe in which a weighted celluloid boy doll stood upright as the game. Another display showed the star at the blackboard, a more simple eccentric giving the motion of writing. Between the cam and the eccentric almost any simple action may be imitated and these vivified figures work wonders in store windows.

Attractive Wagon Is Used for Novelty Street Display

IF it's worth while to use a perambulator advertisement, it's worth while to have the best is the theory of the management of the Park Theatre, Boston, the home of the Paramount-Artcraft Super-Specials. Parading the streets of the Bean City heralding the attractions at the Park Theatre is an old-time circus parade wagon. That is, it may have been old-time once, but now it is spic and span with red and blue paint and glistening with gold decorations, reminiscent of its palmy days with the "greatest show on earth."

In place of using paper or cloth signs; which are never able to stand hard weather, the Park management has the wagon panels painted on oil cloth. If there happens to be a one-sheet litho which may be used as a cut-out, this is carefully pasted on the oil cloth. The entire sign is then given a coat of varnish, which protects it from the rain, snow and mud. Each morning the entire wagon is carefully cleaned by the driver with a damp cloth. A number of theatre perambulators which tour the streets of Boston present a sorry sight from contact with the weather, but this cannot be said of the Park Theatre advertisement. Sleigh bells on the harness help call attention to the display, so unless one is deaf and blind they cannot fail to note "what's what" at the Park Theatre.

It's easy to advertise. Have something to say and then say it so it can be read.

A Veteran of the Sawdust Trail
An old circus wagon now refurnished for use as a perambulator by a Boston Manager.

If You Don't Like Your Lobby, Change It

Publisher's Tie-Up for "Her Elephant Man"

WITH the completion of "Her Elephant Man," the screen version of Pearl Doles Bell's circus story in which Shirley Mason makes her debut as a Fox star, the exploitation mechanism has started with a will.

In addition to the attractive press-sheet, the lithograph stock and the paper designed by men who know the circus and circus billing, Robert M. McBride & Co., who published the book, are arranging with Fox Film Corporation to tie-up with the film producer on the release of the picture.

In every first-run city McBride & Co. plan to bring before the booklovers a big drive on "Her Elephant Man" through the medium of leading book stores and department stores.

Attractive window cards and one-sheets will be used by this combination of film producer and book publisher, and a new edition of "Her Elephant Man" is now en route to many cities.

Lobby All Dressed Up to Advertise "Jubilo"

BUILDING a shack over the lobby was an idea which put "Jubilo" over big at the Colonial, Seattle. The cut gives the details of the exit side of the lobby, the door being back of that portion where the figure is leaning against the bush. The effect of the display was better than the photograph suggests, for a flashlight cannot do justice to perspective and coloring. The false lobby seems to be getting more popular lately, perhaps a return to the days when the entire lobby was masked in by one and three sheets. It is effective if done only occasionally, but care must be taken to comply with the fire laws or there are apt to be violations recorded against the house. The better plan is to center attention on the box office and let the rest of the lobby remain as it is. An oddly dressed box office will often sell many additional tickets. The suggestion of extra effort carries with it the suggestion of a specially good film offering.

This Is a Winner for Snow-Bound Attraction

BUS lines over routes where transportation is not of the best, and by means of bob-sledges has proved to be a profitable sort of exploitation for a motion picture theatre by Manager A. April, of the Rex Theatre at Genesco, N. Y. Mr. April broke all house records at the Rex with this idea, even after deducting the costs of the eleven sledges used for the purpose.

He advertised the innovation as a series of sleigh rides in conjunction with a showing of the "most pleasing picture ever produced." He employed newspaper space to make the announcement of what routes the "bobs" would run and the approximate time they would pass certain corners. There was five feet of snow on the ground and sleigh riding was at its height. On the opening night Mr. April had his "bobs" out early, the horses on each carrying many deep toned bells, sufficient to attract attention even on streets which were crowded with the snow vehicles. On both sides of each bob were painted banners, reading:

"Hop aboard. We're bound for the Rex Theatre to see Mary Pickford in 'Daddy Long Legs,' the most pleasing picture ever produced."

He raised prices for the run of the picture, so that his top was fifty cents, yet he was unable to accommodate the crowds the "bobs" brought in, in addition to the patronage which his newspaper advertising had brought him. The popularity of the sleigh rides, however, had convinced Mr. April that he can crowd his theatre at any time by employing them again when he books a special attraction when the locality is snowbound.

Change Your Lobby with Your Bill

How the Colonial, Seattle, Changed the house front to advertise "Jubilo."

"The Westerners" Still Strong When Exploited

Benjamin B. Hampton's "The Westerners" took Minneapolis by storm again last week. Long before its presentation Minneapolis folk were regaled with the thrilling and entertaining powers of the Stewart Edward White story in newspaper teaser advertising and through other publicity mediums.

With the aid of Phil Reisman, Hodkinson manager at Minneapolis, tie-ups were arranged with three of the largest department stores in the Northwest. The show windows used by the book departments of Donaldson's, Dayton's and Powers' department stores were the choicest on the avenue. Mr. White's popularity as an author was evidenced by the large number of sales during the campaign, and the popularity of the production was attested by Manager Rosen's statement that it shattered all records for receipts in the history of the house, including the days when the Unique was the most popular vaudeville theatre in Minneapolis.

Mr. Rosen, who arranged the displays in the department stores, devised a gorgeous and attractive, "front of the house" show on "The Westerners." The Unique lobby was decorated with specially made cut-outs from a score of powerful scene stills. In the centre Mr. Rosen had a brilliantly illumined portrait of Steward Edward White and surrounding it were large pictures of Roy Stewart, Mildred Manning, Wilfred Lucas, Robert McKim and Frankie Lee, the boy star. The youngster was given special mention in all Unique advertising with the result that many of the weekday afternoon performances and the Saturday matinee were attended by hundreds of school children.

Specially devised heralds of the Hodkinson release had a hand in attracting a record attendance. These accompanied a circular letter describing the Black Hills of Dakota, where the story is laid, and the rush for gold that inspired it.

How a Stage Hook-Up Helped Screen a Play

BENJAMIN CAPLON, Goldwyn's publicity man in Washington, fell upon easy lines when "Jubilo," with Will Rogers, was launched in Washington. The song Jubilo is used in the musical comedy, "She's a Good Fellow," which was shown in Washington coincidentally with the first screen showing, and a big hook up for the theatre and screen was arranged in the window of the largest music store. The phonograph record was also used to the limit and Mr. Caplon was "in soft."

The World's Classified advertising is a quick and low priced means to business end. Buy, sell or exchange something? That's an effective method, as hundreds can testify.

Look Below for an Old-fashioned Front

Street of Many Colors Forms the Detroit Great White Way

DETROIT has a street unique in the history of showmanship in Monroe avenue, which leads in a few short blocks from the heart of the business district to those rookeries where dwell the manual workers in the great automobile works. Locally the quarter is known as "Little Italy," but the squalid sector houses a score of nationalities from the slums of Europe.

Here showmanship, as it is generally understood, does not hold good in its principles. Many, if not most, of these men and women speak little or no English. To them the appeal of the best in pictures is wholly lost. They want only two classes of entertainment, the comedy and the vivid melodrama, and they select their entertainment from the posters since they cannot read the legends.

The man who would sell entertainment on Monroe avenue must offer lights and color. He cannot offer features. As a rule the house with the brightest lights or the gaudiest pictures gets the night's business, the overflow going to the house having the next best display, and so until the pleasure seekers have been accommodated.

About the Limit.

No one understands this angle better than L. H. Gardner, of the Royal, a Kunsky house in the very heart of the district. He also manages the Liberty and Garden theatres, but the Royal is the one which keeps him thinking and thinking hard.

Recently he ran Chaplin's "A Day's Pleasure" for a four-day stay, and he knew that the name of Chaplin was magic to this territory, for they all know him. The only problem was to give him the fullest publicity. How it was done the cut will show. The front of the house was masked in with a false structure splashed with the most vivid red and the most angry yellow the paint manufacturers could supply. Those were the only colors used, but they were used in profusion.

The name of the star, the title of the play and an attempt at talk were added as a concession to convention, but the cut-out portraits were what Mr. Gardner depended upon to sell the picture—and they did. The front barely allowed ingress, and the box office was plastered with stills until they had to cut a window for the ticket sale. It was all grotesque and wretchedly inartistic, it was what was needed, for Mr. Gardner has made a study of the exploitation.

Different from Others.

"The show business on Monroe avenue is different from that in any other section of the country," he said. "It is true that we are only a few short steps from Woodward avenue and the high class first run theatres, yet our street is in many ways like a small town. We have the same class of people all the time. Their wants are always the same, but they don't know what they want. We have to tell them and we have to use fancy colors and designs and simple words to do it.

"The average amusement seeker on Monroe avenue would pass up the greatest picture of the day if the theatre showing it didn't use a fancy display to attract his eye. The simpler the announcement the better, providing the paint brush has been wielded heavily and colorfully.

"Charlie Chaplin is the best known actor by far with my clientele. Many of the foreigners, just over, have seen him on their own screens. If they can't pronounce his name in English they recognize him and they will describe him for you by pointing to their trousers or their shoes.

They Know 'Shar-los.'

"Recently while I was superintending the placing of a new front at the Royale, I noticed a half dozen Bulgarians in their quaint attire, gazing at the signs. One of them asked me, in broken English, when they could see 'the funny man.'

"I was unable to gather just who they meant and after naming over all the comedians that I knew, including Chaplin, I went inside and returned with a bunch of pictures. They immediately picked out a still of Chaplin, with his cane, baggy trousers and long shoes.

"'Shar-los, Shar-los,' they cried, and when I explained with some difficulty that they could see him at the Royal shortly, they shuffled happily on their way."

According to Mr. Gardner, the fronts cost him little, but keep him busy with an artist most the time designing new eye knockouts in advance of his play dates.

Even if Unable to Read

You would have no trouble in guessing what this Detroit house offered Chaplin. That's the big idea.

Two Big Publicity Ideas for New Roland Serial

HERBERT JENNINGS, of Allen's Danforth theatre, Toronto, launched the new Pathe—Ruth Roland Serial, "The Adventures of Ruth," by means of a teaser campaign. Dead black stock, lettered in white, asked when Ruth would be there, ringing the changes on the phrase. Local stores were hooked up with such lines as "Ruth Likes Blank's Chocolates" and similar endorsements. A contest was also inaugurated and by the time she arrived on the screen Ruth was better known than any other woman in Toronto.

One good stunt was a slide reading "If there's a plumber in the theatre who can tell us—." This was hand lettered to suggest an emergency slide asking for real information. It was followed by "When Ruth will be here." It got a laugh and helped along the mystery.

Harry Pomeroy of the Strand, took a different angle. Defying the hoodoo idea he plastered his house inside and out with huge thirteens in red on white. By refusing to give any particulars, he had excitement raised to fever heat.

Local Angle Won as Usual

PLAYING up the appeal to local pride made good business for the Broadway Theatre, Brooklyn, when they ran J. Stuart Blackton's "The Other Man's Wife." Robert Gordon and Sylvia Bremmer were the stars, but the Broadway made Warren Chandler its feature because he is a native of that annex to the real New York. It got more money for the feature through this appeal t local pride than would have come to the box office through the usual exploitation. They played to more than 7,000 persons in a one day run.

Projection Department

By F. H. RICHARDSON

New Type Portable Projector

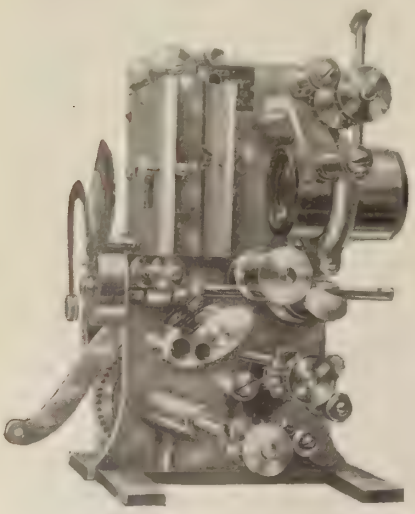
At the request of the Educational Films Corporation of America, the editor recently examined their Rotary Portable Projector, the name being derived from the rotary intermittent movement. This machine, which is designed to perform the usual service of the home or portable projector, is enclosed in a leather covered case of convenient suitcase dimensions.

The interior of the case is divided into four sections, namely, the lamp, mechanism, motor and film compartments, each of which is lined with asbestos, with a metal lining placed over the asbestos. This machine, in its general construction, follows closely along the lines of other similar projectors, but when we examine the mechanism, a very radical difference is discovered.

The mechanism frame and some of its parts are composed of the new maglanite, which has all the properties of aluminum, plus added strength. The intermittent movement is a modified type of the beater movement, composed of a single finely balanced metal part, somewhat in the shape of an artist's palette board.

This part revolves, and in so doing acts upon the film between the aperture and the controlling sprocket, pulling the film down exactly one frame at each revolution. The film remains in constant contact with this "beater."

Framing is accomplished by means of a movable part, attached to what appears to be a rotating idler, over which the film slides. The rotation of the part through perhaps 25 degrees of a circle, bends the film or presses it inward, thus shortening the distance between the controlling sprocket and the aperture, and pulling the film down through any portion of one frame.



Rotary Portable Projector.
View of the mechanism showing intermittent.

Projection Experience
MOTION PICTURE
HANDBOOK
For Managers and Operators
By F. H. RICHARDSON
The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.
There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.
Buy It Today $4 the Copy, postpaid
MOVING PICTURE WORLD
516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

All That Could Be Desired.

The gate and tension springs are all that could be desired, even to a very simple method of adjusting the tension. The condenser is composed of two plano convex lenses, about three inches in diameter.

The film is carried on two reels, viz., the feeding and the take-up reel, located in a single compartment, immediately below the mechanism. The motor, which has a speed control rheostat, is hinged to the bottom of the case, its weight being carried by the drive belt.

This has the advantage of supplying exactly the amount of tension required to drive the machine, without unduly loading the motor or wearing the bearings. The take-up is of the friction type used in standard professional projectors. The machine is equipped with a crank for hand-drive when desired.

Taken as a whole, the Rotary Portable Projector seems to be a very practical machine, in excellent form for portable purposes. I cannot, of course, give an authoritative opinion as to the action of the form of intermittent employed, because it is something entirely new, but I did see a picture projected which was rock-steady; also there was no evidence of chromatic aberation due to filament focusing at the screen.

I see no reason to believe that the form of intermittent employed would be anything else than as easy, or even easier on the film than the standard intermittent, except the possibility of strain on splices.

In making that last remark, we have only in mind the effect that the old-type beater movement, which, while a splendid movement in itself, was very hard on splices. The inventors of the modification contained in the Rotary Portable Projector, however, claim, and with seemingly good reason, that this objection does not obtain by reason of the fact that the film movement is started slowly, comes up the speed and stops slowly. As to the justice of their claims in this respect, we are unable to say, but a little time will tell the story. It looks reasonable on the face of it.

Leading the Way

For years, this department and its editor has advocated the recognition of efficient, faithful service in the pay envelope. It has striven to impress the fact that the union scale was not a scale at all, but merely the minimum amount employers should pay, presumably to the least efficient employe.

At last the management of the Rialto and Rivoli, New York City, has announced that it will pay a weekly bonus above the union scale to projectionists who render satisfactory service. This is as it should be.

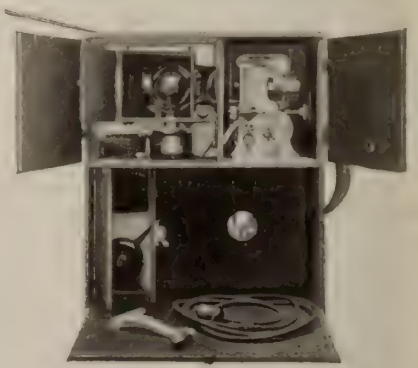
One of the men involved, in commenting on this action, argued that the pay plus the bonus would be no more than the men ought to receive in any event, and that bonus should only begin when the men were paid, as straight salary, the amount they should receive.

Poor Reasoning.

This is, in the opinion of the editor, very, very poor reasoning. It is the sort of reasoning which discourages exhibitors and managers from advancing their projectionists beyond the union scale.

We hope and believe that the man in question will, upon further consideration, conclude his position is not the right one.

Conceding the proposition that the projectionists in such houses should re-



Rotary Portable Projector.
Case open, showing mechanism, lamp and motor.

ceive five dollars above the union scale, is not that, after all, exactly what the bonus amounts to because of the fact that the man who does not render satisfactory service and thus forfeits the bonus is not a man who ought to be continued in the service in any event.

Giving the Best.

This department desires to announce right here and now that, while it does not approve of boot-licking service (which is never good service), **it does most emphatically approve of every man giving the best there is in him in return for whatever pay he consents to accept.** We firmly believe in high pay in return for high class service. We therefore give to the proposition of the minimum wage scale plus a satisfactory bonus for high class service our unqualified approval.

It means that whatever is paid over and above the wage scale will go where it belongs—to those who have striven to earn it.

We stand with the man in question to the extent that very high class houses ought, as a matter of course, to pay something in advance of the minimum scale for their house, because they play to big money, with consequent heavier responsibilities to the men, but nevertheless it must not be forgotten that anything the management may do beyond the wage scale requirements represents voluntary action, and if they prefer to pay what the man in question claims they ought to pay anyhow, in the form of a bonus, there is and can be absolutely no legitimate objection on that score.

Should Show Appreciation.

We would like, in closing, to emphasize this one point: The management has offered a bonus which will raise the pay of all deserving men to fifty a week. It is to be paid to all men who give satisfactory service.

Unless the men show some degree of appreciation of the act of the management, it is not unlikely (this is merely our own opinion) that the same will be withdrawn after fair trial.

If the advance or bonus is found to be reflected in the service, thus justifying itself, it requires no stretch of imagination to presume that it will be continued, and even perhaps substantially increased as time goes on. It is also to be presumed that if the management of these theatres find the advance to justify itself, other managers of high class houses will follow suit, so that this beginning may mean big things in the end.

It's up to the men themselves.

Providence Projectionists Banquet

Local 223, Providence, Rhode Island, invited the editor to place his nether limbs under the eats supporter on the occasion of their eighth annual banquet, held in Grand Army Hall, Sunday evening, January 11. The occasion served as a welcome home for the returned service members of 223.

We would have liked to been there, for we have had experience of Providence projectionists' ability as entertainers, but it was impractical.

Hope the boys had a scrumptuous time and that there was Rhode Island chicken a-plenty—feathered kind, of course.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Are You Getting Maximum Screen Illumination for Wattage Used?

The 11x17 (two on one) LENS CHARTS printed on heavy paper are suitable for framing. Both A. C. and D. C. amperage 25 to 60 is covered with Plano-convex or meniscus bi-convex; correct projection lens diameter to avoid waste, also correct distance of revolving shutter from aperture.

Your projection room is not complete without the LENS CHARTS.

Send 50 cents in stamps today!!! Moving Picture World, 516 Fifth avenue, N. Y. City; Schiller Bldg., Chicago, Ill.: Wright & Callender Bldg., Los Angeles, Cal.

From the Canal Zone

From the land of connecting waters, heat and canal locks comes a letter which describes conditions as distinctly bad. Here are a few excerpts:

There is a license law but any one who can splice a film and thread a projector has no trouble getting license.

Projection is in the hands of men who are non-progressive and do not have sufficient interest in their business to study and improve. There is but one progressive in all the Zone. His name is Curl and he is projectionist at the Fort Thomas theatre.

I understand that Curl tried to organize a union, or club of Zone projectionists, but that the rest of the men take no interest at all in such progressive moves.

Well, we are glad to know there is one good man on the Zone anyhow—in projection, I mean, of course.

Perhaps it may be that he is the yeast which will eventually leaven the mass.

We have been told before that projection conditions in the Zone are very far from good, and that the men, as a whole, were non-progressive. Too bad!

From the Philippines

From Manila, Philippine Islands, comes an X in U. S. money with request that war posters be sent. The writer, who requests suppression of his name, then says:

Friend Richardson: You notice I call you "friend." Well, while it is true that I don't know you personally, still I have been in the business twelve years and during all that time have kept up with your writings, so I guess the "friend" is properly applied, especially when it is known that I am, or was, a projectionist.

At present I am showing a war picture in the Philippines, but will make China, Japan, Java, India, Egypt, the Mediterranean ports and on to New York City via London.

Expect to hit the Great White Way in about one year. If you want anything on the Orient just lemme know. How is the old motorcycle? Took a Filipino for a trip on my side car. He climbed out at the end and remarked, solemnly, in Spanish: "Never again!"

Must Have Hit the High Spots.

Which shows that Filipinos are bum judges in the matter of modes of transportation. Must have hit the high spots, huh?

Sure I want something on the Orient. Give us a short description of following in various places:

Size of theatres, decoration, ventilation. Kind and size of projection room. Size of picture. Kind of screens used. Projection equipment used. Voltage and kind of current. Wages of projectionist. Are there any license requirements for projectionist. Price of admission. Condition and kind of films.

You will understand that I don't want all this as applied to the individual theatre, but general conditions as applies to above points in cities or in countries. Just want to give a sort of line-up on general conditions.

You certainly will hustle some if you make the route you have mapped out and shake hands with yours truly in a year from now.

Good Words for the Handbook

The Howe Theatre Supply Company, Portland, Maine, orders a dozen handbooks and takes occasion to remark:

We are trying, in our small way, to spread the gospel of better projection through the state of Maine by pushing the handbook, of which a great many are already in use.

But in the interest of the industry there should be more because, while we have many fine men and very competent projectionists, Maine, like all other states, also has many who could improve immensely by study, and we propose to encourage this needed improvement all we can by spreading the handbook.

Thanks for Compliment.

First thanking the Howe Theatre Supply House for the implied compliment to the handbook, we would like to impress upon Maine projectionists these basic facts: No man can intelligently and efficiently handle anything which he does not thoroughly understand. The profession of projection has become so wide and so deep and includes necessary knowledge of so very many things that no man's life lasts long enough to learn them all without assistance. That man who wants increased pay but who makes no effort to study and fit himself to be worth even what he is already receiving, is not deserving of the increase. He is neither honest with himself, with the industry, with his employer or with his union—if he belongs to one.

A Practical Book.

The handbook is not a "fount of all knowledge," but it is a thoroughly practical book of practical projection knowledge for practical projectionists, as well as for apprentices. Many thousands handbooks been sold, and to date not one dissatisfied buyer has been recorded.

On the other hand, we have letters from hundreds upon hundreds of projectionists who express enthusiastic sat-

isfaction with it, some even declaring they would not accept its weight in gold if another were not available—an extravagant statement, but indicating the esteem in which the work is held by those who have paid good money for it.

Every projectionist should have a handbook just as every professional man has the text books of his profession.

A 190 ? Lamphouse

From a small Pennsylvania town called Betula comes a letter signed Stanley Sherwood:

I have a handbook and have studied it thoroughly. From it I learn new things almost daily.

I also have the question booklets, but wish you would publish them in book form, with answers.

You doubtless never heard of this small town, and were you to visit our small theatre would probably condemn everything in sight, in so far as applies to equipment, although you would have to admit that we have a very good picture, notwithstanding the hand power Powers Five and 190? lamphouse.

But it is to the handbook that I owe the fact that the good picture is on the screen nevertheless. I see you are strong for the outside shutter, but my Power's Five has an insider and gives a flickerless picture, which is as plain six feet from its surface as at sixty feet away.

Hands Buffalo a Love Tap.

I visited several Buffalo theatres not long ago. They all had bad keystone effects, and some of the auditoriums were so profusely lighted, and the lighting was done with such poor judgment that the screen effects were utterly ruined.

All the pictures that I saw flickered more than mine, so I am still proud of our little show shop out here in small-town. The reason we have such antiquated equipment is that we just a bit more than break even each night (twice a week) that we run.

I subscribe to the World for the Projection Department, which I enjoy very much. Like the title "Projectionist" for such as deserve it, but for myself I don't —yet anyhow.

Will you tell me why wheels of moving vehicles often seem to revolve backward, what causes picture to jump four times to each turn of crank and what causes a steady jump?

Why Wheel Apparently Reverses.

The good brother winds up with some very complimentary remarks as to the editor, which we won't repeat here.

First as to your queries: The wheel appears to revolve backward because photographs of it are being taken at the rate of from sixteen to twenty per second, and if one picture taken is followed by another just when the wheel has revolved far enough to bring the spokes to exactly the same position (I say "same position," but really mean one position advanced), then the wheel will appear not to revolve at all but slide along the ground. If the spokes have just passed the former point when the next picture is taken, then the wheel will revolve in the right direction, but if they have not quite reached the former position the wheel will appear to revolve backward.

Do you get the idea. Four jumps to turn of crank indicates (A) dirt on one side of face of intermittent sprocket; (B) intermittent sprocket shaft not true; (C) intermittent sprocket not true; (D) intermittent movement not true. Constant jump may be due to many things.

If some films run without jump then fault is in film itself. If all films jump all the time, then fault is in machine, and may be dirt on intermittent sprocket face, worn intermittent movement, worn intermittent sprocket shaft bushings, weak tension springs, worn intermittent sprocket teeth or a combination of some or all of these things.

It Does Not Follow.

It does not follow that we would condemn your equipment. We make allowance for small town conditions and, always provided it be in good condition, one may get a very excellent result from a Powers Five, provided the illuminant be not too strong.

Flicker may result from many things, one of which is brilliant screen illumination. The outside shutter IS best—very much the best for several reasons.

The Buffalo theatres that you visited probably could not use the inside shutter at all with their amperage. It is, however, quite likely that Buffalo projectionist might, by intelligent work, eliminate flicker, always provided it were not due to their power source, which, unless motor generators are used, is 25 cycle.

We are glad, that, even though a small town man, you have love for and pride in your work. We suspect many Buffalo men would benefit by an injection of those two things.

Objective Diameter

The more the editor considers the matter the more firmly he is of the opinion that a standard diameter for projector objectives, with an iris for diaphraming down, offers the best solution for the diameter proposition.

Just what the diameter should be we are not prepared to say with certainty, but doubt the advisability of using anything over 2¼ inches for arc light projection.

State Your Views.

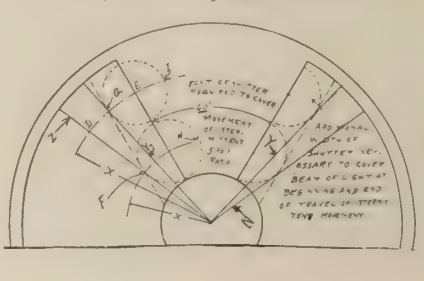
The objections of added cost and inability of some projectionists to use a diaphraming iris intelligently may be raised, but we do not believe the first ought to stand, and as to the second, if we are to hold up all improvements until all projectionists are able to handle them intelligently we are not apt to get ahead very fast.

We would like the views of projectionists and manufacturers as to this suggestion.

Boylan Even Tension Reel

The Boylan Even Tension Reel, which has been favorably mentioned in this department several times, is at last on the way to success. It has been purchased by one of the leading projector manufacturers, is being redesigned and will be put out by them, probably as a part of a new and radical departure in reels—a reel with practically unbendable sides, which is still very light in weight.

This reel, which is now in process of formation, looks very much better to us than anything ever before attempted in reels, and when we add the even tension feature, in improved form, it looks like a stem-winding winner.



Manuel Nosti Returns

Our old friend, Manuel Nosti, Tampa, Florida, is back in God's country again. He sends a postcard photo of himself in uniform, one look at which shows why Uncle Sam can put up such a scrap—his boys are regular fellers and look the part. Nosti says:

It has been a trifle more than two years since I last wrote you, but I have not forgotten either the Moving Picture World or the Father of Projection. It would be hard to do either.

I have recently returned from service in France—Uncle Sam's army, of course—and expect soon to again be shooting pictures at a Tampa screen.

I am enclosing four dollars for a handbook. Will certainly need it in order to catch up.

Glad you're back. Suppose you'll be full o' pep and energy. Good luck to you. My regards to all the Tampa men.

Very Well Put

W. Ernest Wood, Baltimore, Md., submitted the following very illustrative solution of the prize offer problem. Concerning the drawing he says:

The size of the over-laps of main blade of revolving shutter depends on diameter of light ray and distance from its center to center of shutter shaft, same being denoted by "X" in diagram.

This distance varies in different projectors. The greater "X" is the less the necessary blade width in degrees.

In order to design a shutter to fit any projector it will be necessary to draw a straight line (shown dotted in diagram) through outer edges of circle representing light ray.

As this line will not touch center of shutter it cannot be measured in degrees. Lines "Y" and "Z" show how these lines would be if carried to center of shutter. Obviously every change in X would alter angle of blade.

Diagram of Value.

Brother Wood's diagram is of value in that it visualizes the effect of increased distance from center of shutter shaft to center of the light beam. But the thing has puzzled the editor a bit. Assuming the light beam to be at the lower position and the intermittent to start acting when the blade reaches point H, at which time the beam would just be covered, what would be the effect were we to move the beam to the outer position shown?

The intermittent would then not begin to act until the blade edge had passed point I by a distance equal to D-G, assuming the blade edge Z to travel to the right as we view the diagram.

It seems, therefore that we might trim off shutter blade on that side equal to D-G and an equal amount off the other side. In other words, the two circles and lines Y-Z seem to represent the exact effect of additional rapidity of movement across a given diameter under the exaggerated condition shown.

At least that is the way it seems to me.

The Moving Picture World carries a message to exhibitors in small towns by the hundred where salesmen seldom, if ever, visit in their travels. It is to benefit this great prosperous exhibitor element that the World is compiled—as much to help the little fellow as to help the "first run" man in the larger cities.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Prizma Indian Group Is Ideal for Children Shows

AN idea that is being projected by the National Kindergarten Association may prove interesting to others seeking to solve the problem of the Children's Matinee. At the Hotel Plaza, New York City, they are giving a series of Saturday morning moving picture entertainment for the children, each of which covers one certain subject. For instance, on January 17 the American Indian had the floor. The Prizma natural color picture of the Blackfoot Indians called "Skyland" was first exhibited, followed by a brief talk which encompassed particularly facts and legends on which songs she sang were founded by Watahwaso, daughter of Chief Nicola of the Penobscot tribe. Her songs, "By the Water of Monnetonka," the "Blanket Song," and the "Cuckoo Song," were rendered with fine vocal effect and dramatic force.

"The Last of the Seminoles," showing the life and customs of the Indians of the Florida Everglades, led up to a remarkably interesting series of songs, dances and Indian folk-lore by Oskenonton and Chinquilla, son and daughter of Chief Lone Star, Cheyenne and Mohawk Indians.

To those unfamiliar with the Indian race in civilization, this demonstration of vocal and dramatic talent, the ability to tell the white man the story of the red man, in the language of the white, more polished than that used by the ordinary American, this occasion was a revelation.

"The Apache Trail," "Apache Indians at Home," and "Ruins of the Cliff Dwellers," were the last numbers on the program. An interesting fact in connection with the entertainment is that the children were attentive to the last, and even ventured in some cases to put questions to the Indian performers on points they did not quite understand.

Other subjects to be handled in the same way by the National Kindergarten Association are "Children of Many Lands," "The Great Outdoors" and "China, the Young Republic." These programs are being arranged with the co-operation of the National Motion Picture League.

Goldwyn Pictograph Has First Colored Cartoon

THE three subjects in the Goldwyn-Bray Pictograph No. 7023, to be released February 8, are of unusual interest. For the first time in the history of motion pictures, exhibitors will receive an animated cartoon in colors, an innovation that marks an important step in the advancement of screen cartoons. Then there is a mycroscopic study of "Dew Fall," under the general title of "Marvels of the Universe," and finally one of the "Master Minds of America" series, having Gutzon Borglum as its subject.

As a nature study the screen has brought nothing more interesting and scientifically valuable than the mycroscopic analysis of dew and frost. It gives, with a clearness that no printed description could equal, a comprehension of the mysterious workings of nature in the formation of dew drops and the chemical processes that water undergoes in becoming frost. Some of the scenes in this picture were taken when the thermometer registered several degrees below zero. Subtitles are arranged to give continuity to the picture and unfold a whimsically interesting story.

The study of Gutzon Borglum is a fitting contribution to the Americanization propaganda on the screen advanced by Secretary Lane and other advocates of militant patriotism. Borglum is the type of American that the country welcomes as a great force for progress. Born in this country of Danish parents, he has become a sculptor of world renown, whose greatest work reflects the highest spirit and sentiment of the land.

Chester Cameraman in Land of Evil Pygmies

CHARLES COTTAR, big game hunter and explorer has reached the land of the pygmies in the heart of darkest Africa and is busily engaged in photographing these tiny people for the C. L. Chester Productions. Never before has the strange life of these jungle villages appeared on the screen.

It is less than fifty years since the Akka tribes, as they are called, were discovered. Famed in Greek mythology as the pygmies and known as the Lilliputians of Gulliver's travels they had long been considered the creation of imaginative writers until adventurous explorers, prowling about the forests in the Aruwimi district of the Congo Free State, found such human beings actually existed.

They are a negroid race with coffee-colored skin and hair. Their average height is less than four feet, though many are much smaller. Nomads of the forest, they hunt with poisoned arrows, pitfalls and traps. They gather ivory and honey and manufacture poison which they bring to market in exchange for cereals, tobacco and iron weapons. They are courageous hunters who do not hesitate to attack the largest elephants.

Their habits of life are curious. Round huts built of branches and leaves are their homes. Those who have seen them trailing wild game through the jungles report them possessed of an astounding agility, for they leap about in the tall grass like grasshoppers.

In the presence of strangers they are timid and retiring, but on the slightest provocation give way to wild bursts of treachery and malevolence..

Animated Report of Catholic War Work.

The first public presentation in this city of "American Catholics in War and Reconstruction," was presided over by

"Seeing It Through" Means Heartache, But ZaSu Pitts Rises Above the Pain.
Glimpses of this Brentwood production, to be released as a Robertson-Cole Superior Picture.

Rev. Patrick J. Hayes, D. A., Archbishop of New York, when it was shown at the Cohan and Harris Theatre January 18. At the showing of this six-reel production prepared by the Famous Players-Lasky Corporation under the supervision of the National Catholic War Council were members of the Catholic hierarchy, clergy and laity.

The evening marked an innovation in that for the first time it introduced the animated report to the members of any organization. The means taken to make a report of the vast sums contributed by individuals to the Catholic church's war work chest establishes a precedent, which was evidently highly acceptable to the audience of several thousands who watched every item of the expenditure of their contributions.

One of the most interesting parts deals with the services of 1,525 volunteer Catholic chaplains who served under the direction of Archbishop Hayes, who was camp bishop of the American naval and military forts in charge of the interests of the American Catholic service men. One reel, entitled "Over There and Back with the K. of C.," depicts the war work of that organization.

"Elklands" is Prizma Release.

"Elklands" is the title of the latest Prizma Natural Color picture, which is being released through the Republic Distributing Corporation.

This picture was taken in the Wyoming mountains in the valley of the Shoshone River, and combines the beauties of scenic grandeur with the thrill of the hunt. It takes one far back in the mountains, through canyons and past mountain torrents, to the home of the elk. There one sees large herds of elk as they are feeding at early dawn. Numerous scenes are shown of the rugged mountains, the thunderous cataracts and crevice-like canyons of the rivers flowing into the Shoshone.

Churches and Schools in Omaha Heavy Film Buyers

CHURCHES and schools, many of them paying more than theatres in the towns where they are located, are among the best patrons of the Fox Film Exchange in Omaha, Neb.," says Manager Sidney Meyer.

"We deal with them as regularly as with an exhibitor, and most of them pay more than would a theatre in a town of the same size," said Manager Meyer.

"The superintendent of schools in Beatrice, Nebraska, who is an official in the state teachers' association, runs a show once a week in the auditorium of his city. He was dissatisfied with the class of pictures shown by his local exhibitor, he said. He charges a nominal admission fee and pays us a guaranteed price and all above that which he takes in.

"At Grand Junction, Iowa, we sell a church regular service at $100 a picture. Many churches pay us that much.

"Besides our thirty regular customers, we have a list of about eighty with whom we deal occasionally. Nearly all of them have booked 'Evangeline.' At Schuyler, Neb., the schools were dismissed early to permit the children to attend a special matinee at which 'Evangeline' was shown.

"The standard of pictures demanded by these institutions is high. This is helping to put motion pictures in our states on a higher plane, I believe, as well as giving the highest aproval to our business. We are making every effort to encourage this kind of business. It does not hurt the local exhibitor—it merely makes a greater following for the motion picture in his town, that is all."

Educational Film Shows "Glory That Was Greece"

THE screen has become a medium through which the glory and grandeur of Greek architecture can be presented to the American public. Most fruitful in photographic results was the visit which representatives of the Minerva Theatre and Amusement Company, Inc., of Pittsburgh, paid Greece recently. The party traveled all over the country, visiting all the important historic and classic places and obtained many interesting and instructive pictures.

These views of ancient and modern Greece will serve to enlighten the American public regarding the little republic overseas. While many people have been told that "Hamlet" is a wonderful play because Shakespeare wrote it, do they also know that the Parthenon is a masterpiece because the Greeks built it? In fact, if the average person is questioned about the Parthenon, he usually shows that he knows very little about it.

The pictures taken show Greek architecture in the various stages of its development. There are novel pictures taken from the air, despite the difficulties of transportation in Asia Minor. Often it was necessary for the party to travel great distances on camels. The operator had to pose as an American in certain countries which are hostile toward the Greeks.

The movement has the approval and support of the Greek government. In the future it is intended to produce some of the old Greek plays, with the original settings used hundreds of years ago. These plays will be enacted by Greeks. The corporation will take about 7,000 feet of film monthly in Greece, and it is hoped that these educational pictures will be welcomed by the theatre-goers of this country.

Goldwyn Covers Salt Industry.

"Taken with a Grain of Salt" is the title of the Ford Educational Weekly No. 185, to be released by Goldwyn Distributing Corporation. It shows, with a completeness that is at once instructive and interesting, the manner in which salt is taken from the earth.

Workmen are seen descending in an elevator into the salt room excavations. the sides and tops of which are formed of salt. After holes have been drilled into the walls, sticks of dynamite are exploded and the great blocks of salt, which look like snow, are loosened. The next move is to shovel these blocks into waiting cars, which dump them into buckets, which, in turn, move to the big crusher, where the salt is pulverized. Screening is the mechanical process by which the coarse salt is separated from the fine. The coarser is put into large sacks, while the rest is still further refined and prepared for household use.

Some Things Worth Knowing

That according to the present outlook the non-theatrical end of the motion picture business is due for a boom in the near future. One equipment concern alone, the Interchurch Equipment Company, has on hand some six hundred inquiries for machines; and of these two hundred and sixty are from New York State. Recent installations made by this company are the Dutch Reform Church, Kerhonkson, N. Y., Ashokan Baptist Church, and the Maple Avenue Methodist Protestant Church, Stamford, Conn. The first two have Powers No. 6 and the last the Graphoscope.

* * *

That non-theatrical motion pictures are being utilized to good advantage by the Rev. Earle Wilfley, pastor of the Vermont Avenue Christain Church, Washington. Dr. Wilfley, who at one time was a Shakespearian player, is modern in his ideas and realizing that the motion picture film is the greatest medium of entertainment in this country, he has adopted it for church work. The subjects used cover a wide and interesting field, including studies on the Holy Land, tours in America and Europe, and industrial progress.

* * *

That the Exhibits and Moving Picture Bureau of the Department of Trade and Commerce, Ottawa, Ontario, has received a cabled request from Sir William Jury, London, England, to increase the number of prints of official Canadian Government scenic and educational releases from one to ten each. Additional profits of Government releases already sent to England are desired for distribution in the British Isles. It is intimated that the Canadian subjects, one of which is released every two weeks, have made a distinct hit in British theatres.

* * *

That the Prizma, Inc., have cameramen located in Indo-China, South Africa, and the Sahara Desert. One of the interesting products of the Chinese expedition is a picture called "The Coolie," which is now ready for release.

* * *

That the Boston Suffolk Law School is going to have a big new building and under a plan devised by Dean Gleason H. Archer is going to make moving pictures pay for it and create an endowment besides. The school auditorium in the new building will be fitted out to seat 1,500 persons and will be equipped as a high class moving picture theatre. The proceeds of the show will go toward paying off the indebtedness of the building. Dean Archer states that he has figured out that within seven years the building will have paid for itself with a surplus besides.

* * *

That the Capitol, the world's largest motion picture theatre, has booked Pathe News for its topical subject.

* * *

That "On the Borderland of Civilization," Martin Johnson's vivid screen pictures of the great South Seas, released in ten one-reel subjects by Robertson-Cole, have been so successful that many of the leading exhibitors in the country are now advertising them as features. In many sections of the country these films are being shown in schools and other educational institutions.

Sam Bullock Praises R. H. Clark for Attack on Advertising in Pictures

THE article by R. H. Clark, First National director, entitled 'Advertising in Films,' is the first direct article I have seen from anybody, besides the exhibitors' committee which has the matter in hand," writes Sam Bullock, secretary of the Cleveland Motion Picture Exhibitors Association, to Moving Picture World. "It is forceful and truthful. Not a statement contained therein can be refuted.

"For instance, when Mr. Clark intimates that hundreds of thousands of dollars have been 'filched' from the screen owners by producers of pictorial advertising, Mr. Clark really underestimates the amount. I should enjoy being questioned as to this and have the facts published as an eye-opener for exhibitors who have been systematically imposed upon and deliberately robbed.

"The big fellows, so-called, have been the biggest 'boobs' of all, because their screen have a real advertising value. Insert advertising when artistically camouflaged may be pardonable, but such inserts should at least net the screen owner something and his organization a percentage sufficient to finance it for aggressive and defensive work

"Insert Pirates."

"That was the idea with which we started four years ago, but for the past two years we have seen the necessity for action from a far more important standpoint—the danger of overloading our screens with advertising instead of entertainment. The insert pirates became so bold that regular advertising departments were instituted. They flooded the country with whole reels of straight 'ad' stuff, surrounded by a story plot, and rented them to the screen owner, who furnished the necessary publicity for the 'ad.' The advertiser is not to blame; the hoggish producer is the one who has killed the 'golden egg layer' of screen advertising, for the time being.

"There are some exhibitors, even now, who may accept charity from the producers whose actions are fully exposed, but they do not exhibit in cities and large towns. We have all the latter pretty well in hand and the wise advertiser knows it. Screen advertising men look to the big towns and cities first of all, so we are not in the least perturbed. We first established a 'No Man's Land' across western Pennsylvania, northern Ohio and Michigan, last July, to producers who had boldly ignored us.

"A Charity Offer."

"We then extended our trenches and consolidated our gains early in November. The producers then plotted to prevent us extending 'No Man's Land' by a charity offer to gullible exhibitors, and in their enthusiasm for 'organization' and their concern for 'non-member' exhibitors one would think that exhibitors were embarking en masse into screen advertising.

"The writer is pleased to see a man of R. H. Clark's caliber speak his mind so forcibly upon the subject. A very few others, of a different caliber, quite naturally O. K. the latest suddenly developed plan of a supposed organization chief."

The following telegram has been sent Henry Ford by Secretary Frank Rembusch, of the Motion Picture Exhibitors of America, Inc.:

"Protests are filed with the national organization of motion picture exhibitors against your charge for the use of Ford's Weekly. The importance, value and power of the screen is being recognized more each day. We are offered not only free rentals for showing industrial, propaganda and advertising films, but every exhibitor may now receive a nominal fee for showing these pictures.

Universal Agrees.

"The Universal company has agreed to our request and is now giving splendid industrial anl propaganda pictures free to exhibitors and pay each theatre a nominal fee for showing the pictures. We ask that you refrain from further charge for the Ford Weekly to any exhibitor and also that you pay a nominal amount to exery exhibitor who shows the Ford Weekly.

"We feel that this is very fair, and from the agitation now awakened on this question it will be very helpful to the Weekly for you to meet with our request and recommendation."

New Ownership Now Holds Exhibitors Trade Review

EXHIBITOR'S Trade Review and International Cinema Trade Review changed hands January 15, when Louis F. Blumenthal and Charles and Henry Haring retired from the company, selling their interests to A. B. Swetland, of New York City, with L. W. Boynton and Lesley Mason as his associates.

No financial or publication interests are behind the purchase of the publications, it was emphatically stated by Mr. Swetland after the conclusion of the deal. Exhibitor's Trade and the International will be owned and operated solely and exclusively by the three men who constitute the company.

"Les" Mason Retains Command.

A. B. Swetland becomes president of Exhibitor's Trade Review, Inc., as well as treasurer. L. W. Boynton assumes the duties of general manager, in addition to being a vice-president and assistant treasurer Lesley Mason, who has been successively managing editor, editor and managing publisher of the magazines since their foundation, will be editor-in-chief of both publications and a vice-president.

Mr. Swetland is one of the best known publishers in the trade magazine field, and Mr. Boynton's record in publication activities has been exceptional since he entered it. Mr. Mason has been identified with motion picture trade journalism for the past six years.

In the statement issued by the new owners it was declared that the purpose and policy of the Trade Review and International would not be changed. It is declared that there will be "no trammels or entangling alliances of any kind."

Exhibitor's Trade Review was founded in the autumn of 1916, with Lesley Mason guiding its editorial policy from the outset. Something like a year ago the International Cinema Trade Review was launched.

Orrin Denny
Cameraman going to join Universal South Africa expedition to take place of Pliny W. Horne, injured in train wreck.

Neilan Engages Police Veteran.

Marshall Neilan engaged A. Leslie Martin, formerly of the Royal Northwest Mounted Police, as technical adviser for the forthcoming production of "The River's End," James Oliver Curwood's latest story of the great outdoors which will be Mr. Neilan's initial picture vehicle as an independent producer.

Mr. Martin's eight years of service with Canada's police organization has made him especially well fitted for the position he holds with the Neilan producing staff.

Hugh Ford Goes West to Make Big Specials

HUGH FORD, who has been working day and night to finish cutting his last Elsie Ferguson picture, "Lady Rose's Daughter," has gone west to make at the Lasky studio one of the most ambitious special productions which will be released during the coming season.

There will be no star in this production, but one of the most important casts ever assembled for a special picture.

The name under which this picture will be released has not yet been definitely selected and it is thought wise even to withhold the nature of the story for the present. The idea, however, is one particularly in keeping with contemporaneous thought. As a matter of fact, Mr. Ford has been working on this subject with a corp of scenario writers at different times during a period of nearly six months and has himself contributed very greatly to the story itself.

Mr. Ford is accompanied west by his special cameraman, Hal Young, and his assistant, Joseph Boyle.

Cradle Rocking for an Infant Industry

Glancing Into Moving Picture World Ten Years Ago

IN Moving Picture World, dated Jan. 29, 1910, "J. E. B.," an exhibitor in Albia, Iowa, said among other things that "6,000 exhibitors were paying the Patents Company $2 a week for the privilege of running a picture machine." According to present estimates the craft has multiplied since then at an average of 1,000 a year.

The Albia man declared that in his town of 4,500 seven different houses had started and died within the previous two years. "We exhibitors are a lot of fools," said "J. E. B.," "to let the Patents Company collect $2 a week from us and not give us the exclusive they promise."

Film Comedies Were Slides.

"How Jones Joined the Masons" was advertised by Brayton Manufacturing Company. "Laugh? Yes, you will laugh" was the "punch line" in the advert. Set of twelve slides, $2.85, provided the comedy for a film entertainment that costs more today and is done in different form. *The stereopticon was then having its day.*

Henry Lee's "The Life of the World" entertainment at the New York Theatre was being editorially boosted by Moving Picture World. Lee was compared with Lyman Howe, Elmendorf, and Burton Holmes "in the popularization of the moving picture."

The First Educative Library.

"One thing in this delightful show, the *absence of flicker* in the moving pictures, so impressed us that me made inquiry as to what make of projection machine was used. It is but fair to say it was the new Power's Camergraph No. 6. *The flicker was flickering out of pictures and opticians bewailed the fact.*

"George Kleine, of Chicago," said a World editorial, "has been assiduously working for some time on a catalog of educational film subjects and at a private demonstration, a few days ago, we were given a glimpse * * * If we can be assured of a plentiful supply of such subjects we may safely venture the assertion that the moving picture is the most potent factor that has yet been promulgated for the world's enlightenment." *Prophetic words, those, since abundantly come true.*

"Well Known Writers Turning to a New Field—That of Writing Film Scenarios," was a headline that topped a story about Richard Harding Davis, Rex Beach and Elbert Hubbard having contracted for such work. Hubbard was to write for Selig; Edison announced "Ranson's Folly," by Davis. Rex Beach? Well, he's still writing for Goldwyn!

Introducin Lawrence Griffith.

On January 19, "the entire Biograph stock company, with Lawrence Griffith, director-in-chief, was dispatched on fast trains to sunny and picturesque lands in Southern California." Biograph was then growing. Fourteenth Street headquarters had become too small and "as soon as frost was out of the ground" work was to begin on new studios in the Bronx.

Lawrence Griffith, mentioned in the preceeding paragraph, was popularly known around Biograph as "Larry." For publicity purposes, it would seem, the more dignified name of Lawrence was used to designate the man known since to universal fame as David Wark Griffith. *We would not advise cub reporters to call him "Larry"* by way of starting an interview for present day purposes.

How about it, Larry?

A new industry was noted in news of ten years ago. It was a clean-'em-up-and-varnish-'em process applied to film by "independent" exchanges. Old Junk was renovated by this cleaning process and sent forth "good as new"—*only it wasn't.*

F. C. Taylor had made arrangements with F. H. Richardson to superintend the Taylor School for Operators. Yes, same Richardson who is doing our "projectionists" department these days. *But Taylor, where is he?*

The Movies Promised Profit.

New Companies were constantly being formed in England to exploit the moving picture form of entertainment. We read: "Plainly the Englishmen have faith in the moving picture business as a moneymaker." *Faith once more brought into full fruition by Father Time.*

New York Motion Picture Company was illustrating its advertisements of Bison Films with cuts made from stills. Mr. Yearsley, of First National, *does the same thing in a better way nowtimes.*

The General Electric Company, Schnectady, N. Y., was taking page "smashes" to tell about G. E. Mercury Arc Rectifiers. Howell Graham, manager of Theato, Chattanooga, had his letter of indorsement printed as part of the advert.

What Is a Poster?

Posters? They were coming along. Thomas H. Quill, on behalf of the U. S. Lithograph Company, was heralded as a specialist.

Vitigraph was sending out a large poster, showing half-tone reproductions of some of the scenes in the pictures advertised. "What Is a Poster?" was a headline that didn't carry an answer under it. It principally gave "Paddy Whack" *to the artists who drew them.*

News? Scarce. Next week: Issue of February 5, 1910 W. K. H.

Tarzan and the O Lady, Lady!

Gene Pollar, who plays Tarzan in Numa Pictures Corporation's production of "The Return of Tarzan," must be classed, at least in film footage, as "some boy." He subdues the lions, the apes and other jungle dangers, but greater than these, he wins the frantic affections of such screen stunners as Estelle Taylor, Peggy Hannon, Donna Rameriz, Ethel Kerwin and Evelyn Farris. But gosh durn the blonds—along comes Karla Schramm, predestined by charm and the scenario, and ties him fast

"The Copperhead" Is Greatest in Its Uncompromising Americanism

By Edward Weitzel

WE have been told that "The Copperhead," as produced by Famous Players-Lasky, is among that company's most ambitious and pictorially extensive releases. This claim is well within the bounds of truth. The Paramount-Artcraft screen version of the Augustus Thomas play founded on the story by Frederick Landis, in which Lionel Barrymore gives his inspiring impersonation of that unsung hero, Milt Shanks, is a brilliant attainment on the part of every one concerned in its making. As a moving picture, its merits are outclassed by the sum of its patriotic uplift, by its inspiring example of love of country. And by its clear and human portrait of that mightiest American, Abraham Lincoln.

Milt Among the Earliest Volunteers

The story covers three periods in our national history. The war with Mexico has just been declared, and Milt Shanks, a young farmer of Millville, Ill., has decided to enlist when the opening scenes are shown. Milt's wife objects to his going, but he is firm in his determination until Abraham Lincoln, who knows him, advises that he stay at home and work his land and let the unmarried men do the fighting. The next period is during the outbreak of the Civil War. There are Southern sympathizers in Millville, and Lincoln sends for Milt as he is about to enlist in the Union army. The President wants Milt to join the United States Secret Service and pretend to favor the South and keep a watch on the Copperheads among his neighbors. Milt obeys and is sworn into the service by Lincoln himself. No one else, not even the new recruit's wife and son, are to know of it.

Milt pays a terrible price for his loyalty. Joey, his boy, goes to the front despising his father, Mrs. Shanks and the supporters of the Union sharing the same feeling. The Federal officer is arrested while apparently helping a group of Copperheads to run a number of horses through the northern lines. Joey is present when his father is caught. Tried and sentenced to be shot, Milt is pardoned by Lincoln and continues to serve his country in secret. Joey is killed in battle, and his mother dies of grief. Forty years later, when his granddaughter and the son of a loyal neighbor of Milt's fall in love, the now bent and broken man reveals the truth and removes the bar which threatens to separate the young couple.

A Characteristic Ensemble Scene.

The ensemble scenes in "The Copperhead" are many and of fine artistic fidelity. Here is one during the 1846 period: It is the noon hour in Milville and the long stragging Main street is alive with men and women hurrying toward the courthouse at the upper end of the town, where an officer of the United States Army is urging the men in the crowd in front of the building to enlist in the war with Mexico. War is the one topic of conversation and everybody shows the most eager interest in the success of the recruiting and cheers heartily as each volunteer goes up the steps and signs his name to the list.

The departure of the Milville volunteers, some weeks later, is another sight to stir the blood of anyone worthy to be called an American. The body of raw recruits, clad in motley and followed by the cheering men and women that know and love them, makes a wonderfully inspiring picture as they come down the street together.

The Return of Joey.

Let us compare this latter scene with one of a different nature; one in which there are only two characters—Milt Shanks and his wife. The room in which it takes place is far from impressive, the parlor of a humble home in Civil War times.

Milt has heard that his boy has been killed at Vicksburg and that the body is at the church. He goes there and is told that Joey has asked that his father should not be permitted to see him in his coffin.

The Copperhead
Milt longs to comfort his wife.

Greater anguish is in store for Milt when he returns home and is forced to face his wife. He longs to take her in his arms and give her some measure of comfort by telling her that he is not a traitor and that Joey would love and honor him if he knew the truth. He tries to show her his pity for her and his affection, but the mother of the dead boy only turns from him with the cry, "You're unclean, Milt Shanks!" and opens her Bible to find consolation for her grief. When Milt bends over her a few minutes later she is dead.

An Intimate Mental Picture.

Watching this scene with its searching pathos and beautiful revelation of nobility of soul, it is made clear that when the spectators leave a theatre after witnessing "The Copperhead," the mental picture they will carry away with them will not be of crowds and of marching men, of massive sets and marvelous reproductions of great historical periods in our national life, but remembrances of a more personal and intimate nature; the sacrifice of Milt Shanks of every thought of self, of all the things that meant most to those nearest to him that he might better serve his country.

The story entwined about the lives of this humble American and his immediate family has the bigness of an epoch and the nearness of the handclasp of a friend.

Lionel Barrymore's Fine Delineation.

Transferred to the screen, Lionel Barrymore's impersonation of Milt Shanks retains the same rugged exterior and spiritual depth of the stage portrait. His indications of early manhood, middle life and old age are sketched in firm, distinct outlines, and he endows the three phases of the character with a humanity which is felt instantly and is retained to the end. He brings again into being one of those sterling Americans of earlier days that did so much for the country by the labor of their hands and the lovalty of their hearts. Close behind the star's fine delineation comes the "Ma" Shanks of Doris Rankin. Sincere and kindly womanhood and pathetic power of real strength are to be found in the characterization. William P. Carlton as Lieutenant Tom Hardy, Frank Joyner as "Newt" Gillespie, Richard Carlyle as "Lem" Tollard, Arthur Rankin as Joey and N. Schroell as Abraham Lincoln are the other members of the cast that deserve more than honorable mention.

To Director Charles Maigne goes the credit for the scenario as well. The almost infinite detail of the picture has been looked after with keen eyes and sure artistic judgment. The scenario is true to the spirit of the original and unhampered and effective when screen requirements call for interpolated scenes.

The Timeliness of "The Copperhead."

And now we come to what "The Copperhead" will mean at this time, when the world at large is so in need of a sublime lesson in patriotism. Here in our own country it is imperative that we all be reminded what real Americanism stands for, and that the forces of social disorder and rebellion be shown one of the chief sources of our ideals and our faith.

In Milt Shank's loyalty and his veneration of Abraham Lincoln is this accomplished. Rich in its spectacular features, and more valuable in its human appeal, "The Copperhead" is greatest in what it stands for—uncompromising and militant Americanism.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen; written from the production exactly as it will be presented on the screen of your theatre.

Brunet Establishes Permanent Pathé Headquarters on the Coast

PAUL BRUNET, vice president and general manager of Pathe Exchange, Inc., is back from a brief visit to the Pacific Coast, enthusiastic over the gratifying success of his mission and especially pleased over the work in preparation and that planned for the immediate future of the ten producing units included in the Pathe releases.

Mr. Brunet completed the establishment of permanent Pathe headquarters on the coast, which will begin operation on February 1 and be located in the Wright-Callender Building. Mr. Gilson Willet, formerly manager of the Pathe scenario department is now the permanent Pacific coast production representative, and the publicity will be handled by Mrs. Phyllis Daniels. Production will be handled from there and all producing heads will have daily conference over the work in progress.

Praises Associated Exhibitors.

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Brunet Establishes Permanent Pathé Headquarters on the Coast

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., is back from a brief visit to the Pacific Coast, enthusiastic over the gratifying success of his mission and especially pleased over the work in preparation and that planned for the immediate future of the ten producing units included in the Pathe releases.

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French Welcome Yankee Producers and Film Players, Says Adolph Osso

ADOLPH OSSO, vice president of the Albert Capellani Productions, Inc., and also associated with Harry Cahone in the Edgar Lewis Productions, Inc., and the Edwin Carewe Productions, Inc., has recently returned from Paris.

Mr. Osso speaks enthusiastically about motion picture prospects in France. "The industry is advancing rapidly since the signing of the armistice," he asserts. "In Paris so far there are no Rialtos or Strands, no Capitols or Rivolis, the old Hippodrome still remaining the largest film theatre in the city. But it is only a question of time until large modern theatres will be erected.

"Meanwhile," Mr. Osso continues, "the American producer is welcome in France and will there find every possible opportunity afforded him. I am myself erecting a studio which will accommodate six companies at the same time. Nice and the Riviera constitute a second California so far as motion photography is concerned."

Mr. Osso has great faith in French-made pictures for the American trade, when they are Americanized and produced with stars known in this country. With a little encouragement and the adoption of American methods, he believes, French directors will do wonderful things with the mine of valuable material as yet untouched. This material can readily be adopted to American life.

"French pictures," Mr. Osso declares," have suffered for lack of beautiful women, few of whom in France take up screen acting as a career. However, Danish and Italian competition is spurring on the French actors. Many of them have of late been sent to Italy to do French films there. If more American players would go to France to act in Americanized French productions, first-class pictures for United States consumption would result."

Novelty and Variety Promised in Selznick Releases for February

INCLUDED in the Selznick schedule of releases for the month of February are four productions which are expected by the Selznick organization to find immediate favor with exhibitors and public. Novelty and variety are promised in these pictures, which are classed among the best productions to be screened in the new year.

The productions scheduled for release in February are, with their stars, "Sooner or Later," starring Owen Moore; "His Wife's Money," starring Eugene O'Brien; "The Woman Game," starring Elaine Hammerstein, and "The Land of Opportunity," featuring Ralph Ince as the star and supervising director.

Each of the four February releases is a novelty in story, and no two of the stories are the same or have similar themes. Therefore the novelty and variety is evident. Some unusually comic incidents are evident in "Sooner or Later," the production which was directed by Wesley Ruggles. Serena Owen has the feminine lead.

"His Wife's Money," a story written by May Tully and DeVernet Rabbell, contains every situation needed to make it a dramatic success. The many sides of life are shown and the varied locales add to the attractiveness of the drama. Eugene O'Brien has the role of a young engineer.

"The Land of Opportunity" is the first of any of the Americanization pictures to be made by any of the interested picture producing companies. Ralph Ince, veteran and director, has the leading role. In fact, he plays a dual role in the production.

The women will be interested in the Elaine Hammerstein production, "The Woman Game." In view of the fact that the story tells why women have rights as well as men, it is bound to draw them and exhibitors booking this feature should lay stress on this point.

Mayors' Conference Sub-Committees Will Report Campaign Plans Soon

THE second meeting of the motion picture regulation committee will be held in Albany, N. Y., on Monday, February 2, at which time the four sub-committees will make their reports to the general committee and some idea can be gained of what will be attempted along motion picture matters in the legislature of the state during the next few weeks to come. The meeting, according to W. P. Capes, secretary of the State Conference of Mayors, responsible for the committee, will be an executive one and one from which he hopes there will be no leak until such time as a report is made at the mid-winter meeting of the conference in Albany.

The sub-committees, which are now at work, include the one on state censorship, headed by Rex Beach, the author; a second one on the work of the National Board of Review, with Walter W. Nicholson, commissioner of safety of Syracuse, as chairman; a third, headed by Gabriel Hess, which has for its consideration the existing laws in New York State on motion pictures, and a fourth one, of which Dr. Everett D. Martin is chairman, which has for its consideration all local regulations.

Capes Collects Information.

Instead of directly introducing any bills this year, the State Conference of Mayors plans to transmit to the legislature a report on any one subject, such as the motion picture, pointing out problems, offering suggestions as to their solution through the passage of laws, and by reason of its own investigations, such as are now being made, furnishing the legislators information from every city in the state on the subject under discussion.

Mr Capes has written to all cities, inquiring as to what plan, if any, is being employed in each in regulating the motion picture houses, and also how successfully the plan is working out

From the present outlook, the first of the motion picture bills will be introduced in the legislature early in February. That there will be a fight is freely predicted, for even this early many members of the Senate and Assembly are open in saying that there is absolutely no need of any further censorship in this state, that the National Board of Review is handling the proposition in a most satisfactory way, and, furthermore, that the cities themselves do not wish to be further encumbered by laws in connection with their own motion picture houses.

Demand for Picture Shows Brings Theatres Reopening

THE demands on moving picture houses have been such of late at San Francisco that several theatres that have been dark for a long time are being reopened. The Regent Theatre has been purchased by E. H. Shaw and has been reopened, following extensive improvements. The Republic Theatre, which has been dark for months, has been taken over by E. C. Cunningham and will be opened with Republic pictures late in January.

The old Jewel Theatre on Market street, near Seventh, which has been closed for the past two years, is being remodeled and will be reopened shortly as the Sun Theatre, the new owners promising to make it "the brightest spot in town." The jazziest sort of a jazz orchestra has been secured and the corps of girl ushers is being trained to present novelty specialties on the stage between pictures. They will be garbed in striking costumes frequently changed.

"Cinema Murder" Breaks Rivoli-Rialto Records

RUNNING up a total of 9,741 paid admissions for the day, "The Cinema Murder," starring Marion Davies, a Cosmopolitan Production, released as a Paramount Artcraft Picture, broke the record Sunday, January 18, at the Rialto Theatre, New York.

"'The Cinema Murder' not only broke the Rialto record," said Managing Director Hugo Riesenfeld, "but it also smashed the record of our other house, the Rivoli, which seats about 400 more."

The box-office power of "The Cinema Murder" is due to a combination of facts rather than to chance. The story was written by E. Phillips Oppenheim. The star is Marion Davies, one of the beauties of the screen and stage. The supporting cast consists of well-known players, among them being Anders Randolf, Nigel Barrie, W. Scott Moore, Reginald Barlow, Eulalie Jensen and Peggy Parr. George D. Baker directed.

In addition to all this, "The Cinema Murder" is being given one of the most thorough exploitation campaigns ever given a motion picture. Prior to its opening at the Rialto, the New York newspapers were flooded with full-page advertising smashes and publicity stories. A similar campaign of exploitation has been inaugurated throughout the country.

Irving Will Direct Edith Hallor.

The Weber Productions, Inc., of which L. J. Selznick is secretary, has had the good fortune to obtain the services of George Irving as director of the new series of Weber pictures which will feature the well-known actress Edith Hallor.

Mr. Irving is one of the best known and most capable directors in the motion picture art. Before entering the picture field he spent thirteen years with Charles Frohman as actor and producing director.

Work of Famous Players Foreign Offices in Films

AN interesting insight into foreign film conditions is presented in a special film prepared by Emil E. Shauer, assistant treasurer and in charge of the foreign department of the Famous Players-Lasky Corporation. This film, which depicted offices and distributing agencies of the Famous Players-Lasky Corporation in foreign lands, served as the annual report made by Mr. Shauer to the stockholders and directors of the company. It is said to be the first time that an officer's report had been made in this form.

More than 50,000,000 feet of film were shipped abroad by the foreign department without the loss of a single foot of film, a truly remarkable record considering the operations of the German submarines throughout the war. This record for efficiency has served to increase the prestige of the Famous Players-Lasky Corporation abroad, according to Mr. Shauer.

One of the first pictures shown was that of the Famous Players-Lasky Corporation in Great Britain and Ireland. Another showed the operations of the Famous Players-Lasky Corporation in Australasia.

Other offices shown in this film were those of Societe des Establissments Gaumont of Paris, distributors of Paramount-Artcraft productions in France, Belgium, Switzerland, Holland, Egypt and the French and Belgian colonies; South Pacific Paramount Company, distributors for Chile, Peru and Bolivia; Sociedada General Cinematografica, distributors for Spain, Argentina, Uruguay and Paraguay, and Caribbean Film Company, which distributes Paramount-Artcraft productions in Cuba, Porto Rico, Venezuela and Central America.

The offices of the Famous Players-Lasky Corporation in Copenhagen, from which Paramount-Artcraft productions are distributed for Denmark, Sweden and Finland, were also pictured in the film. Ingvald C. Oes is the manager of the office.

Realart Films Open Rialto Theatre.

Realart star productions will feature the gala opening of the new Rialto Theatre, the fourth big house of the Fall River, Mass., chain under the management of L. M. Boas. The Rialto Theatre, completely rebuilt and refurnished, was formerly the Savoy. The theatre has been altered to accommodate 1,500 persons.

"Anne of Green Gables" will be the first Realart film to go on at the new house. It will be followed by "Erstwhile Susan" and "The Fear Market."

Blank and Frankle of Des Moines Plan Consolidation of Interests

A. H. BLANK and Abe Frankle are planning to combine their interests in Des Moines amounting to more than $1,000,000 in property and stock, according to rumors current in the Iowa city.

Frankle would not confirm the rumor, merely saying that "nothing is settled." He did not deny that the proposition was under consideration.

A. H. Blank is in New York and his office will give out nothing on the merger until he returns to Des Moines. Men in close touch with the two offices predict that the deal will go through as planned within the month.

The interests affected include Blank's new $500,000 Des Moines Theatre, his Garden and Palace, and Frankle's Rialto, Majestic and Casino. Frankle heads a new concern that is planning an $800,000 theatre and office building to be erected this year. The fate of this house under the merger is not known.

The move seems to be a protective measure against outside encroachment of the Des Moines picture field. Marcus Loew's leasing of the $600,000 Alhambra now under construction on Grand avenue next door to Blank's Des Moines is thought to be a big factor in the deals in which all Des Moines is interested.

Fox and Goldwyn are both rumored as desiring to open houses in Des Moines. Blank's connection with First National and Loew's purchase of Metro make the building of new houses by rival concerns very probable.

With the deal completed all but three downtown houses will be the property of the one concern, excepting, of course, Loew's Alhambra which will not open until September.

Blank and Frankle are both expected to be actively associated with the new company.

George Simpson Plans New Theatre to Cost $1.000,000 for Rochester

ROCHESTER is to have another motion picture palace. The site has already been purchased for $250,000 and George E. Simpson, who is back of the project, estimates that the building will cost $1,000,000. The site is on Clinton avenue south in the heart of what in recent years has come to be the theatrical district, with a frontage of 132 feet and a depth of 204 feet. The house will seat 4,000. Building operations will commence in the spring and will be rushed.

For the past year there have been rumors of theatres to be built in Rochester and some of these rumors have advanced to the stage where real action was expected, but in no case was Mr. Simpson or his associates connected with any of the projects. Mr. Simpson is president and general manager of the Regorson Corporation which operates the Regent, Piccadilly and Gordon theatres, three of Rochester's biggest downtown picture theatres. He is also one of the heavy stockholders in the corporations which own the Regent and Piccadilly theatres.

Some months ago it was understood that one of the big film combines which has received a considerable influx of Wall Street capital, was to build a big house in Rochester, provided that local interests refused to sell one of the present houses. It was also understood that a vaudeville circuit had men there looking for a suitable site. Albert A. Fennyvessey, president and general manager of the Theatres Operating Company, which has four houses there and more in Buffalo and other cities was then known to be interested in a plan to build a mammoth Main street theatre for vaudeville and pictures.

Triangle Recreated Films Released Through United Are Proving Popular

TRIANGLE'S recreated plays, three of which have already been released, have proven to be very popular with first class exhibitors everywhere. The first release was "The Flame of the Yukon," a Thomas H. Ince production featuring Dorothy Dalton. This production, which had its first showing on November 23, lent itself easily to exploitation on the part of exhibitors and naturally was a big profit maker to theatre managers in every way.

"Betty of Greystone," a Fine Arts production supervised by D. W. Griffith and featuring Dorothy Gish with Owen Moore, was released December 15 and received the same reception as "The Flame of the Yukon." Dorothy Gish has proven herself to be an excellent drawing card with movie fans and the fact that she was supported by an all star cast including, besides Owen Moore, Norman Selby (Kid McCoy), George Fawcett and Kate Bruce, served to make the production an unusual one.

"The Clodhopper," a Thomas H. Ince production featuring Charles Ray, is an unusual production in every way. This feature, which was released January 4, shows that star in probably his greatest play.

The first Triangle recreated play, "A Gamble in Souls," which will be released January 25, is a Thomas H. Ince production featuring Dorothy Dalton and William Desmond and promises to be a great success from the exhibitor's standpoint. The play is strong and virile and the fact that it contains such popular stars as Miss Dalton and Bill Desmond is sure to make it popular.

The manner in which these Triangle recreated productions have been exploited by exhibitors has been gratifying to United. Large space has been taken in all the daily press and much billboard space has been contracted for to acquaint the public with the feature being released by United.

Hampton Del Ruth Completes Special Five Reel Sunshine Comedy for Fox

THERE are many unusual things about the special Sunshine Comedy just completed at the William Fox studios in Hollywood. One of the most unusual of these is the fact that this special took five months to make—total working time—and under conditions that are worthy of mention. Hampton Del Ruth, supervising director of all Fox Sunshine Comedies, directed.

With announcement of the completion of this special Fox Sunshine comes the story of the making of the comedy. For a trifle more than five months Mr. Del Ruth has carried the megaphone continually, laid out special settings and designed many daring costumes for the players. Assisting Del Ruth was the entire Sunshine Comedy directorial staff, including Jack Blystone, Eddie Cline, Roy Del Ruth, Mal St. Clair, Vin Moore and Frank Griffin.

Is Five Reels in Length.

This comedy will be five reels in length. Plans for a special campaign on it are now being formulated in the advertising and publicity departments of Fox Film Corporation, and many novel stunts are promised for the exhibitor's aid in exploiting it.

The personnel of this special Sunshine de luxe includes every member of the Fox Sunshine Comedy forces, nearly two hundred players continually engaged in making the regular two-reel Sunshine films. Added to these in the five-reel production are several hundred extra people and many specialty acts.

The entire troupe of Singer Midgets, famous the world over as one of the most distinct novelties seen on the vaudeville circuits, was engaged by William Fox especially for this Sunshine de luxe. The Singer Midget troupe consists of nineteen tiny men and women. Several male members are phenomenal stunt and strong men.

Engage Midgets' Animals.

Besides the Midgets themselves, Mr. Fox has secured the entire animal train of this troupe, as well as the complete special equipment carried by the Singer company on its vaudeville tours.

Into the story of the film a genuine big-time circus is woven. Hampton Del Ruth has freak actors who will bring back the good old days of the side show in your old home town. Some of the principals who enact the freak roles are popular screen players and include Slim Somerville, Tom Kennedy, Mutt Murphy; Blanche Payson, Tiny Ward and Bert Gillespie. In selecting a prima donna, around whom the "jazziferous" comedy revolves, William Fox chose Alta Allen.

Employs "Jazzical" Cast.

The regular corps of Sunshine beauties was increased by Mr. Del Ruth for this production. Seventy-five Sunshine Widows appear throughout the picture in a series of costumes that are beautiful.

There are many large settings, many costly furnishings, draperies, hangings and floor coverings. Nothing has been spared to make it a complete success so for as the detail is concerned. The cast includes, besides Miss Allen, Chester Conklin, Harry Pooker, Jack Cooper, Laura La Varnie, Ethel Teare, Alice Davenport, Glen Cavenden, Bobbie Dunn, Ed Kennedy, Dave Morris, Jim Donnelly, Harry Gibbon and Dorothy Lee.

The selection of a name for the comedy is left to the exhibitors. A cash prize of $250 will be paid by the Fox company for the best title.

National Engages C. J. Rider.

Charles Joseph Rider, artist and sculptor, has been engaged to draw display advertising by the National Film Corporation of America. Mr. Rider's first efforts in motion picture advertising will make their appearance within a few weeks in the trade papers.

Our Own Prize Question: "What Has May Allison on the Stick?"

A peck of string-beans will be given to the best guesser. The clue is: It's May Allison in Metro's "The Walk-Offs."

Dintenfass to Visit Florida.

Mark M. Dintenfass, producer of the Cuckoo Comedies, expects to leave New York shortly to go to his Jacksonville, Fla., studios. He will be plentifully supplied with comic stories and new stunts for Bobby Burns and Jobyna Ralston to inject into the now famous comedies released through United Pictures Theatres of America.

Make Big Hotel Scenes For Guy Empey's "Oil"

BIG sets are the order of the day at Paragon Studio, where Guy Empey is filming the concluding scenes in his special production, "Oil," prior to leaving with his company for work on location. A great many of the scenes are laid in a large hotel in a Middle Western city, and the week passed has seen a growth in the Paragon studio of an elaborate restaurant and grill room set, and the last few days of a mammoth set representing a hotel lobby and the reception room leading from it. This set occupies the entire length of the large Paragon studio and in some places extends as well through its entire width.

The set is a fine example of the artistry of Technical Director Herbert Mesamore, who is permanently attached to the Empey organization. The studio equivalent of black marble and green and yellow onyx is lavishly used in a structure so substantial that its appearance on the screen will leave no doubt in the minds of the audience of its being other than the interior of a real hotel.

Have a Cigar?

Florence Evelyn Martin, who co-stars in the piece with Guy Empey, has many scenes in and around a cigar counter and news stand which occupy a prominent place in the set. In order to give the greatest appearance of similitude to the action of the photoplay in this sequence of scenes, Director Wilfrid North has gathered a large number of well-known screen actors who have been given individual bits of business in and around the lobby. This is a novel departure from the usual method of handling such scenes—extras used en masse. A sufficient number of minor scenes have been worked out for the players doing these bits to make the lobby scenes in "Oil" lifelike.

Mildred Harris Heads Strong Cast.

A strong cast supports Mildred Harris Chaplin in her first Louis B. Mayer-First National prodution, "Polly of the Storm Country," which will be released within the next few weeks.

The production will mark the first appearance in America of the well-known French actor, Valentin Maurice, who gained distinction during the war in the French army. Previous to the war, Maurice was a popular French picture favorite.

Other members of the cast are Emery Johnson, Fred Kohler, Ruby Lafayette, Harry Northrup, Charles West and little, though important Micky Moore, Charlotte Burton, Cora Drew, Cameron Coffey and Dick Rosson.

The production was directed by Arthur Rosson, while his brother, Hal Rosson, worked the camera. The art director was George Hopkins.

Schlank Builds New Laboratory.

Morris R. Schlank, producer of the Hank Mann fun films, has just completed the establishment of new still laboratories at his studio in Hollywood. The building is of cement and has three rooms; one for developing negatives, another for printing and the third to be used as the office of the department. He has named Ralph Reis as head of the still department.

Eastman Kodak Company Employes Incorporate

THE incorporation of the Kodak Employes' Association marks the first step in the administration of a princely gift which George Eastman has set aside for employes of the Eastman Kodak Company. The funds at the disposal of the association will ultimately amount to $2,000,000 and will be used for recreational and educational work among the employes and to aid them in other ways.

Some months ago Mr. Eastman announced a plan whereby employes of the company might not only become stockholders of the company, but would be permitted to buy their stock at par value, which is less than one-sixth of its present market value. Mr. Eastman personally set aside 10,000 shares of stock, which at $100 a share will bring $1,000,000. This sum Mr. Eastman has made payable to the employes' association and with it will be added another $1,000,000 which he gave to promote welfare work some time previously. Here it might be said that when Mr. Eastman set aside his 10,000 shares of stock, it was on the understanding that the company would do likewise, but the $1,000,000 realized from this sale of stock goes to the company.

The Kodak Employes' Association will have full charge of the handling and expending of the money at its disposal. In the association the workers and representatives of the company will have equal representation, membership for the workers being decided by popular vote. In the fourteen incorporators of the association the seven representatives of the company include Mr. Eastman himself, the managers of the several Eastman plants in Rochester and James S. Havens, legal adviser to the company.

National Remodeling Studios.

A large force of carpenters, stone masons and steel workers have been engaged to remodel the studios of the National Film Corporation of America, located in Hollywood, for the spring production season. The studios are taxed to capacity, acording to Capt. Harry M. Rubey, National's president, and more space for additional stages and buildings must be acquired to adequately care for the new units to be added to the National's production forces beginning March first. I. Bernstein, production manager, is supervising building improvements.

The Moving Picture World carries a message to exhibitors in small towns by the hundred where salesmen seldom, if ever, visit in their travels. It is to benefit this great prosperous exhibitor element that the World is compiled—as much to help the little fellow as to help the "first run" man in the larger cities.

Loew and Metro Officials Depart For Conferences in West on Plans

MARCUS LOEW, Richard A. Rowland and Joseph W. Engel have left for the Pacific Coast on a trip which is the outcome of the recent purchase of Metro stock by Loew, Inc., and the merger of the business interests of the extensive chain and the large producing company. Upon their return the Loew-Metro officials expect to announce big plans for expansion, covering every phase of their mutual activity.

The head of the Loew Circuit, the Metro president and the Metro treasurer will go direct to Los Angeles. Their primary purpose is a complete tour of inspection of the new Metro studios in Hollywood. William E. Atkinson, Metro general manager, is already at the studios, where he has been co-operating with Maxwell Karger, director general, for several weeks.

Mr. Loew, of course, has been particularly anxious to inspect the Metro studios, which are embraced in one of the largest and best equipped picture producing plants on the West Coast. He has never seen them, and so, on the present trip, will be in the hands of two experienced guides in the persons of Mr. Rowland and Mr. Engel.

Plan Series of Conferences.

The Loew enterprises and the Metro organization have both made it plain that the union of their interests is designed for the greater strength and expansion of both. One immediate outcome of the present trip by Messrs. Loew, Rowland and Engel will be a series of important conferences directly upon their arrival in Hollywood, with a view to enlarging and improving the facilities of production, distribution and exhbition of pictures involved in the recent merger.

Having been on the ground for some time. Mr. Atkinson will also participate in these conferences, as will Director General Karger. The latter will return east with Mr. Rowland to supervise Metro's screen production of "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez, which is to be done with an all-star cast in New York.

Senor Ibanez himself will be in Hollywood when Messrs. Loew, Rowland and Engel arrive. The brilliant Spanish novelist preceded them by three or four days.

The officials of the Loew-Metro affiliation have not announced the exact duration of their visit in the West, but they expect to be away for three or four weeks.

Lewis Stone Is Engaged for "Held by the Enemy"

LEWIS STONE the noted New York actor, who has recently been starring in repertoire at the Majestic Theatre, Los Angeles, and is known as a most capable artist on either stage or screen, has been engaged to play the role of Gordon Hayne in "Held by the Enemy," a Paramount-Artcraft Special, which was recently started at the Lasky studio by Director Donald Crisp.

Jack Holt will be Col. Charles Prescott; Clyde Fillmore, recently recruited from the legitimate stage, will play Surgeon Fielding; Wanda Hawley is to appear as Emmy McCreery; Agnes Ayre as Rachael Hayne, and Walter Hiers as Tommy Beene. These, with others to be announced later, form an all-star cast, and according to report this production promises to be one of the most spectacular and compelling dramas that has been screened in a long time. It is the work of William Gilette, the actor-playwright, whose "Secret Service" was recently filmed for Paramount-Artcraft, with Robert Warwick starring.

Social Item: "Mme. Nazimova Entertained at Automatics Last Night."
A tete-a-tete with Metro's Russian star in her current production, "Stronger Than Death."

Smith Syndicate Signs Za Su Pitts; To Start First Picture in Spring

GEORGE H. CALLAGHAN, prominent operator of the independent field, promoter and specialist in handling negative rights to independent productions throughout the world, in the capacity of special representative for the R. C. P. Smith Syndicate of Los Angeles, a big financial concern of the Pacific Coast, announces that this syndicate has launched its activities in the motion picture industry and will soon start production activities with some of the most popular stars of screendom on their list. To date, according to Mr. Callaghan's announcement, the Smith Syndicate has signed a long term contract with ZaSu Pitts.

To Announce More Stars Later.

According to Mr. Callaghan's announcement, Miss Pitts' first starring vehicle under the Smith Syndicate banner will be started in the early spring, as her present contract has a few months to run. In preparing for Miss Pitts' first production and assuring itself of obtaining the best possible material for her first starring vehicle, Smith Syndicate has requested Sarah Mason, the author of Brentwood Film Corporation's biggest success, produced under the direction of King Vidor, and some of the successes in which Miss Pitts has appeared under the Brentwood banner, to submit original stories to be built specially for Miss Pitts' characteristics.

Mr. Callaghan announces that within the next few weeks he will be at liberty to give out the names of other stars to be enrolled under the banner of Smith Syndicate.

Buffalo Realart Office Makes Hit with Insert

THE Buffalo office of Realart, through Manager Henry E. Wilkinson, made an arrangement with the Buffalo Courier and Enquirer during the week of January 5 through which Buffalo was plastered with Constance Binney one sheets. Signs of the star on automobiles, on news stands, in store windows, on the front and inside pages of the two papers mentioned, and everywhere the public looked the face of Constance Binney shone forth.

The arrangement made by Mr. Wilkinson and the two newspapers was the insertion of the latest photo in colors in every copy of the Buffalo Sunday Courier for January 10, which meant that over 125,000 Buffalo homes were greeted by the Constance Binney insert, strikingly colored and bearing the announcement at the bottom that Miss Binney's latest picture was "Erstwhile Susan." In one corner readers were furthered informed that the star was under the Realart banner.

During the week both papers used two and three full column ads, including large cuts of the star, which from a publicity standpoint were worth their weight in gold, especially so because these papers very seldom do anything of this kind. The Courier, in fact, has eliminated all special notices for the theatres.

Mr. Wilkinson could not have purchased some of the first page ads he received at any price. He made the arrangement at the psychological moment when the Sunday Courier raised its price from 5 to 10 cents and was looking for something to "give away," as it were, when the boost in price went over.

Giving Him the Dope.
An "earful" given by Mabel Normand in her Goldwyn, "Pinto."

Select Title for Next Vitagraph Chapter Play

ALBERT E. SMITH, president of Vitagraph, has announced the selection of "The Vanishing Mask" as the title of the forthcoming Vitagraph serial, in which Joe Ryan and Jean Paige will be co-stars. Active work already has been begun on the serial at the West Coast studio at Hollywood, two episodes having been completed.

Like nearly all of the successful Vitagraph serials, "The Vanishing Mask" owes its inception to Mr. Smith. Cleveland Moffatt, the author and playwright, was recently engaged by Mr. Smith and he is now conferring with the author and producer, embellishing many of the scenes and writing in additional thrills and surprises.

Mr. Ryan has a double role in the new serial—one that gives him an opportunity to appear as a villain and the other as a "good man," a new role for him. This will be the first appearance for both Mr. Ryan and Miss Paige as stars.

Author of "Shore Acres" Trained David Belasco

THE actor-playwright, whose realism antedated Belasco's—under whom Belasco trained—began his career in amateur performances in Schenectady, N. Y., and obtained his first real part at the old Adelphi in Troy, of which his uncle was house treasurer.

James A. Herne, whose "Shore Acres" is now being produced for motion pictures by Screen Classics, Inc., with Alice Lake featured, was the youth of 20 who became stage-struck when he was working in a brush factory. Later he won recognition as one of America's great character actors and a playwright of note.

At the end of Herne's first five years of stage training he was playing second leads in Shakespeare and varied popular productions. Then he became a leading man for John T. Ford at the Holliday Street Theatre in Baltimore. When Ford opened his Washington Theatre, his young leading man delivered the inaugural address. It was on this stage, the following year, that a nation's tragedy—the assassination of Lincoln—occurred.

Arthur Zellner adapted "Shore Acres" to the screen. Rex Ingram is directing the screen production, under the personal supervision of Maxwell Karger, director general.

Edith Roberts Is Given Character Role in "Togs"

EDITH ROBERT'S, Universal's young star who, immediately after her success in "Lasca," announced that in the future she wanted to devote herself to comedy and character roles, will have ample opportunity to realize her ambition in "Togs," the feature just purchased for her from Izola Forrester and Mann Page.

"Togs" is said to be the most pretentious of any of the serio-comedies these writers have produced. Anyone who has read Miss Forrester's stories, which have not only appeared in book form, but in various leading magazines and newspapers throughout the country, and who is familiar with her manner of handling western material, will recognize her personality in the daughter of the western oil and cattle king, on whom the story centers.

Miss Forrester's personal acquaintance with Miss Roberts has made it possible for the young authoress to adapt scenes and events of the narrative in a manner peculiarly suited to the versatile, bright-eyed, fun-loving star who will create the character of the oil king's daughter, "Jerry."

Star of "The Dangerous Talent."

Margarita Fisher is the star in American's new super-feature, "The Dangerous Talent," in which she makes a strong appeal from the start in the role of a young girl facing the struggle for bread and butter alone in a big city, and matching her wits against the wiles of worldly-wise and unscrupulous tricksters. While the requirements of her part are not so much on the melodramatic order as in "The Hellion," which she put over so successfully, there is a closer, more intimate touch in circumstances which come nearer the experience of the spectator.

Rothacker Insures Employes.

Workers at the Rothacker Film Manufacturing Company's Chicago studio-laboratory started out the new year each with a brand new life insurance policy. The policies were presented by the company. It is a Rothacker custom of a number of years standing to provide workers with annual life insurance, a policy increasing with each year of a worker's service.

United Buys Six-Part Film.

President J. A. Berst, of the United Pictures of America, announces that his company has bought the sole rights to "Women Men Forget," a six-part feature starring Mollie King, which was produced by the American Cinema Corporation. Supporting members of the cast include Frank Mills, Lucy Fox and Edward Langford. The production was directed by John M. Stahl.

Metro Official Leaves on Western Sales Trip

FOR the purpose of intensifying the sales drive on the second and third rounds of Metro's "fewer and better" pictures, E. M. Saunders, general manager of Metro Pictures Corporation, will start in a few days on a swing around the circle of the companys' Middle West exchanges. Mr. Saunders expects to be away for two or three weeks.

Making his first stop-off at Boston and then at Buffalo, the Metro sales manager will go to Chicago and thence to Cleveland, Cincinnati, Mineapolis, Denver and Salt Lake City, and return by way of Pittsburgh. He will map out vigorous sales and exploitation campaigns for the present round of Screen Classics, the forthcoming pictures, "Shore Acres," "Eliza Comes to Stay," "Alias Jimmy Valentine" and "The Cheater."

Meanwhile, B. F. Rosenberg has gone from the corporation's Salt Lake City exchange to assume the management of the Denver office as successor to C. Klein. Full management of the Salt Lake branch has been entrusted to G. L. Gloward, who has served under Mr. Rosenberg as assistant manager in the Utah city.

"The Phantom Melody" Is New Universal Release

UNIVERSAL releases for the week of January 26 include one special attraction, "The Phantom Melody," a photoplay which tells the story of a man who sends another to war in his place and suffers bitter remorse at his death. Monroe Salisbury is featured.

A Lyons-Moran one-reel comedy, "Bungled Bungalows"; a two-reel Century Comedy, "Brownie's Taking Ways," featuring Brownie, the Century "Wonder Dog," and a western, "Blind Chance," featuring Bob Burns and Peggy O'Dare, are some of the big features of the week.

The sixteenth episode of "The Great Radium Mystery," with Eileen Sedgwick, Cleo Madison and Bob Reeves, and the fifth episode of "The Lion Man," with Kathleen O'Connor and Jack Perrin, are the serials for the week. Hearst News 57, International News 57, New Screen Magazine and Universal Current Events complete the program.

Another "Flying A" Special.

"The Dangerous Talent," the latest of American's new series of "Flying A" Specials, is a drama of city life, where poverty and riches clash in a big metropolis. The story was written to order for the American by Daniel F. Whitcomb and adapted by Lois Zellner.

Famous Players-Lasky Laboratory in Long Island Nears Completion

WITHIN a month the new laboratory of the Famous Players-Lasky Corporation, designed by and being equipped under the personal supervision of Frank E. Meyer, assistant secretary, will be in operation. Work has been pushed in order to relieve the congestion incident to working in four separated laboratories, two in New York and two in New Jersey. All the pictures produced in the eastern studios will be developed and printed in this building and all the latest modern equipment will be used.

In addition to the office and a complete research laboratory, this building will contain two separate and distinct film laboratories. On the first floor a machine developing system is being installed under the supervision of the Spoor-Thompson Company. Six machines will be working with a capacity of 30,000 feet of finished film an hour, or nearly 2,000,000 feet a week. These machines are interesting due to the fact that the printed film is inserted at one end of the machine and comes out at the opposite end ready for shipment.

Sixteen Storage Vaults.

Every conceivable modern convenience has been installed in this laboratory. There are sixteen full-sized vaults for the storage of film, laid out in sections of two each, with a good sized work-room in between; this making it possible not only to store vast quantities of negatives now in possession of the Famous Players-Lasky Corporation, but also to care for them.

On the second floor the installation will consist of the regular drum and tank arrangement where between 750,000 and 1,000,000 feet a week can be handled in addition to all the negative development and sample prints. A complete renovating department also will be installed, where all films sent in by exchanges for correction will be taken care of.

Emanuel H. Jacobs, who has been connected with the Famous Players-Lasky Corporation laboratories for many years, as assistant to Mr. Meyer, will have actual charge of the Long Island City laboratory.

McCann Becomes Head of New Research Department

A RESEARCH department is the newest addition to the technical division of the production forces at the Metro studios in Hollywood. David S. McCann has been put in charge of the work by Clifford P. Butler, general superintendent of the studio. Mr. McCann has been attorney for Metro in Los Angeles for two years and will continue in that post. He is a graduate of the University of Pennsylvania and a close student of history as well as of law. A library of 1,100 reference volumes of travel, history and science will be at his disposal.

"This department will answer all questions of fact or fiction relating to the setting of Metro productions," stated Mr. Butler, when asked to outline the scope of the research work. "That will include detailed information on customs or peoples, religious and social ceremonies, field of art covered by clothing and architecture, reason and use of special decorations, literary efforts, types of commerce and usual and unusual methods of business and methods of transportation and conveyance; in fact, all historical and commercial matters that may be of interest."

S. O. S. Call Brings Film By Aerial Mail Express

S. O. S.," pleaded the management of the State Lake Theatre in Chicago, and the call echoed in the office of the Universal, 1600 Broadway, New York. "Relief on the way by Aerial Express," wired Harry M. Berman, general manager of Universal exchanges.

The trouble occurred when, on Monday, it was found that the print of "The Great Air Robbery," to be shown at the State Lake Theatre was defective. The only other print within 1,000 miles of Chicago was in the New York exchange, and as soon as the telegram was received from Chicago the print was hurried to the post office marked via "Aerial Express." Thus the populace of Chicago was not disappointed.

Following the print, Lieutenant Joseph Weil, who conducts the aviation column for the New York Telegram and writes trade journal publicity for Universal, was rushed to Chicago to assist in exploiting the picture.

A Speedy Vehicle.

Edgar Franklin wrote "Everything But the Truth," but Lyons and Moran are expected to immortalize the story as one of the cleverest screen comedies the Universal Film Company has produced. The possibilities which Mr. Franklin's unusual plot offers these two popular comedians are almost unlmiited. That it should have been selected as their first five-reel picture is an augury of what may be expected from them later.

Betty Hilburn.
Starred in Herbert Kaufman's weekly, released by Selznick.

Bonn Would Fit in U. S. A.

It might be a difficult matter to decide upon the best special stunt publicity man in the film business in this country, but when it comes to Germany there hardly seems to entirely belong to Ferdinand Bonn, who reports credit as offering to represent the Kaiser during the trial proceedings by the Allies. Bonn it will be recalled has incurred the wrath of the monarchist party throughout the fallen empire for having impersonated the Kaiser in the production, entitled the "Fall and Rise of the German Empire," which film has been prevented from being shown through injunctions secured by the monarchist element in Germany. For this activity Mr. Bonn has been hissed on several of the German stages, but apparently his quick grasp of the meaning of stunt publicity could not restrain him from his latest offer.

Incidentally the trade will be anxious to know which of the several buyers now angling for the American rights of the banned productions will finally be able to offer the rights of "The Fall and Rise of the German Empire" to the waiting markets throughout the Allied nations.

Clarke Returns to Orient.

Horace T. Clarke, special traveling representative of David P. Howells, Inc., will, in February leave New York again for the Far East and Orient. This time, however, before returning to headquarters, he will visit the Balkans as well as many of the important centers in Europe. In all he will be gone not less than nine months.

On Eve of Return to England Godal Is Host at Dinner and Dance Party

EDWARD GODAL on the evening of Saturday, January 17, in the rose room at the Hotel Astor gave a dinner party to a number of friends. The occasion took on the form of a godspeed to the host, who announced his sailing for home the following Tuesday. Mr. Godal, who is the managing director of British and Colonial Films, Ltd., has been in the United States three months in the interests of his company. It is stated his mission has been successful beyond original expectations.

During his visit Mr. Godal has established many friendships. Confirmatory evidence of this was to be noted in the many expressions that the host soon would return to the "States." At the conclusion of the dinner, which was served at one rose and narcissus adorned oval table, Ricord Gradwell, president of the Producers Security Corporation, who has been closely affiliated with Mr. Godal during his stay here, called on the host for a few remarks, introducing him as an "American-Englishman."

Mr. Godal spoke briefly and feelingly as well as frankly. He did not conceal the fact that he had not had "plain sailing" in his dealings in the United States, but he declared matters steadily had improved as he got better acquainted with the men of the industry here.

Among those in attendance at the dinner were Mr. and Mrs. Tom Terriss, John Emerson, Anita Loos, David Kirkland, Mr. and Mrs. Sidney Garrett, Arthur Butler Graham, George Newgass, Miss Sanderson, Joe Loew, Fred Newman, Joseph Dannenberg, Miss Saxe, Louella Parsons, J. E. McCafferty, Mr. and Mrs. George Blaisdell, Mr. and Mrs. Oscar Apfel, Majorie Rambeau, Evelyn Greeley, Hugh Dillman and Mr. and Mrs. Bereaque.

Following the dinner there was dancing until a late hour. One thing more should be said: Mr. Godal is a hundred per cent host.

Edward Godal.

Buxbaum Rejoins F. I. L. M. Club.

At the last meeting of the F. I. L. M. Club of Greater New York, H H. Buxbaum became a member.

The club members gave Mr. Buxbaum a hearty welcome upon his re-entry into the club, he being a charter member when the club was first organized in 1916, while he was manager of General Film Company. The entrance of Famous Players-Lasky Corporation makes the membership in New York City, nearly 100 per cent. Tyrad Pictures Corporation was admitted same evening.

Waldorf Photoplays in Court.

Boston, January 20.

Waldorf Photoplays, Ltd., Boston, was petitioned into bankruptcy today at the instance of three New York creditors whose claims amount to $60,-103. The claims are for salaries said to be due the petitioners and for damages for alleged breach of contract.

The petitioners and claims follow: David G. Fischer, $49,697; Dixie Lee, $7,020; George M. Carlton, $3,186.

In the petition it is alleged that the company assigned its cameras, lights and studio equipment to Harry Kelsey and also assigned the contract for the play, "Kismet," to the new corporation, the Waldorf Photoplays, Inc., without consideration.

CARYL.

First National's Session

(Continued from page 701)

for a term of years, thereby preserving an independent market for independent stars and producers.

"This absolute right to legislate the broad interests of the franchise members is so construed that it remains in force for the full limit accorded by the members themselves in convention at Atlantic City last week so long as its conduct shall be in harmony with every precept of exhibitor independence and freedom from monopolistic dictation as to what an exhibitor may or may not members themselves in convention at Atlantic City last week so long as its force for the full limit accorded by the bers is so construed that it remains in book for the theatres he owns or controls. An attack by trust-seeking capital in any one territory, or in any number of territories, will avail nothing toward the goal of monopoly and domination.

Comment on Conditions.

"The condition which was named in a recent statement that the 'American theatre is going to hell' will find its greatest and most effectual stumbling block in the method of organization conceived, sanctioned and adopted by the exhibitors themselves, and put into effect in Associated First National Pictures. Any man is absolutely right when he says that the interests blanketed under the general term, 'Wall Street,' have been striving, strenuously, for months and months, to devise some means to the end that they could control production, distribution and exhibition.

"Their agents in the field brought the fact home to members of First National. The danger, and the real menace, with every certainty of realizing all of the dire possibilities frequently predicted, became patent to our members and their exhibitor affiliations, with the result that it grew to be a unanimous sentiment that they, as independent theatre owners, should take prompt and radical steps to protect their independence.

"They Shall Not Pass."

"It is freely prophesied that unless something is done Wall Street will be in complete control of theatres within three years. It may seem a vanity, or a brag, but it is genuinely true that the majority of the most important motion picture theatre owners and operators in the country have, within the week, so allied themselves and their properties that there is no longer a probability that this can come to pass."

Ratification by the exhibitor members of several important recommendations by the directors will, Mr. Williams says, make possible within the next three weeks a detailed announcement of the actual organization work of the new company and its method of functioning in relation to its present and future members, and, with regard to stars, directors and producers, on a basis which is an even greater degree of departure from present systems than occurs in its plan of rentals based on established percentages for theatres in relation to the negative valuation of each production released through the distributing company.

The Villain.

Look for "Tillie," Alice —It's Gona Be a Whizzer

By William J. Reilly

Little Tillie.

DEAR Alice:—Well, Alice, I suppose you want to know all about my new job, eh? I'm a press agent now—sometimes called a "P. A.," which is not to be confused with your Uncle Eph's Potentate Accountant degree in the Loyal Order of Reindeer.

There's a lotta talk about press agents, Alice,—how they herd upon society and don't do much to get their names in the program during Old Home Week,—but, of course, out in Bounding Rock, Mo., you don't hear much about them—although they do sometimes happen around. Like that circus fellow.

Six Big Things, Alice.

But confidentially, Alice, there's a lot of things wouldn't happen if it wasn't for us boys behind the little old w. k. ink-spillers. Take, for instance, in this film game. There are six indespensible things a press agent does about fifty weeks a year, and they are:

1. Get an exclusive interview with his boss as he takes the 5:15 for Rye.
2. Mention "Key Cities."
3. Take his general manager on a cross-continent tour.
4. Outline the production, foreign, and electric sign policies of his organization for the coming year.
5. Get over "marked emotional talent" and "intrigue and love."
6. Get fired.

But right now, dearie, I'm not doing any of these six things. I'm doing something which (if I was writing a story for the trade papers) I would describe as "the most unique innovation in the annals of filmdom." I'm writing jazz copy for a moving picture. And I'll tell you about it if you don't mind my slippin' into the vernacular now and then.

You remember that picture "Tillie's Punctured Romance" I took you to see the time I was busy weighing in my thumb with the prunes and ham clerking at the grocery store in Bounding Rock? Of course you remember, cause you always said it was a shame for them to kick that poor girl around like that. And your dad said is was worse'n the time Bud Wattle got butted by the ram north of his woodshed.

Well, anyhow, Alice, that picture, "Tillie's Punctured Romance," is being revived and put out by the Tower Film Corporation through W. H. Productions. And that's the picture I'm working on. And, of course, while I would exaggerate if this were a trade paper yarn, and use my adjective index, and quote Mr. Shepard for a six or eight reel interview, while I'm writing to you I can just use modest, everyday language. So I'll just say:

You Know These City Slickers, Alice.
This is Charlie Chaplin coming to take Tillie from her hoes and roses.

Built Like Bounding Rock's Skyscraper.
You see here how she sizes up against Charlie Chaplin and Mabel Normand.

Very Modest-Like.

Without a doubt, "Tillie's Punctured Romance" will be the super-extra, extra-plus, knockout money maker of the decade. It was the biggest dollar getter of its time and Tower Film Corporation has no hesitation in saying (How do you like that, Alice? Course, it's me who "has no hesitation in saying"), that "Tillie's Punctured Romance" will make more money on its second tour through Laughland (I like that myself, Alice—"Laughland") than it did on its initial storming of the box offices.

If I was writing a press story, Alice, I'd say how this big production has all the elements that go to make up the super-comedy of the age. But since I'm just writing to you, I'll say it has all the ear marks of a big leaguer.

What I mean by that, Alice, is that it has Charlie Chaplin, Marie Dressler, Mabel Normand and Chester Conklin in it and all as busy making laughs as Old Man Wunkins trying to keep his whiskers outa the cider pail at the huskin' bee.

Watch Out for These Slickers.

Isn't it awful, dearie, the way these city slickers come out into the country and take our fair daughters (that's Congresman Swank's line at the County Fair opening address—"the fair daughters of Huckster County") back to the wicked city? You remember that's what Chaplin, the slick city feller, does with Marie Dressler—Tillie—takes her away from her hoes and her rosebuds and her dog that fetches bricks and leads her to the big metropolis where he takes her away from her bank roll. One of these "cash and carry" persons, Alice—not much cash, but a lot of carry.

Tillie's cash was about the only thing of hers he could carry. You remember, Alice, she was built like that five-story skyscraper in Bounding Rock.

Then, of course, Tillie's uncle died (comes to life later, I'll tell you now, though) and left her a wagon load of money. Right away the city chap finds it out and leaves his own girl, Mabel Normand, and marries Tillie before she knows of her fortune herself. Then, as the best press stories say, comes the climax. It happens at the ball given when Tillie takes possession of her late uncle's mansion. Oh, Boy! The dance that Charlie and Marie do!

Give my regards to Harry Deepwater, the manager at the Happyhour in Bounding Rock and tell him I'm going to write him a letter soon, telling him how to boost "Tillie's Punctured Romance." I know he'll book it again, cause he used to talk about it every speech he made at the Harness Racing Association. Well, so long, Alice. Love to your mother. And how's your father's new scrapple steamer? BILL.

Inclined to Have an Itching Palm, Too.
And a leaning toward the Old Fellow's fat bankroll in "Tillie's Punctured Romance," distributed by Tower Film Corporation.

Live News from Everywhere

The Southwest

Dallas' New Movie-Dance Theatre.

THE new Hulsey-Lynch Theatre to be built in Dallas, Texas, will seat 3,000 persons and will be a duplicate of the Palace Theatre in Washington, D. C. Work on the new structure will start within the next thirty days and the theatre should be open by the early summer. An innovation will be installed in the form of a "jazz" band and a dance floor wherein couples may dance while waiting to obtain seats when the house is crowded.

Whelan in Texas.

Leslie F. Whelan, of the Famous Players-Lasky New York office, is in Texas on behalf of that firm's attractions in the southwest. He is headquartering at the Hulsey-Lynch offices. Whelan has been batting .300 in the publicity line with "Everywoman," putting over special advertising sections in the "dailies" and sending automobiles and other vehicles through the main streets advertising the morality picture.

Branahan Resigns.

Charlie Branahan, publicity manager for Hulsey-Lynch, has resigned and will go to California, where he will be interested in the picture game on his own hook. Sam Maurice succeeds Branahan as publicity manager.

Interstate Using Prizma.

The Interstate Amusement Company is using the new Primza films in all their vaudeville theatres in the southwest. The theatres are the Majestic in Fort Worth, Dallas, Houston, San Antonio, Galveston, Austin and Little Rock.

Lou Remmy Going to New York.

"Uncle" Lou Remmy, Dallas manager for the Goldwyn Pictures Corporation, will leave for New York within a few days, where he will stay two months in behalf of the Goldwyn Corporation.

Luckett Likes Dallas.

Joe Luckett, former manager of the Empire Theatre in Washington, D. C., states that he likes his sojourn in the movie field and is contented with remaining in Dallas. He is southwestern representative for the United Artists Corporation.

Hoosier Happenings

File Incorporation Papers.

THE Marion Theatre Company, owners of the Luna-Lite and Marion theatres, Marion, Ind., has filed incorporation papers with the secretary of state at Indianapolis. The company is capitalized at $500,000 and the officers of the corporation are C. L. Branigan, president; Alfred Hogston, vice-president; Fred Bahr, treasurer; and William Connors, secretary and general manager.

The plans of the newly incorporated company have not yet been made public. It is rumored, however, that the company intends to conduct a general business, including the right to buy, sell, build, rent or lease theatres. It is also rumored that the company intends to erect a handsome new motion picture theatre in the city of Marion.

Indiana Theatre Changes.

The Cosmos Theatre, New Carlisle, has been bought by Don Grafford and Dean Lauver, of that place.

The new Park Theatre, Terre Haute, will be opened in a few weeks under the management of Herbert Dryfuss, assistant manager of the Princess Theatre.

Oscar Wolbrock has leased the old Temple Theatre at Fort Wayne from S. E. Mulholland and will use it exclusively for the exhibition of pictures. Mr. Wolbrock has been engaged in the theatrical business for the last ten years.

Goshen Lyric Changes Owners.

Angelo Pechorelli, who formerly owned the Venetian Theatre, Elkhart, has bought the Lyric Theatre, Goshen, from Oscar Hansen, who is also proprietor of the Jefferson Theatre of that place. Mr. Hansen will now give his entire time to the management of the Jefferson. The Lyric will be reopened under the new management about February 1.

Van Borssum's Third Theatre.

The Majestic Theatre, Terre Haute, is now under the management of B. Van Borssum, owner of the Crescent and Savoy theatres, of that city. Mr. Van Borssum purchased the Majestic from Orman and Hussey and will conduct it as a motion picture theatre. All the latest Triangle features, World, American, Select, Hodkinson and special productions will be shown.

Canada

One Hundred See First Picture.

GIVING the prisoners a taste of reel life has become the popular stunt at the Kingston and St. Vincent de Paul penitentiaries in Canada, as a result of a suggestion on the part of Major-General W. St. Pierre Hughes, Inspector of Penitentiaries in Canada. The moving pictures and the portable projection machines were provided by the Exhibits and Publicity Branch of the Department of Trade and Commerce, Ottawa. A few days ago the first performances were held in the two institutions and it was discovered that no less than one hundred of the inmates had never seen moving pictures before, according to their own admission.

Griffin Enterprises Progress.

Griffin Enterprises, Limited, Toronto, Ontario, has shown steady development since its organization less than one year ago as a successor to the Griffin Amusement Company. One year ago the company had three fairly large houses, but with the organization of the incorporated company three more theatres have been added to the list. The new enterprise has been paying one per cent monthly dividend on its common stock for a number of months.

Blood-and-Thunder House Goes.

The Rialto Theatre, Yonge and Shuter streets, Toronto, the home of blood-and-thunder pictures, is no more. The theatre building is being removed to make way for a large store building. The Rialto boasted of a pipe organ and was also credited with having the shortest throw of any moving picture theatre in Toronto.

Oshawa Growing.

One of the fastest growing towns in Canada is Oshawa, Ontario, where three large automobile factories and other industries are located. The town has sprung from a village of 2,500 to a center of 10,000 persons and local theatres have been inadequate to accommodate the crowds. Paramount Theatres, Limited, Toronto, therefore decided to place a theatre in Oshawa. The site has been purchased and plans have been drawn for the erection of a theatre to seat 1,500. The land and building will cost $200,000, it is estimated.

Exhibitors' Exchange Moves.

The Canadian Exhibitors' Exchange Company, Limited, which is controlled by the Exhibitors' Protective Association of Ontario, has moved its head office from 143 Yonge Street to 39 Queen Street West, Toronto, where much better accommodation has been secured than was available previously. The manager of the Toronto office is William Allen.

Frisking in 'Frisco

Quive and Simpson Promoted.

CHANGES in the management of San Francisco film exchanges have been coming thick and fast of late, and several pioneers in the business have left during the past few weeks to accept responsible positions in the east. The latest change of this kind is the promotion of Ralph B. Quive, local manager for the Realart Pictures Corporation since this concern entered the field, to the management of the Detroit office. While loath to leave San Francisco, owing to his long and pleasant connections with the moving picture trade here, the change is nevertheless pleasing to Mr. Quive, as the new post is a very important one, and, in addition, he will be located near his mother and two sisters, from whom he has been separated for years.

Ben F. Simpson, for the past six months field representative for Realart, has completed the propaganda work outlined for him and has been appointed to succeed Mr. Quive as manager of the San Francisco branch.

Exhibitors Choose Officers.

The United Theatres Association of Northern California held its annual meeting at its headquarters, at 109 Golden Gate avenue, January 6, and chose officers as follows: President, Larry Lund, of the Broadway Theatre, Oakland; vice-president, Louis R. Greenfield, of the Kahn & Greenfield Circuit, San Francisco; secretary, Joe C. Cohen, of Honolulu and San Francisco, and treasurer, P. J. Hanlon, of Vallejo. This organization has had a very successful year and its membership is steadily growing.

Honolulu Film Man in San Francisco.

H. Bredhoff, of the Hawaii Film Supply Company, Honolulu, T. H., arrived at San Francisco from the islands recently on a business mission. He plans to make but

a short stay, having arranged to sail for home late in January.

David and Pincus Go Up.

The agreement recently entered into by the interests controlling the California, Imperial and Portola theatres, San Francisco, whereby these houses are now being conducted under the general direction of Eugene H. Roth and John A. Partington, has brought promotion to two of the young assistants to Mr. Roth, placing in their hands the management of the two largest of these theatres. The Imperial Theatre is now being conducted under the direct management of Harry David, while Charles M. Pincus has assumed a similar position at the California.

Advertising Scheme Under Ban.

Chief of Police Ira Conran, of Sacramento, Cal., has issued orders to owners of Sacramento theatres to stop the scattering broadcast in automobiles around the business district of advertising matter which has led motorists to report to the police station in the belief that they had violated some local ordinance. The cards that caused the trouble bear an inscription that parking in certain points is forbidden and give car owners the idea that they are summoned to appear at headquarters. On the reverse is the theatre advertisements.

Davis Returns to San Francisco.

George H. Davis, former manager of the Alcazar Theatre, San Francisco, who has been absent from local amusement ventures since the record run of "Hearts of the World," which he presented in the middle west, has returned to this city to personally manage the details of the first western presentation of "The Confession," to open shortly at the Rialto Theatre for an indefinite run.

Pittsburgh Paragraphs

Out of the Way—but Going.

ENTIRELY out of the way, in a location that showmen would frown on, situated on the top of a hill that makes it hard climbing when the ground is frosty, is the Y. M. C. A. Auditorium at Wilmerding, Pa. The theatre is modern in every respect, has a seating capacity of 600, perfect projection and everything that goes to make a first-class theatre. Secretary Yundt is the active manager and modestly admits that, while he knows nothing about "show business," he enjoys the confidence of the theatre-going public in the entire valley, and the merits of the cozy theatre are attested to by the capacity audiences that enjoy the programs.

Rowland & Clark to Build.

From the offices of the Rowland & Clark theatres comes the announcement that a third Rowland & Clark house is to be built in Wilkinsburg, Pa. At present there are two houses there owned by this company, the Rowland and the Colonial, and the third will be built on the same thoroughfare, Wood street, although the exact location has not been made public. The new house will have a capacity of 1,500 seats and will measure up to the R. & C. standard in every respect. Work will likely be commenced in the spring.

$200,000 for Meadville.

Meadville, Pa., is to have a new $200,000 theatre with a seating capacity of 1,800 to 2,000. Charles Schatz, the well-known exhibitor of that section, has formed a corporation to finance the proposition. Ground has been purchased on the main thoroughfare and plans are now being prepared. Some of the leading business men of Meadville are interested in the company.

Wheeling Wants Sunday Shows.

An attempt is being made in Wheeling, W. Va., to obtain permission to operate moving picture theatres on Sundays. Council will be asked to approve the plan.

Taking a Quick Glance

At and with Taylor Holmes in his production for Metro, "Nothing But the Truth."

Northwest Activities

NEW enterprises and transactions in the motion picture industry in the northwest continued last week at a rate that presages one of the greatest years of expansion during 1920 of all its history. Following are the recent sales of motion picture houses:

E. T. Hopkins, of Hopkins & Parsons, has sold his interest in the Dixie Theatre, Westbrook, Minn., to his partner, H. Parsons.

Guy Thomas has relinquished the control of the T. & T. Theatre at Rosebud, Mont., to W. L. Kennedy, O. G. Valentine and E. M. Reid.

Clarence Heinen has sold his interest in the motion picture business recently installed in the Opera House at Ada, Minn., to Clarence Bratten.

William Nemec has disposed of control in the Nemec Theatre, St. Cloud, Minn., to J. E. Wardman, Superior, Wis.

A. G. Muir has purchased the Ireton, Ia., Opera House and its motion picture equipment from M. L. Mitchell.

New Theatres Recently Opened.

The New Rialto, a $125,000 building with 1,000 seats at Fort Dodge, Ia., by W. A. Johnson.

The Wheaton, Minn., motion picture house, by J. L. Hasbrouck.

The New Lyric, one of the largest in Mitchell, S. D., by Royal Miller and C. L. Pine.

Plans for New Playhouses.

A new playhouse, the largest yet conceived for the city, by a group of St. Cloud business men.

Plans now being arranged for a new house for P. W. Palmer, Edgerton, Wis., by his architects.

A $10,000 motion picture house in Wilmont, Minn., by G. E. Kiser.

A new motion picture house for Billings, Mont., to cost $150,000.

Remodeling of old buildings:

More than $150,000 to be spent on the Coliseum, Kenosha, Wis., by William Frazier, the owner.

Rearrangement of the Uno Theatre, Morristown, Minn., by G. Sower.

Conversion of the opera house at Wendell, Minn., into motion picture theatre by M. C. Rustand and T. A. Dybdal.

The new moving picture house at Mahnomen, Minn., will be ready for opening soon.

Theatres Between Twin Cities.

Plans for the erection of the finest suburban motion picture theatre in the Twin Cities were announced last week by S. R. Thompson, one of the veteran theatre men of the northwest. The proposed new theatre will be at the corner of Prior and St. Anthony avenues, Midway, St. Paul.

The location is equidistant between Minneapolis and St. Paul. The new theatre will cost $110,000, according to the announcement. Construction work is to begin immediately.

The building—71 by 115 feet—will contain 960 seats, all on one floor. The front will be of brick and terra cotta, with a canopy 35 feet high. It will contain an elaborate restroom, an ornate lobby and the latest ventilating systems.

The stage, Mr. Thompson said, will embody the latest ideas of motion picture houses in the east. He plans to have a twelve-piece orchestra and the presentation of the best pictures obtainable.

Mr. Thompson entered the distribution field in the northwest more than twelve years ago. After being connected with several companies, he launched into business for himself. His company, known as the Feature Film Company, has a large business throughout the northwest in films and theatre equipment.

Philadelphia Patter

Newsboys Remembered.

THE Camden newsboys were not forgotten by General Manager Joe Murphy, of the Alexander Boyd Enterprises, who gladdened their hearts by inviting them in a body to the Grand Theatre, where they were turned loose to revel in the delights of a screen entertainment which included, among other pictures, "A Day's Pleasure," the new Chaplin release. At the conclusion of the performance one of the youngsters, in behalf of the others, sought out Mr. Murphy and thanked him for the entertainment.

Einstein's "Dual Role."

Abe Einstein, publicity director of the Stanley Company, will have a dual celebration this week. Mr. Einstein's fifteenth wedding anniversary falls due on January 21, his birthday.

Superior in New Quarters.

The Superior Film Exchange, the cooperative distributing company owned and operated by about eighty exhibitors in eastern Pennsylvania, southern New Jersey and Delaware, has removed to its new building, 251 North Thirteenth street, which has been remodeled especially for its use.

Helen Holmes at Imperial.

Helen Holmes, in company with her mother, made a personal appearance before 1,600 youngsters at the Imperial Theatre last week. Len Berman, manager of the Arrow Film Company, has made arrangements for Miss Holmes' appearance at all the theatres booked for the first run of her latest serial.

Cleveland Chips

Terminal to Open in March.

CLEVELAND'S first downtown theatre to be opened during 1920 will be ready about March 1. This is the New Terminal Theatre, on West Superior avenue. It faces the new Cleveland Hotel and Union Station, which is now in the process of construction. This house will have its entrance through the room formerly occupied by the American Theatre.

The New Terminal is being erected by E. C. Flanigan and associates, who own the Crescent. Until recently they operated the Bijou Dream, a small downtown theatre, which was one of the first opened in Cleveland.

Frank Nolan, formerly manager of the Bijou Dream, will be the manager.

Church to Have Pictures.

Feeling that the church property, worth about $100,000, is not utilized as it should be, members of the First Presbyterian Church of Ashtabula, Ohio, have authorized the purchase of motion picture equip-

ment and alteration of the church basement into a motion picture theatre.

Meyer and Dave Peeved.

Meyer Fine and Dave Schuman, owners of the Center Theatre, Cleveland, are so peeved at the city that they have filed suit for $1,500.

All because a fire truck, on the way to a blaze nearby, jumped the curb and smashed the front of the theatre, putting Meyer and Dave out of business at that location.

Not only was the front of the building destroyed but the machines in the booth were damaged. So the house had to close, and because the city would not settle up it has been sued for $1,500.

Kansas City News

Equitable Buys Pendleton Roundup.

THE Kansas City office of the Equitable Film Corporation has announced the purchase of the Pendleton Roundup annual release, "Let 'Er Buck." W. H. Bell, manager, said the picture this year was larger and better than ever before, and from the numerous inquiries being received he anticipates rapid bookings. The picture was purchased from the Buck Eye Film Corporation.

New "Trailer" for Kansas Films.

Films released in the Kansas City territory will bear a new "trailer" in the future, if they are passed by the Kansas Board of Review. The board some time ago offered a cash prize of $10 for the most effective design denoting the film had been inspected and approved. Robert Brown, an 18-year-old high school boy of Kansas City, Kan., was the winner. The design is a sunflower bearing in its center the words "Approved by the Kansas State Board of Review" and the serial number of the film.

Edwards Leaves Hallmark Exchange.

C. S. Edwards, Jr., formerly manager of the Kansas City office of Hallmark Pictures Corporation, resigned recently to assume the active management, with his father, C. S. Edwards, Sr., of the Exhibitors' Film Company, a Kansas City distributing concern.

Filmed Pershing Sword Presentation.

The presentation of the gold sword to General Pershing when he visited Kansas City, January 10, was a screen attraction at the Doric Theatre the following week and was responsible for packed houses every night during the week's showing.

The pictures were obtained by G. W. Curtis, manager of the theatre, who operates a portable projector and films local events of interest for his theatre.

Universal Exchange for Kansas.

To expedite the distribution of Universal's productions in western Kansas, a branch exchange soon is to be established either at Wichita or Salina, Kan., according to the announcement of J. D. Roderick, division manager of the concern, who was in Kansas City. Mr. Roderick's headquarters are at Chicago.

Chatburn Leaves Vitagraph.

H. G. Chatburn, assistant general manager of Vitagraph, Inc., in the Kansas City district, tendered his resignation this week. Personal interests which needed more of his time were given as the reason for resigning by Mr. Chatburn. It is not known who will be appointed to fill the vacancy.

Denver News Items

New Theatres for Colorado.

TWO new moving picture houses soon will be added to Colorado's fast-growing list. One is in the course of erection, while bids are being let for the other.

At Brighton, erection has started on a $35,000 playhouse, which the contractors declare will be completed in March. H. W. James and J. N. Counter, retired business man, are in back of the new project.

J. G. Burbank, formerly of Laramie, Wyo., has arrived in Fort Collins, Colo., and purchased a lot in the business section measuring 70 by 150 feet. He will erect a moving picture playhouse with a seating capacity of 1,000.

Two Exchanges Move.

With the removal of the First National Film exchange and the Vitagraph Film Company to Welton street, known as movie lane because of the fact that all but two of the exchanges in the city are to be found on this thoroughfare, the last of the second-floor offices in Denver passes away.

When the moving picture industry first came to Denver all offices and exchanges occupied small out-of-the-way offices on second and even third and fourth floors. Today every exchange in the city occupies ground floor offices.

Operators' Union Petitions.

The Moving Picture Operators' Union at Colorado Springs has petitioned City Council to name one of its members on the examining board for licensed operators. At present no one familiar with the projection end of the business is included on the board.

Gilmore in Denver.

Charles Gilmore, western manager for the National Theatres, Inc., was in Denver last week. While there he announced that he had just closed a deal whereby the northwestern circuit, comprising about 170 theatres, has become associated with the booking offices of the National Theatres, Inc.

Notes from Seattle

Community Opens Office.

THE Community Motion Picture Bureau has opened an office at 1301 Fifth avenue, Seattle, with Bert Snyder as manager, to distribute motion pictures to non-theatrical users. They will soon start a circuit on Hood's Canal, where they will furnish pictures, machine and operator, making the settlements where no motion picture theatres are. They now have twenty-five salesmen in the three states of Washington, Oregon, Montana. They will also cover Alaska.

Who Bought the Majestic?

There is a great deal of interest being displayed in picture circles about the purchase of the Majestic Theatre in Ballard, owned by H. W. Bruen, and also the purchase of the property and plans for the new theatre Mr. Bruen was going to begin building soon, the Varsity, in the University district. It is whispered that the buyers were Mike Rosenberg and his associates, who have also recently acquired the Strand, a Greater Theatres Company house, and the Rex, John Hamrick's Second avenue house. Who Mr. Rosenberg's associates are is not definitely known.

Bebe Daniels
In Cecil B. DeMille's Artcraft, "Why Change Your Wife?"

Sun Photoplay Opens Office.

The Sun Photoplay Company, a new state rights dealer, is to invade the Northwest field soon. A. H. Huot, formerly manager of Hallmark, is opening the new office at 2010 Third avenue.

Dobbs Succeeds Huot.

H. B. Dobbs has succeeded A. H. Huot as manager at the Seattle Hallmark office.

Omaha

Cunningham Joins Circuit.

LLOYD CUNNINGHAM, advertising director for the largest outdoor resort in Omaha, has been added to the force of the First National exchange in that city as director of advertising and exploitation. Manager C. E. Holah, of the exchange, has under way a new arrangement of his office force which, he says, will result in greatly boosting the receipts of his exchange for this year.

Harry Weinberg, well-known film salesman for various exchanges out of Omaha, has been added to the force at the Fox exchange as assistant manager to Manager Sidney Meyer.

New Theatre Deals.

H. A. Creel, of Lincoln, Neb., has bought the Suburban Theatre, Twenty-fourth and Ames, Omaha, Neb., from W. F. McMillan.

F. Connolly has bought the Hippodrome, Twenty-fifth and Cuming. Mr. Connolly formerly ran theatres at Lynch and at Milford, Neb.

W. L. Baker, Des Moines, Iowa, well known middle western theatre man, has bought the Boulevard Theatre, Thirty-third and Leavenworth, Omaha.

E. Kassal has bought the Columbia Theatre, Tenth and Hickory streets, Omaha.

New Publicity Director.

Leland Wooters, formerly with the "Register-Tribune," largest Iowa newspaper, at Des Moines, Iowa, has been named director of advertising and publicity for the Sun, Moon and Muse theatres, Omaha.

Joe Levy, formerly manager of the Fox exchange in Omaha, now a representative of the First National Exhibitors' Circuit in Kansas City, Mo., visited Nebraska last week, booking "The Fall of Babylon," for which he holds the rights in Nebraska.

Metro Manager in Omaha.

S. A. Shirley, district manager of Metro from Chicago, during a visit in Omaha last week declared Metro has great days ahead. He said there probably will be no changes in Metro forces.

Fort Dodge Rialto Opens.

William A. Johnson has opened the New Rialto Theatre at Fort Dodge, Iowa. The house seats 1,000 and was built at a cost of approximately $125,000.

District of Detroit

New State Right Firm.

MICHIGAN has a new state right concern—the Commonwealth Pictures Corporation, with offices at 607 Joseph Mack Building, Detroit. The active man-

agement is in the hands of Robert Churchill, who is general manager, and W. A. Haynes is sales manager. Herb L. Weill, of Port Huron, who operates a chain of theatres there, is secretary-treasurer, while J. W. Reid, an associate of Mr. Weil's, is president of the corporation.

Starr Becomes Triangle Manager.

M. Harlan Starr, recent special representative for Cornelius-Clark Corporation and former manager of the Madison and Washington theatres, Detroit, for John H. Kunsky, has been appointed Detroit manager for Triangle, succeeding Edward F. Callahan, who has returned to New York City.

Tanzer Succeeds Ryder at United.

Alfred F. Tanzer is now Detroit manager for United Pictures, succeeding Jack Ryder, who has joined the sales force of the Pathe Exchange in Detroit. Mr. Tanzer comes from Milwaukee, where he was former United manager, and for some months manager of a local exhibitors' co-operative association.

Kingsley Transferred to Omaha.

C. G. Kingsley, Detroit manager of the Realart office, is being transferred to Omaha, and is being succeeded in Detroit by Ralph Quive, present manager of the San Francisco Realart office. Mr. Kingsley was appointed Detoit manager when the office was first opened, coming to the Realart organization after a year with Select in the State of Ohio.

Lucas Is "Big Four" Head.

Robert Lucas, assistant manager of the United Artists Exchange in Chicago, succeeds Robert Churchill as Detroit manager. Mr. Churchill has resigned to become general manager of the Commonwealth Pictures Corporation.

Zapp Is Metro Representative.

Henry Zapp, a former exhibitor in Ionia, Mich., and prominent in Michigan film circles, has been appointed special field representative for the Metro Exchange in Detroit. He will devote part of his time to Detroit and part to the remainder of the state.

Koppin to Build 2,500-Seater.

Henry S. Koppin, who now operates five Detroit theatres, has announced that he will build a large one, seating 2,500, at the corner of Catherine and Antoine streets. It will be for pictures and vaudeville.

Lesia Leases the Stratford.

J. M. Lesia has leased the Stratford Theatre, Detroit, for a long term of years. He also operates the Elliott Theatre. His brother, J. H. Lesia, will now have full control of the Amo Theatre.

Moule Gets New Post.

Tom Moule is now the active manager and in charge of bookings of both the Madison and Adams theatres, Detroit, operated by John H. Kunsky. Howard O. Pierce is in charge of all advertising and publicity and back stage effects of both houses.

Gets Control of the Maxine.

Fred DeLodder, who already operates the Del-The and Your theatres, Detroit, has taken over the controlling interest in the Maxine Theatre, at Mack and Baldwin avenues.

Miles to Build 3,500-Seat House.

Charles H. Miles, who now operates the Majestic, Orpheum and Regent theatres, Detroit, has purchased a plot of ground at Roosevelt and Grand River avenues and will erect thereon a moving picture and vaudeville house to seat 3,500, costing over a million dollars. Work will start in the spring.

Film Men To Meet.

A meeting of all the Detroit film exchange managers, salesmen and department heads will take place at the Board of Commerce dining room Saturday evening, January 31. A banquet will precede the meeting. The purpose is to bring about closer relationship between all branches of the exchange business.

Regent To Open in February.

Col. W. S. Butterfield expects his new Regent Theatre, Flint, Mich., will open in February. He also announces that work will start in the spring on an office and theatre building to be erected in Lansing.

Cincinnati Chatter

Universal Abolishes Press Department.

THE Universal Picture Corporation has abolished its Cincinnati publicity department and E. Weisner, former publicity manager for this concern, has taken a similar position with the Robertson-Cole Corporation.

Hite Leases Keith Theatre.

C. C. Hite, of the C. C. Hite Productions Company, announces that he has leased the B. F. Keith Theatre for the next summer season and will run high class vaudeville in connection with feature pictures.

Plans New Theatre.

Caperones Brothers, of Barberton, Ohio, have purchased the building at 213 North Second street for the sum of $25,000. They propose to erect a nine-story building to be used for a moving picture theatre and hotel. The theatre will occupy the first floor and will have a seating capacity of 800. The property has a frontage of about 75 feet and a depth of 150 feet, and the estimated cost of the improvement is $200,000.

News from Buffalo

To Build May 1.

ACTUAL construction on the new Shea Metropolitan Theatre, in Main street, Buffalo, will begin on May 1, according to an announcement by Harold B. Franklin, managing director of Shea's Hippodrome. The Metropolitan will be devoted exclusively to pictures. George L. Rapp, of Rapp & Company, Chicago architects, who designed the State-Lake Theatre in the Windy City, was in Buffalo recently and the first contract for steel was placed. Mr. Rapp is now building forty new theatres throughout the country. The structure will have a roof garden seating 2,000 persons, while the theatre proper will have a capacity of 4,000.

"Cheering Up a Cheer"

Norma Talmadge in her First National, "A Daughter of Two Worlds."

Ariel Incorporates.

The Ariel Theatre Amusement Company, Inc., has capitalized in Buffalo at $75,000. The directors are J. Geigand, Joseph and George Schwartzott, Paul J. Batt, Alice F. Kronenwetter and Daniel W. Keating.

Pay Tribute to Fox.

Richard C. Fox, manager of the Buffalo branch of Famous Players-Lasky for the past year, who leaves soon to assume his new duties as sales manager in the United Kingdom for the Fox Film Corporation, was the guest of honor at a banquet given in the Hotel Statler on Friday, January 16, by the Buffalo Theatrical Managers Association and the Buffalo Motion Picture Exchange Managers Association.

Rivoli Opens in April.

Buffalo's new motion picture theatre, the Rivoli, on Broadway, near Sweet street, will open in April. The structure is being built by Joseph Kozanowski, and Harry T. Dixon, of the Modern Feature Film Company exchange, in West Swan street, will be the manager. The new house will have a seating capacity of 2,000. A large symphony orchestra and organ will furnish the picture accompaniment and the policy will be high-class photoplays exclusively. The cost of the structure will be $200,000. The theatre will be of brick and terra cotta construction. The opening price scale will be 17 and 22 cents.

Kelly in Buffalo.

T. "Paramount" Kelly, formerly with Pathe in Pittsburgh and Detroit and with Famous Players-Lasky in Cincinnati, has joined the Buffalo F. P.-L. sales staff.

Moritz Succeeds Fox.

Allen Moritz, formerly a member of the sales staff of the Washington office of Famous Players-Lasky, has been appointed manager of the Buffalo office, succeeding Richard C. Fox, who has been named sales manager in the United Kingdom for Fox Film Corporation. R. E. MacIntyre, special representative, is temporarily in charge.

Zimmermann Is Ill.

F. M. Zimmermann, sales manager of the Gardiner Syndicate, 47 West Swan street, Buffalo, has gone to Florida for a month's rest. He recently suffered a breakdown following overwork in preparation for the incorporation of the organization under the title of Gardiner Pictures, Inc., which will take effect on February 15. L. M. Bell, formerly connected with several theatres as artist, has joined the Gardiner publicity staff. T. H. Jefferies, of Indianapolis, has assumed charge of the sales and promotion department. T. R. Gardiner, general manager, announces that "The Lost Battalion" is meeting with unusual success in the territory.

Kirsch Screens Features.

J. F. Kirsch, manager of the Buffalo office of Dooley Exchange, Inc., made a tour of the territory last week, visiting the home office in Syracuse and screening several features in Rochester, among them being Al Jennings and Neal Hart for W. A. Callahan at the Regent Theatre. Mr. Kirsch announces that the "Lightning Bryce" serial is now being shown at over thirty theatres in Buffalo and surrounding territory. Mrs. May F. Tenny, former cashier and booker at the Hallmark exchange, has joined the local Dooley office in a similar capacity.

LIVE NEWS!

AND 4 PAGES OF IT!

Items of Interest to Exporters

Glucksmann Closes Large Contract with Brock of Selznick Pictures

JACOBO GLUCKSMANN with characteristic aggressiveness has done considerable purchasing during the past fortnight. In his deal with Louis Brock, export manager of the Selznick interests, Mr. Glucksmann has secured for his brother Max the Argentinian, Uruguayan, Paraguayan and Chilian rights to the complete Selznick output for 1920, the complete output of the National Theatres Pictures (approximately twenty-six) as well as of the 1919 Select productions. This deal entails the rights to approximately 100 Selznick productions and takes its place as one of the biggest Latin American film deals to be recorded.

Furthermore the Pathe contract which the house of Max Glucksmann has always enjoyed, was renewed again for 1920. In addition to the regular territory, the rights for Bolivia, Ecuador and Peru was taken up as well.

In addition to his activities for the firm of Max Glucksmann, Jacobo Glucksmann has also bought for his own handling, the Latin American rights to the Leonce Perret Productions, "The A B C of Love" and "Twin Pawns," both featuring Mae Murray. He has likewise secured complete exclusive Latin American rights to "It Happened In Paris." an American production featuring Mme. Yorka under the direction of Sarah Bernhardt. This deal followed closely upon the heels of his having secured the Latin American rights from the Export & Import Film Company to "The Lost City," the great animal serial featuring Juanita Hansen.

Mr. Glucksmann will soon be joined by his brother Max, now in Europe, who intends to stay several weeks in this country for purposes of personal observation of the American market.

Omita Making Rounds.

Though in New York barely more than two weeks, I. Omita, the new film buyer, who arrived from Japan, has already met the majority of the local export membership. Mr. Omita is a close business friend of Tom Cochrane who manages the destinies of Universal in Nippon. The latter has given him many letters of introduction to representatives in the industry in the United States. Indeed, Mr. Omita uses the Universal office in the Mecca building as his base of activity.

His mission here concerns the supplying of a chain of theatres throughout Japan with American film and accessories, and also with the creation of a manufacturing company producing Japanese stories with Japanese casts in Japanese studios run along American lines with American equipments, American laboratory standards and American business methods. In the near future, Mr. Omita promises to expand these details in a special interview. He is stopping at the Hotel Pennsylvania.

Brockliss Closes Big Contract.

Exclusive rights for Argentina, Uruguay and Paraguay rights on such of the 1920 J. Frank Brockliss, Inc., output now ready have been sold by Sidney J. Garrett, president of the well-known export house to the Argentina Export and Import Company of which J. W. Agusti is the head. Incidentally, this represents one of the big film deals in that territory, as it comprises the remaining seven of the Great Authors' Series of productions, one Zane Grey, three Augustus Thomas, four Jack London and three Louis Joseph Vance productions.

In short, these comprise all the pictures that the studios working on Brockliss pictures have turned out up to the present time and which had not already been contracted for.

Mr. Agusti was escorted to the Leah Baird studios, Cliffside, N. J., where the "Gibraltar" productions are being turned out and witnessed the taking of several scenes of the Augustus Thomas production "Harvest Moon." J. Frank Brockliss, Inc., is announcing the deal in display fashion in the coming issue of Cine-Mundial.

Olsen to Visit America.

John Olsen, probably the best known producer, distributor and manager throughout three Scandinavian kingdoms, leaves Copenhagen shortly for a visit to the United States. He is due in New York during early February. A. Mattsson, whose film buying activities for the last several years have made him one of the best known buyers located in New York, is partner to Mr. Olsen in the Overseas Trading Corporation, and has several important matters awaiting the arrival of Mr. Olsen for joint decision.

Fait Arrives From Brazil.

William Fait, Jr., one of David P. Howells, Inc., traveling representatives, has returned after a lengthy visit to Brazil. He does not expect, however, to remain long in New York, as there are matters in Mexico necessitating the presence of the Howells representative in that territory. Mr. Fait made a very creditable record in the South American republic and will unquestionably experience similar success in the republic to our immediate south.

Danziger on Second German Voyage.

A. J. Danziger, one of the early pioneers of the film business and an importer of foreign-made productions as far back as 1911, sails on February 7 for his second trip to Germany since the armistice. Mr. Danziger insists that this trip is not connected with films.

Kunzler Renews Famous Players Contract.

Juan Kunzler, general manager of the local offices of Sociedad General Cinematografica, has closed again with the Famous Players-Lasky Corporation for its exclusive representation in Argentina, Uruguay, Paraguay, Chile, as well as Spain and Portugal, for 1920. The deal means entire consumption of the Zukor organization's productions, including both the program and specials. Mr. Kunzler informs us that this transaction with Export Manager E. E. Scahuer represents approximately a million dollars. A complete and detailed announcement regarding this deal is expected from headquarters.

Fox Representative Returning.

Joseph Ryan, general manager of the Fox distributing activities throughout South America, is due for a visit to the home office the coming month. He is en route at this writing and already north of the equator.

Cambiasa Enroute to New York.

Cinematographica Sud-Americana, the well-known film buying house for Argentina, Uruguay, and Paraguay, and through a subsidiary for Chile, Peru, Bolivia and Ecuador, is sending a new buyer to the States, in the person of Sr. S. Cambiasa, now en route from Buenos Aires. It will be recalled that the last representative that this company had in New York was Sr. Jose Donati, who since his return to Argentina has left the emply of Sud-Americana and joined Roberto Natalini.

Brink Soon to Go to Europe.

Peter Brink who, in addition to serving W. W. Hodkinson as private representative, also handles the export activities of the productions for which the Hodkinson corporation controls the foreign rights, will leave for Europe soon on a trip, which will concern itself with Hodkinson export matters.

Luporini Offering Specials.

The Trans-Atlantic Film Corporation of America, one of the new Cibrario enterprises of which Ferdinando Luporini is export manager, is now not only offering a series of Trans-Atlantic "girl" comedies but is also just about ready to begin a campaign on a seven reel feature produced by the same firm. This production has been entitled "The Empty Triumph," a story of international application, featuring Edmund Breese and Claire Whitney. The Trans-Atlantic Film Corporation has just closed with a comedian of international reputation for an additional series of comedies.

Lay Off Dog Sled-Ice Bound Stuff on Michigan Peninsula Says Native

(Editor's Note: Robert W. Service might be able to get away with it, but we doubt it. Kipling has written feeling "snow" stuff—on homeless snows, the whine of the wind along the snow, the creak of snowshoes on the crust, a lot about the grounding berg and grinding floe but we doubt if even he could pull a single line on dog sled trails in the "ice-bound Upper Peninsula of Michigan."

And if Service or Kipling couldn't get away with it, what chance has a film salesman? The factor blocking any idle "ice-bound" reference to Upper Michigan is Dr. F. B. Van Nuys, director of the social service department of the Victoria Copper Mining Company, and manager of the Liberty Theatre.

Dr. Van Nuys here takes keen delight in refuting some statements made by A. G. Decker in a story published in our issue of January 3. Mr. Decker was selling film in Upper Michigan and took a whirl at the Kipling "snow stuff." It looks as if the makers of snow scenics had better lay off Dr. Van Nuys's territory.)

Victoria, "Ice-Bound Upper
Peninsula of Michigan."
Jan. 8, 1920.

Via "Dog-Sled" to Moving Picture World:

AN adventurous explorer, one A. G. Decker, gives a history of his having found an undeveloped territory for moving pictures in the Upper Peninsula of Michigan. His exploits are recorded on page 68 of your issue of January 3, 1920.

In some ways he is very unfair to our country and in others he gives us more than our just dues. That we may be set right in the eyes of the world, one of the natives submits all the facts.

Here's the Decker Log.

Decker says he came up here and found our people "crazy" for amusement. That he needed no advertising, as word was passed "from mouth to mouth" that he was in town and that the natives flocked in their "dog sleds" to almost break their necks in paying him $1 for seats till the chairs were taken. Seventy-five cents for standing room and 50 cents for a chance to squeeze in.

He says snow falls here in October and from that time until the last of April we are "ice-bound," with no train service and the only means of transportation is by sleds drawn by dogs. He says it took three weeks for a letter to get out of here. He says we have never had anything but "tattered and torn" prints which the distributors hoped would get lost.

In justice to a people who make this God-forsaken country their home, let's get down to brass tacks. We will take Victoria as a fair specimen of the hamlets in which our people live and die. We have some three hundred men and their families here. We have a copper mine here with a pay roll of some $10,000 monthly. We have a Community Hall with honest-to-goodness "opery" seats in it for 250 people, and we have a genuine moving picture machine run by electricity—yes, honest, we have electricity here winter and summer.

We have a children's playground with modern equipment which cost us over $500. We have a fine ice rink and we get the ice by flooding it from our own water works. We have dances every two weeks and it costs us about $60 for the music. You see we have to have one dog sled to haul the fiddles, one to haul the musicians, one to haul meat for the dogs, for the darned cusses won't pull unless they are fed, and one sled to haul firewood to keep the meat thawed out.

You suggest that we might kill wild animals along the roadside to feed those dogs? Yes, we could do that, but the trouble is from the time the animal is shot till his hide is off he is frozen so stiff that it will be April before the carcass is thawed out.

Fur Bags for Lecturers.

We have a regular lecture course with noted lecturers once every two weeks. (We meet them, poke them in a fur sleeping bag, dump 'em on a dog sled and haul 'em in and most of them get here alive.) We have a regular athletic meeting once a week, with wrestling, boxing, bag punchin'—and, gee whiz, you ought to have seen our boys wade into that bag when they read the Decker exploits.

In 1919 we paid one distributor $508 for pictures, and every one of the prints was a good one. Last week we contracted for six at a cost of $20 a picture and at the same showing we will have a two-reel comedy, a one-reel news and an industrial, and we will charge our people 25 cents, with kids 10 cents, and we will make a little money at that.

Polished Floors, Too.

We have real houses with bathrooms, furnaces, and we all have polished hardwood floors, for, you see, we get so darned used to sliding around with the dog sleds that during the months we are holed in by being "ice bound" we have to keep in practice on the polished floors. Our men make good money, so what the devil is a dollar when Mr. Decker shows up? Well, that's how we are fixed in Victoria for amusement and I haven't mentioned the children's entertainments, the card clubs, the night school, etc., and a dozen more things. And, of course, we have the fun of dog sleddin'.

Calumet, a village of 40,000 frozen poor cusses, Houghton and Hancock, with 20,000 more, Marquette with as many more and hundreds of other hamlets, each have as much doing as we do, for you see we make lots of money up here and we are "crazy" for amusement. By all the gods, I have it, this man Decker must have had his show at Newberry, for over there nearly everyone is crazy as a bat. We have a modern insane institution over there, you know.

We have up here the Michigan College of Mines, one of the greatest of all scientific institutions, whose president, was one of, if the not the greatest, scientists who gave his services to the Government during the war.

Mr. Decker did not do us exact justice in saying it took three weeks to get a letter out of here. We all take the following morning exercise up here: "Assume sitting position, sway back and forward and concentrate on the mail service until we froth at the mouth." The facts are we have three solid vestibule trains in and out of here for Chicago every day and haven't missed a day for thirty years, winter and summer, but that doesn't mean our letters get out, so this man Decker probably told one truth in his article.

Finally, and seriously, we have several hundred thousand of as contented a people, as prosperous a people, as intelligent a people, as may be found anywhere. We have modern homes and we see the very best pictures money can buy. If Mr. Decker comes back here next summer—he was over here and tried to sell us his picture—if he ever comes back, I hope he will come and see us at our athletics and watch us—punch the bag.

SOCIAL SERVICE DEPT.,
Victoria Copper Mining Co.
Victoria, Mich.

Marquette Paper Adds to "Kid."

Since the above was put in type we have received from E. J. Butler, manager of the Ishpeming and Butler theatres, Ishpeming, Mich., a clipping from the Marquette Daily Mining Journal of January 17 on the subject of Mr. Decker's "Eskimo" story. Both the Daily Journal and Mr. Butler disagreed with Mr. Decker and we are sorry that space does not permit us to print the story, which was headed, "This Man Is Entitled to the 'Medal' for Informing the World About Cloverland."

"The Mail Man Again."
Life and letters of Pauline Frederick, Goldwyn star—mostly letters.

Merger With Triangle Completed, United Promises Early Releases

[illegible]

Realart Increases Bigger Lineup

[illegible]

New Distribution Facilities

[illegible]

Over the Alps Go the Film Stars.

[illegible]

[illegible]

Review Board Gives High Praise to "Pollyanna"

THE National Board of Review of Motion Pictures gave an enthusiastic vote that Mary Pickford's newest production, "Pollyanna," that they would a special report on the picture in which they will urge give it the highest possible rating for a children's picture. It is to be the first picture that Miss Pickford has ever made. "Pollyanna" was released on January 16 and is the first production Miss Pickford has made for the "Big Five."

"Miss Pickford never did anything better," is the general comment of the Board of Review. She is voted the title "gold star" indicating happiness and good cheer. Her gentleness characterizes even that of hardest criminals to fight, and her sweet philosophy answers their screaming to be glad about something that might have been worse, or worse than for most of us misfortunes may be.

Mendelson Joins Circuit Exchange

James L. Mendelson was recently appointed to specialize in the sale of short subjects for Film Booking Exchange, Inc., New York. Mr. Mendelson is one of the best known young men among the exchangemen in the industry. He recently completed an eight months tour of the most important exchange centers throughout the country, and Clinton Evans, for the Film Booking Exchange, was where he has been assigned since his discharge from the United States Naval Aviation Service.

Mr. Mendelson's activities will be chiefly confined to the sale of short subjects.

Our resources every week and honestly of the productions that are of advance showings. The reviews are not meant as a guide to the picture showman, but are merely intended to prove helpful to the public—to get more interesting and help in getting the worth of your money.

Ruth Dwyer Is Signed.

George H. Callaghan has signed Ruth Dwyer with Frank G. Hall and Ascher's Enterprises, Inc., to appear as leading woman for Benny Leonard in the serial, "The Evil Eye," now under production under the direction of J. Gordon Cooper, with Glenn Kunkel assisting.

Miss Dwyer was last seen in the leading ingenue role in the serial, "The Lurking Peril," co-starring Anne Luther and George Larkin.

Goldwyn Buys Unpublished Ben Ames Williams' Story

BEN AMES WILLIAMS, whose engrossing stories are a prominent feature of the Saturday Evening Post, is becoming a regular contributor to the Goldwyn Pictures Corporation program. His "Jubilo," starring the inimitable Will Rogers, is one of the outstanding screen successes of the season; motion picture rights to "The Great Accident" serial publication of which was recently completed, have been secured by Goldwyn, and now comes the announcement of the purchase by the same company of another Williams' story, as yet unpublished. It carries the attractive title of "The Man Who Had Everything."

The picture possibilities offered in the plot appeared so exceptional that no time was lost in closing arrangements with the author for the screen production. This is one of the few times that the work of a well-known writer has bee secured by a picture producer in advance of its publication.

"The Man Who Had Everything" has a modern New York setting with the conflict arising between a millionaire financier and his son, who is famous along Broadway for his wild extravagances. A beggar's curse, "May you always have everything you want," appeals to the financier as a possible means of bringing the wild youth to his senses. Henceforth, the son is surfeited with everything he wants, even to the companionship of the designing chorus girl who previously had been just beyond his reach. The inevitable reaction sends the boy to work for the first time in his life.

Theatre Doubles Booking.

Commencing with the eighth episode, the Ben Ali Theatre of Lexington, Ky., increased the booking on "Bound and Gagged," the Pathe serial of which George Brackett Seitz is author and star, from one to two day stands each week.

On the day the eighth episode of "Bound and Gagged" was shown, the management wired the Pathe exchange requesting permission to hold the picture over for the following day and a new contract calling for two-day showings for the remainder of the serial, stating that the theatre had doubled its patronage with the attraction.

Enthuses Over "Woman God Sent."

Larry Trimble, who is directing "The Woman God Sent," a Selznick production, has become enthusiastic over the picture and has declared he expects it to be among the best he has turned out. Zena Keefe is a member of the cast, and the picture is being made in the Selznick Eastern studios.

Gillen Originates Unique Scheme To Determine His Booking Policy

AS unusual a plan as has ever been used in deciding upon a booking policy has been disclosed by W. A. Gillen, recently appointed manager of the New Strand Theatre, at Binghamton, N. Y. The theatre, which will not be completed until the latter part of February and which will probably be opened the first week in March, will be undoubtedly the largest in Binghamton, and for the past several weeks Mr. Gillen and the house staff have been engaged in reaching a decision as to the booking policy.

The latter part of November Mr. Gillen procured the advertising and exploitation material of all December releases of the largest producers and distributors. These he turned over to the publicity and advertising men of the New Strand with instructions to prepare publicity and advertising on the same careful basis they would if the production was to actually be run at the New Strand. From the various exchanges he procured dates when these pictures would be shown in various parts of upper New York State.

Formed Judging Party.

During the month Mr. Gillen traveled all over the state in order to see every one of the productions in a first-run house. With him, he took his stage director, his orchestra leader and four other people, whom he called impressionists. He studied the pictures from the viewpoint of a house manager, and the other two house employes from their particular ends. Of the impressionists, two were there merely to judge the production from their own standpoints and the other two to report the impressions which a picture made on the audience, one observing the interest shown by the male patrons and the other the effect it had upon the women.

Judgment was then pronounced upon the productions according to army test researches. As an arbitrary standard for the grading of the productions, Mary Pickford in "The Hoodlum" had been selected as portraying as many emotions as posible and was graded 100 per cent. in all departments. Mr. Gillen's observation staff was required to grade each production which was included in the test according to this standard, by marking it acording to the percentage they thought it was entitled to, on the basis that "The Hoodlum" represented 100 per cent.

System of Grading.

Thus, if the musical director had the opinion that the production allowed the same grade of musical exploitation he graded it 100 per cent.; if more possibilities existed he graded it above 100, or less he graded it below. The impressionists and the stage director, as well as Mr. Gillen himself, also graded the productions from their particular standpoint. These gradings constituted four-fifths of the final ratings, the other fifth being taken from the advertising and publicity exploitation prepared by the house staff.

While Mr. Gillen made known that this method had been employed in arriving at a decision of a booking policy, he did not give the standings received by the various productions tested, in announcing that the bookings at the New Strand had been awarded to the First National Exhibitors Circuit.

Cast Is Named for "Blind Youth."

According to a National Pictures announcement "Blind Youth" is to be one of the largest productions of the year. The more important members of the cast as announced are Walter McGrail, Beatrice Joy, Leo White, Ora Carew, Joe Swickard, Clara Horton, Colin Kenny and Claire McDowell.

Ted Sloman will direct this new production which has just been started at the Selznick West Coast studios.

Technique of Driving into One's Affections
Illustrated by Doris Pawn, Goldwyn leading woman, shown here in a great "winter drive."

Merger With Triangle Completed, United Promises Early Releases

THE delay in the release of a number of important productions handled by the United Picture Productions Corporation, which was due to the variety of details attending the taking over of all Triangle exchanges and the releasing right to all Triangle pictures, is now at an end and these features will be released immediately, President J. A. Berst of United promises the trade.

"Pending the settlement of negotiations," said Mr. Berst, "we deemed it advisable to delay the release of a number of productions. These include the elaborate six-part production of 'The Corsican Brothers,' the filmization of Alexandre Dumas' story, in which Dustin Farnum stars; 'The Eternal Mother,' a modern society drama starring Florence Reed; 'Women Men Forget,' a six-part production directed by John M. Stahl and starring Mollie King; the Cuckoo Comedies now being produced in Florida with Bobby Burns and Jobyna Ralston in the leading roles, and the two-reel comedies being made by Cisset Fitzgerald, the 'girl who made the wink famous.' All of these will now be released without delay."

Better Service, Bigger Saving.

Announcement of the deal, involving, it is said, in excess of $2,000,000, was made by President Berst and confirmed by P. L. Waters, president of Triangle.

"I am very much gratified with the arrangement we have just made," stated Mr. Berst. "Assuming control of the Triangle exchanges will enable us to deal directly with the 3,200 theatres that we serve. Not only will it enable us to give better service than was possible under the present method of operation, but we will be able to effect considerable saving which will go into more and better productions.

"Under the terms of our arrangement, we will control the distributing rights to all of the famous Triangle pictures, including the Griffith and Ince productions starring William S. Hart, Douglas Fairbanks, Frank Keenan, Norma and Constance Talmadge, the Gish sisters, Dorothy Dalton, Louise Glaum, Charles Ray and Olive Thomas and the famous Mack Sennett Keystone Comedies.

Good Distribution Facilities.

"This arrangement will be a direct benefit to every exhibitor member of the United Picture Theatres. The present revenue from Triangle pictures, with the additional revenue that will be made possible through greatly increased bookings that will result, will enable us to operate economically and efficiently. Up to the present time, United has been handicapped by the lack of proper distribution facilities. The control of the Triangle exchanges gives us our own distributing organization.

In all, there are eighteen Triangle exchanges, of which United will assume control. They are in Boston, Buffalo, Chicago, Cincinnati, Cleveland, Denver, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, San Francisco, Seattle, Detroit, Salt Lake City, Washington, New Haven and Milwaukee. New United exchanges will be organized immediately in Atlanta, St. Louis, Kansas City and Dallas, the company already operating an exchange in Omaha, and thus completing the organization.

The United selling force will be combined with that of Triangle, thereby reaching the maximum of efficiency. C. A. Smith, general manager of exchanges for Triangle, will continue in the same position for United. Wherever possible, the Triangle force will be kept and consolidated with that of United.

From United, through President J. A. Berst, comes two announcements of more than usual importance. These concern the deals which were mentioned as pending when the news of United's assuming control of the Triangle exchanges was given out.

Mr. Berst and Frank Hall, president of the Hallmark Pictures Corporation, have just signed contracts whereby United will handle the distribution of the Hallmark pictures through the new United exchanges (formerly Triangle), beginning on January 18.

In addition to this Mr. Berst announces that a deal has just been closed with the S. A. Lynch Enterprises by which United takes over the exchanges of that organization in Atlanta, New Orleans, Dallas, Kansas City, Omaha and St. Louis, thus making United a powerful distributing company, with exchanges covering all the important territories of the country.

The deal with the Hallmark company was closed late last week, and the arrangement covers the distribution of the Hallmark pictures, which means that United will handle a very excellent line of productions and in the future serve all the exhibitors who book the Hallmark pictures.

Over the Alps Go the Film Stars.

Bill Russell and Mary Thurman, in a back-to-nature and back-to-camera shot from their American feature, "The Valley of Tomorrow."

Review Board Gives High Praise to "Pollyanna"

THE National Board of Review of Motion Pictures were so enthusiastic over Mary Pickford's newest production, "Pollyanna," that they issued a special report on the picture in which they not only give it the highest possible rating, but in addition declare it to be the best picture that Miss Pickford has ever made. "Pollyanna" was released on January 18 and is the first production Miss Pickford has made for the "Big Four."

"Miss Pickford never did anything better," is the special comment of the Poard of Review. She is indeed the ideal "glad girl," radiating happiness and good cheer; her gladsome characterization puts real or fancied troubles to flight, and her sunny philosophy always finds something to be glad about, something that might have been worse, no matter what her trials or tribulations may be.

Mendelson Joins Circuit Exchange.

James L. Mendelson was recently appointed to specialize in the sales of short subjects for First National Exchange, Inc., New York. Mr. Mendelson is one of the best known young men among the exchanges of the country. He recently completed an eight months' tour of the most important exchanges throughout the United States for the Bulls Eye Film Corporation with which he has been associated since his discharge from the United States Naval Aviation Service.

Mr. Mendelson's activities will be chiefly confined to the sales of short subjects.

Our reviewers write fairly and honestly of the productions they see at advance showings. The reviews are valuable not alone as a guide to the picture showman, but are highly desirable as press notices for daily papers—to go with advertising and help in getting the worth of your money.

Ruth Dwyer Is Signed.

George H. Callaghan has signed Ruth Dwyer with Frank G. Hall and Ascher's Enterprises, Inc., to appear as leading woman for Benny Leonard in the serial, "The Evil Eye," now under production under the direction of J. Gordon Cooper, with Glenn Kunkel assisting.

Miss Dwyer was last seen in the leading ingenue role in the serial, "The Lurking Peril," co-starring Anne Luther and George Larkin.

Goldwyn Buys Unpublished Ben Ames Williams' Story

BEN AMES WILLIAMS, whose engrossing stories are a prominent feature of the Saturday Evening Post, is becoming a regular contributor to the Goldwyn Pictures Corporation program. His "Jubilo," starring the inimitable Will Rogers, is one of the outstanding screen successes of the season; motion picture rights to "The Great Accident" serial publication of which was recently completed, have been secured by Goldwyn, and now comes the announcement of the purchase by the same company of another Williams' story, as yet unpublished. It carries the attractive title of "The Man Who Had Everything."

The picture possibilities offered in the plot appeared so exceptional that no time was lost in closing arrangements with the author for the screen production. This is one of the few times that the work of a well-known writer has bee secured by a picture producer in advance of its publication.

"The Man Who Had Everything" has a modern New York setting with the conflict arising between a millionaire financier and his son, who is famous along Broadway for his wild extravagances. A beggar's curse, "May you always have everything you want," appeals to the financier as a possible means of bringing the wild youth to his senses. Henceforth, the son is surfeited with everything he wants, even to the companionship of the designing chorus girl who previously had been just beyond his reach. The inevitable reaction sends the boy to work for the first time in his life.

Theatre Doubles Booking.

Commencing with the eighth episode, the Ben Ali Theatre of Lexington, Ky., increased the booking on "Bound and Gagged," the Pathe serial of which George Brackett Seitz is author and star, from one to two day stands each week.

On the day the eighth episode of "Bound and Gagged" was shown, the management wired the Pathe exchange requesting permission to hold the picture over for the following day and a new contract calling for two-day showings for the remainder of the serial, stating that the theatre had doubled its patronage with the attraction.

Enthuses Over "Woman God Sent."

Larry Trimble, who is directing "The Woman God Sent," a Selznick production, has become enthusiastic over the picture and has declared he expects it to be among the best he has turned out. Zena Keefe is a member of the cast, and the picture is being made in the Selznick Eastern studios.

Gillen Originates Unique Scheme To Determine His Booking Policy

AS unusual a plan as has ever been used in deciding upon a booking policy has been disclosed by W. A. Gillen, recently appointed manager of the New Strand Theatre, at Binghamton, N. Y. The theatre, which will not be completed until the latter part of February and which will probably be opened the first week in March, will be undoubtedly the largest in Binghamton, and for the past several weeks Mr. Gillen and the house staff have been engaged in reaching a decision as to the booking policy.

The latter part of November Mr. Gillen procured the advertising and exploitation material of all December releases of the largest producers and distributors. These he turned over to the publicity and advertising men of the New Strand with instructions to prepare publicity and advertising on the same careful basis they would if the production was to actually be run at the New Strand. From the various exchanges he procured dates when these pictures would be shown in various parts of upper New York State.

Formed Judging Party.

During the month Mr. Gillen traveled all over the state in order to see every one of the productions in a first-run house. With him, he took his stage director, his orchestra leader and four other people, whom he called impressionists. He studied the pictures from the viewpoint of a house manager, and the other two house employes from their particular ends. Of the impressionists, two were there merely to judge the production from their own standpoints and the other two to report the impressions which a picture made on the audience, one observing the interest shown by the male patrons and the other the effect it had upon the women.

Judgment was then pronounced upon the productions according to army test researches. As an arbitrary standard for the grading of the productions, Mary Pickford in "The Hoodlum" had been selected as portraying as many emotions as posible and was graded 100 per cent. in all departments. Mr. Gillen's observation staff was required to grade each production which was included in the test according to this standard, by marking it acording to the percentage they thought it was entitled to, on the basis that "The Hoodlum" represented 100 per cent.

System of Grading.

Thus, if the musical director had the opinion that the production allowed the same grade of musical exploitation he graded it 100 per cent.; if more possibilities existed he graded it above 100, or less he graded it below. The impressionists and the stage director, as well as Mr. Gillen himself, also graded the productions from their particular standpoint. These gradings constituted four-fifths of the final ratings, the other fifth being taken from the advertising and publicity exploitation prepared by the house staff.

While Mr. Gillen made known that this method had been employed in arriving at a decision of a booking policy, he did not give the standings received by the various productions tested, in announcing that the bookings at the New Strand had been awarded to the First National Exhibitors Circuit.

Cast Is Named for "Blind Youth."

According to a National Pictures announcement "Blind Youth" is to be one of the largest productions of the year. The more important members of the cast as announced are Walter McGrail, Beatrice Joy, Leo White, Ora Carew, Joe Swickard, Clara Horton, Colin Kenny and Claire McDowell.

Ted Sloman will direct this new production which has just been started at the Selznick West Coast studios.

Technique of Driving into One's Affections
Illustrated by Doris Pawn, Goldwyn leading woman, shown here in a great "winter drive."

Marshall Neilan Asks Directors To Oppose "Snipe" Advertising

[illegible]

Advertising Became "Wise"

[illegible]

Creative Ad Power

[illegible]

Rolling Tom Sees on the Penny Boy

[illegible]

Stage Loses a Sponsor

[illegible]

First Run Theatre Takes Second Run on Dean Film

[illegible]

Seismic Writer Writes for Stage

[illegible]

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[illegible]

Myron Selznick Back from Trip.

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George, Jr., is shown here with his father, signing for a day's pay for "One Man in a Million." The two appear in this feature to be distributed by Sol Lesser.

Marshall Neilan Asks Directors To Oppose "Snipe" Advertising

MARSHALL NEILAN last week issued a "call" to all motion picture producers and directors to attack the practice of injecting advertising in films and collecting at both ends namely, from the exhibitor and the national advertiser. Mr. Neilan, in emphatic terms, denounced this method of "cutting down the overhead" on a picture and pointed out that it represented a serious handicap not only to the motion picture entertainment industry but to the individual producers and directors as well.

"The time has come," said Mr. Neilan, "when producers must realize that the practice of injecting advertising in entertainment film is a dangerous proceeding, not only for the industry in general, but for them individually. I know of specific cases where pictures have been practically paid for in advance by national advertisers after which high rentals were demanded and obtained from exhibitors for the privilege of making good the producer's arrangement with the advertiser. It behooves the individual director to stand firm on this matter, for its continuance means the prostitution of his own best efforts.

Exhibitors Become "Wise."

"Exhibitors have become 'wise' and the producers who do not realize this are only inviting trouble of 'cutting down the overhead' on a production on the part of various prominent producers. It was quite evident that it could not continue. These producers became bolder with each succeeding picture, and in one particular case it is generally understood that the cost of production on a well-known film was covered by advertisers before the print reached the exhibitor.

"In a number of instances advertising has unavoidably crept into a picture. Producers must watch this with greater care than ever, for if they let such advertising pass unnoticed it will place them in the same class with the grasping ones who cannot make money fast enough through legitimate means.

"It is gratifying to note that exhibitors everywhere are denouncing this practice. They must do this in order to protect themselves. Advertising on the screen, to a limited extent, is very often good business for the exhibitor. However, it should work out this way and not merely represent good business for the producer at the expense of the exhibitor. The exhibitor should be the sole judge as to how much and how little advertising is to appear on his screen.

"Fooling the Public."

"People read advertisements in a magazine. In fact, many persons look at the advertisements first before reading anything else in the book. But when they are through reading the advertisements and sit down to enjoy a story, they don't want to read arguments why the hero uses a Jones hat or London garters. Nor do they want to be told in the middle of a tense chapter that the suit the villain wears was made by a well-known clothier. And so with motion-picture advertising in the theatre. If the exhibitor sees fit to run an advertisement on the screen, he wants it to be an out-and-out advertisement, but he does not want to 'fool the public' by showing a film that is supposed to tell a story but which flashes close-ups of a much advertised tire throughout the course of the presentation.

"Nothing is so unpopular with the American public as the realization that it is being fooled.' It is done every day in a hundred different ways, without a doubt, but as soon as the public is acquainted with the fact resentment follows. The reaction upon the industry as a whole would not be insignificant. The direct result upon the producer responsible and even the director whose name appears on the film would be serious."

Putting One Over on the Percy Boy
Wallace Reid makes the w.k. hit with Wanda Hawley in their Paramount, "Double Speed."

Shore Goes to Monsoon.

The Monsoon Cooling System, Inc., has obtained the services of Norman J. Shore, formerly of the Typhoon Fan Company. Mr. Shore is a ventilating engineer of long practical experience in the cooling of theatres and is well-known among exhibitors and architects throughout the South and West, as well as in the East. Mr. Shore's skill and experience have been of great value to exhibitors all over the country in designing cooling systems to increase their hot weather business.

First Run Theatre Takes Second Run on Dwan Film

WHEN a first-run house takes a feature for the second run, there's a bag of money in the woodpile," declares Jay Emanuel, Realart manager in Philadelphia, who has come to New York with glowing reports of the thriving picture business in his city. According to Mr. Emanuel, the outlook for the industry in this territory has never been better.

"Soldiers of Fortune," the Allan Dwan production, is the feature picture which caused the Victoria Theatre of Philadelphia to vary its strictly first-run policy by contracting for the film after it had been signed for the Colonial Theatre in Germantown, the residence district of the city.

Mr. Emanuel declares that this is one of the strongest sales arguments he has ever heard for a motion picture, principally because both contracts were signed before the picture was shown at either house, and because both parties were confident that the Mayflower photoplay would repeat its remarkable performances of the past.

Mr. Emanuel reports the construction of a special branch office building for the handling of Realart business at 251 North Thirteenth street. It will be ready for occupancy within a month. This report follows the announcement last week of the $100,000 exchange building for the company in Los Angeles.

Selznick Writer Writes for Stage.

One of Louise Winter's novelettes called "Princess Virtue" has been made into a picture and is soon to be produced on the legitimate stage it is announced. Louise Winter is the popular writer of short stories and novelettes who is now engaged in special work in the Selznick scenario department. She is at present busy on a scenario for one of the forthcoming Selznick special attractions.

Universal Appoints Chase.

M. A. Chase has been appointed district manager for the Universal exchanges in the northwestern territory. He has left New York and will make a trip of inspection to the various exchanges in his territory. Mr. Chase has been identified with the Universal for several years and recently returned to the United States after an extended trip in th Orient and Siberia where he introduced the Universal product.

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"In Old Kentucky" Breaks Records in Detroit; Theatre Dressed for Picture

DESPITE the below zero weather on the opening day and a raging blizzard on the second, "In Old Kentucky" broke all records at the Madison Theatre, Detroit, where it is being held over for a second week's run in defiance of the usual "one week only" policy of the house. Edwin Bower Hesser, of the Louis B. Mayer publicity forces, who has just returned to New York after visiting in Detroit, declared that he had never seen a picture "put over" in better style.

"They certainly did things up brown," declared Mr. Hesser. "The entire engagement was based on the fact that 'In Old Kentucky' is a racing story. The theatre was made to resemble a race track, inside and out. The entire theatre front was made to look like the entrance to a race-track—'main entrance' was over the door in three foot letters with 'In Old Kentucky Handicap' and Anita Stewart's name featured below it. The lobby itself was fitted up like a betting club—blackboards bore the entries and odds, with 'chalkers' changing figures from time to time.

Many Wait in Line.

"The ticket booth was also converted into a regular race-track type—orchestra seats were called 'grandstand' and balcony chairs were 'bleachers.' A seven foot white picket fence divided the lobby—pennants fluttered, and the house attendants were all in 'race' uniform. On the opening afternoon hundreds waited for over an hour to get in.

"Tom Moule, the theatre manager, must be given credit for a wonderful setting to the picture. His prologue consisted of a southern scene, with a troupe of colored singers, who rendered plantation songs, gave buck-and-wing dances and played craps in a manner that set the house wild with laughter.

Real Horses on Stage.

"The big surprise came during the race-track scene, when Anita Stewart is riding Queen Bess to victory. The picture dissolves out on the screen, another curtain is raised, and galloping horses are disclosed in a neck and neck race, with a background of race-track, made to move at the proper rate of speed by electrical effects. When these real horses were shown, galloping at a furious rate on their cleverly concealed treadmills, the house broke into cheers.

"The newspaper advertising put over by Howard O. Pierce, the Kunsky publicity director, was specially effective. It emphasized the number of spectacular features in the pictures—the great race scenes, Anita's death leap across a chasm, the Kentucky mountain battles and a number of other thrills from the film."

Many First Run Theatres Book "Lone Wolf's Daughter"

TALBOT'S America Theatre, Denver, and Tally's Theatre, Los Angeles, are the leaders among the larger first run houses of the country that booked and gave immediate play dates during the past week to J. Parker Read, Jr.'s second W. W. Hodkinson release, "The Lone Wolf's Daughter," starring Louise Glaum. Sustaining this judgment of careful exhibitor buyers is the judgment of S. Barrett McCormick in Indianapolis and a dozen other exhibitors controlling local theatres whose policies and bookings are watched closely by many other exhibitors within their zones of influence.

Beginning the week "The Lone Wolf's Daughter" began its metropolitan engagement at the Capitol Theatre, New York, receiving superb showmanship and a colorful musical setting all of which undoubtedly contributed to its welcome from the critics of Manhattan.

Among the latest bookings of "The Lone Wolf's Daughter" are the Liberty, Fresno, Cal.; the Majestic, Wichita Falls, Texas; the Strand, Council Bluffs, Ia.; the Imperial, Zanesville, O.; the Orpheum, Youngstown, O.; the American, Pottsville, Pa.; the Wigwam, Reno, Nev.; the Capitol, Mason, Ga.; the Victor, McKeesport, Pa.; the Opera House, Oil City, Pa.; the Rialto, Glens Falls, N. Y.; the Kenyon, Pittsburgh, Pa.; the Columbia, Erie, Pa.; the Rialto, Newport, Va.

Larry Semon—Village Jokesmithy
"Forging" a career out of "Solid Concrete," the first of his comedies under his new Vitagraph contract.

Special Campaign Book on "The Valley of Tomorrow"

A TWENTY-FOUR page campaign book for "The Valley of Tomorrow," in a two-color art cover, is just out for the use of exhibitors. The American Film Company has been issuing an extra size campaign book on each of the new "Flying A" super-productions, included with which is a special press sheet prepared to meet every advertising need of the town and city exhibitor, whether his theatre be large or small.

The contents of the campaign book include reproductions of all posters and other material issued on the feature; the complete story of "The Valley of Tomorrow," as well as a thumb nail synopsis; special suggestions to the exhibitor for exploiting the film; catch lines for ad and program use. There is a generous collection of snappy newspaper stories, both long and short, in many of which the superb settings of Lake Tahoe, the Truckee River and the Sierra Nevadas are strikingly described. There is a series of reviews under the heading of "After the Show Criticisms"; a page of "Current News Items," based on the idiosyncrasies of the players, and a well planned set of music cues.

Spanish Novelist Visits Metro West Coast Studios

VICENTE BLASCO IBANEZ, author of the novel, "The Four Horsemen of the Apocalypse," is en route to California from New York to pay a visit to the Metro studios in Hollywood. Since his arrival in this country the brilliant Spanish writer has expressed a keen desire to see how American motion pictures are made, and his present trip is doubly significant to him, inasmuch as Metro will produce "The Four Horsemen" on the screen.

Metro purchased the screen rights to "The Four Horsemen" in the face of strong competition, and plans to translate the story to the silver with an all-star cast. The production will be made at the company's New York studios under the personal supervision of Maxwell Karger, director general.

Senor Ibanez is expected to arrive at Los Angeles before Director General Karger departs for New York. Senor Ibanez will return to New York and see "The Four Horsemen" taking shape for the screen. June Mathis, head of the Metro scenario department, is entrusted with the adaptation of the novel.

New Christie Director Announced.

Reggie Morris, formerly with Sennett, has been added to the directorial staff at the Christie Studios. He is at present co-directing with Al Christie and makes the seventh director now producing at that thriving house of comedies.

NOT only that Equity has given exhibitors one of the finest human interest dramas of the year with a big box office Star—House Peters—but there is ready prepared for you the cleverest line of exploitation helps ever conceived for any feature production. Thus independent exchanges who market, and exhibitors who play it, will find —

"SILK HUSBANDS AND CALICO WIVES"

one of the surest money getters of the present season. Write for a copy of the wonderful campaign book and learn from whom you can book "SILK HUSBANDS AND CALICO WIVES" in your territory. Hand our campaign book to your advertising or publicity manager with instructions to simply "follow the leads" in the book and watch the crowds jampack your house. "SILK HUSBANDS AND CALICO WIVES" produced at the Garson studios and distributed by

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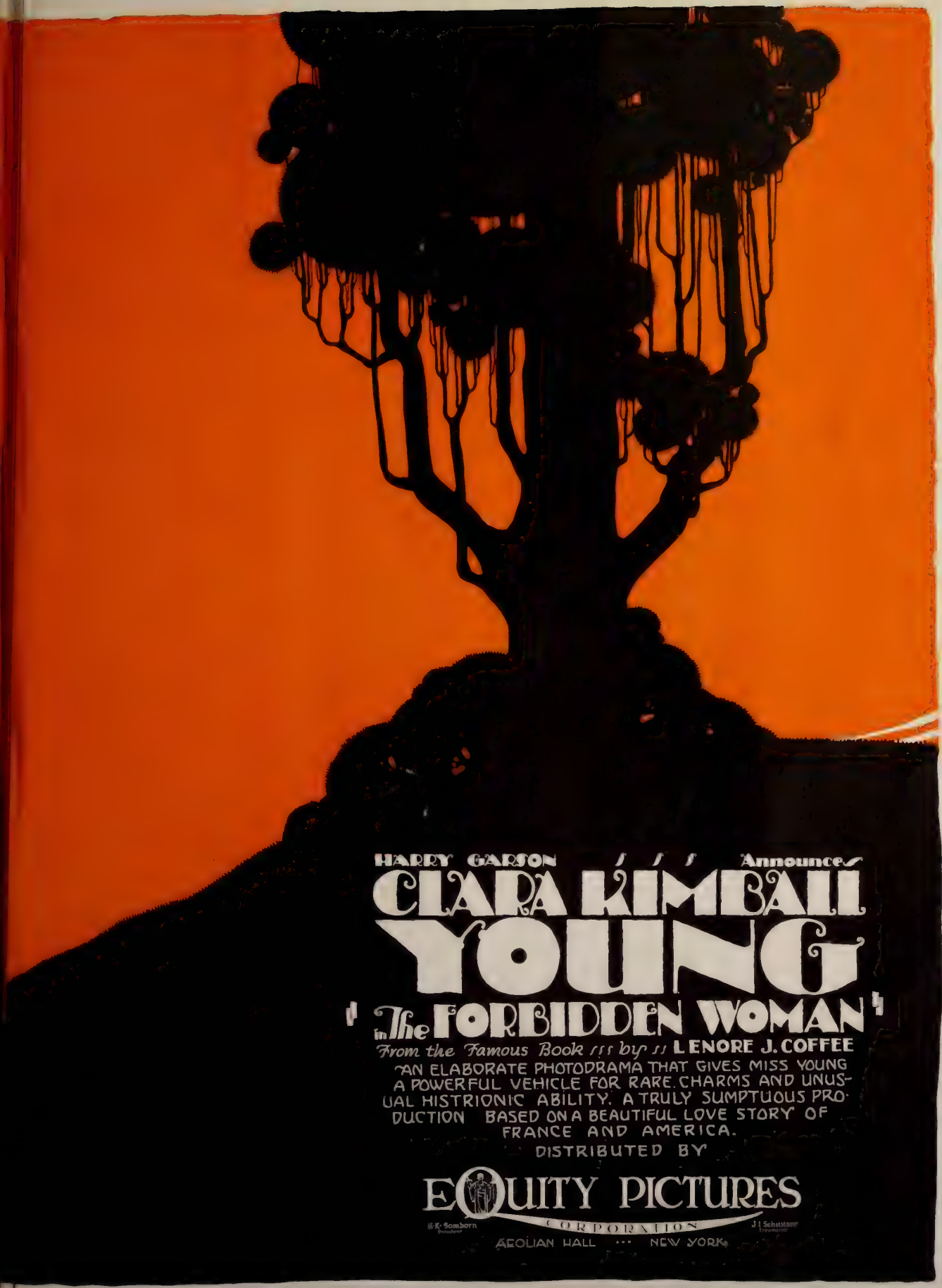
HARRY GARSON Announces
CLARA KIMBALL YOUNG
in The FORBIDDEN WOMAN
From the Famous Book by LENORE J. COFFEE
AN ELABORATE PHOTODRAMA THAT GIVES MISS YOUNG A POWERFUL VEHICLE FOR RARE CHARMS AND UNUSUAL HISTRIONIC ABILITY. A TRULY SUMPTUOUS PRODUCTION BASED ON A BEAUTIFUL LOVE STORY OF FRANCE AND AMERICA.
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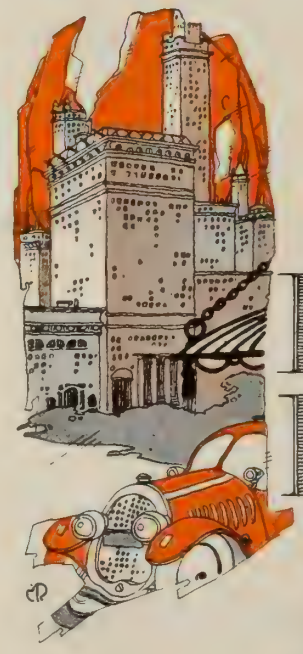

EQUITY'S POLICY

Equity's Policy embraces the production and marketing of BIG pictures only. Pictures that are known to the trade as BIG SPECIALS or Super Pictures that run anywhere from three days to three weeks. "Eyes of Youth" is that character of Special, and so will be Clara Kimball Young's newest production—"THE FORBIDDEN WOMAN" to be released soon.

In addition to the making of our own big productions, Equity is prepared to handle BIG SPECIALS from other producers. The only qualification demanded is that such pictures be really BIG; what the trade recognizes as extraordinary. To producers with pictures of that type Equity offers a distribution and selling service surpassed by no similar organization in the world.

We are prepared to take on such BIG pictures immediately and invite communication from producers who have productions of that calibre to offer. Elaborate advertising and exploitation backing for all BIG productions Equity takes on. Watch "Eyes of Youth" for your cue as to what Equity can do with BIG pictures.

EQUITY PICTURES CORPORATION

R.K. Sornborn — J. C. Rutter

AEOLIAN HALL ... NEW YORK

Sloman Replaces Green in Direction.

Owing to the illness of Al Green he will be unable to direct the second National Picture Theatres production "Blind Youth," and Lewis J. Selznick announces that he has engaged Edward Sloman to replace Mr. Green. The production is being made at the Selznick West Coast studios and work on it will be resumed as soon as Mr. Sloman arrives there. Walter McGrail is playing the leading male role in this National production.

Madge Kennedy Starts Work on Irwin's Story

"TRIMMED WITH RED," starring Madge Kennedy, was placed in charge of Director Hugo Ballin by Samuel Goldwyn and goes into production this week at the Goldwyn Eastern studio as the second picture made in the East this season.

Since Leroy Scott's Eminent Authors picture was shot by Paul Scardon, larger quarters have been secured at the Oliver studios and the first of seven elaborate sets for "Trimmed with Red" is completed. Miss Kennedy has arrived from Culver City, where she has finished Octavus Roy Cohen's first story for Goldwyn called "Two Cents' Worth of Humaneness."

The first picture for Goldwyn in which Madge Kennedy appeared was directed by Hugo Ballin in the days when productions were made at the Fort Lee studios. That was "Baby Mine." Mr. Ballin has also been closely associated with Miss Kennedy in California, where he won distinction as art director for Goldwyn at the Culver City studios. "Trimmed With Red" is a thrilling society drama based on Wallace Irwin's serial which recently appeared in the Saturday Evening Post.

Alley of Metro Is Made Art Directors' President

THE newly elected officers of the Motion Picture Art Directors' Association were installed at the regular meeting of the association held recently at the Beaux Art studio in Los Angeles. It was decided at the meeting that the entertainment committee should arrange for an art directors' ball to be held in the near future.

Alfred W. Alley of the Metro technical department is the new president of the association. R. E. Sibley of the Lois Weber studio is vice-president; Erdras C. Hartley is secretary, and Sidney Ullman of Metro, treasurer. The election was held on December 18, and the installation of officers on January 2. Although the Art Director' Association is less than six months old it is a thriving organization with close to fifty members.

Changes Announced In O'Brien Cast.

Two changes have been announced in the cast of "A Fool and His Money," the fifth Eugene O'Brien production for Selznick Pictures. Little Dorothy Rescher will have the role of Rosemary, Countess Alines' daughter, instead of Mary Carroll, as formerly announced. Elizabeth Garrison is to appear as Mrs. Titus, in place of Betty Hutchinson, who fell on the ice while skating and broke her wrist.

Mystery Ends as Arthur S. Kane Forms Corporation Under Own Name

IT is Arthur S. Kane Pictures Corporation, 452 Fifth avenue. This dispels the mystery which has surrounded the plans of Mr. Kane for the past six or seven weeks. He returned last week from a five weeks' trip to the Pacific Coast, and already executive offices are in full blast in the Knox Building, at the southwest corner of Fifth avenue at Fortieth street.

Kane Heavily Interested.

The name chosen, which pretty well tells the story of the business and aims of the enterprise, was selected by Mr. Kane's associates. It seems not to have taken long after Mr. Kane's return to New York to organize the concern, for in less than a week it was incorporated, installed in fully equipped offices and carrying on business. Arthur S. Kane is president of the new concern and is heavily interested in the compay.

It is not generally known that for the past three and one-quarter years Mr. Kane has been with the same firm. Because of the rapidity with which he put over different new enterprises he was constantly called upon to organize new promotions owned largely or wholly by his firm. Mr. Kane has been a member of Famous Players-Lasky organization even since September, 1916.

Future Is Big.

"I believe the best years of this industry are still ahead," said Mr. Kane at the headquarters of his new company. "And some of the best of these are in the immediate future. That is why I have organized Arthur S. Kane Pictures Corporation.

"My recent tour of the country has convinced me conditions never were so good in our business and the outlook is for constant progression. Builders, constructive thinkers are assured permanent places in this huge industry.

"In this institution, in which my associates have so largely honored me by attaching my own name, we shall endeavor in everything we do to merit the interest, confidence and attention of the entire body of exhibitors and the trade."

Mary Roberts Rinehart Leaves for Culver City

MARY ROBERTS RINEHART has jumped from Pittsburgh to Los Angeles to be present at the editing and cutting of her first picture for Eminent Authors made from her latest book, "Dangerous Days." The Goldwyn studio people are very much elated over the production which Reginald Barker has made for "Dangerous Days" and say that he has surpassed himself.

With Mrs. Rinehart's arrival in California, the number of Eminent Authors on the coast is raised to three. Gertrude Atherton went west to spend the winter and co-operate on her productions, the first of which is "Tower of Ivory" directed by William Parke.

The third Eminent Author is Gouverneur Morris, who has just arrived on the ground for the first time to see the visualization of his stories for the screen. It is expected that he will make three productions before spring. Mr. Morris is now on his way to San Francisco with Director Wallace Worsley to select scenes for his story, "The Penalty," soon to be put in production.

"The Penalty" is the third Goldwyn production made by Wallace Worseley and the second picture for Eminent Authors. His first picture will soon be released under the title of "The Street Called Straight." Director Worseley has also to his credit the first Jack Pickford picture for Goldwyn, "The Little Shepherd of Kingdom Come."

Putting a Little Tempo into "Temporary"
"His Temporary Wife" is the title of this Joseph Levering production, distributed by Hodkinson.

Garson Uses Seven Special Sets in Making "The Forbidden Woman"

WHEN Harry Garson began the production of "Eyes of Youth," and instructed his technical director to secure several tons of stucco concrete, mason's material and field stones, said technical director began deliberating as to what sort of an institution he had gotten into.

But when "Eyes of Youth" was completed and showed to more than the average advantage in point of scenic investiture, Garson's plans became simple.

His was a new idea: Build your sets of stone, brick and concrete and they will be stone and brick and concrete in the showing. "Eyes of Youth" contained no less than eight of this style of sets.

In "The Forbidden Woman," which Mr. Garson is now completing for Equity Pictures Corporation, are seven sets all built in similar practical style. They show an embassy at Paris, the famous Cafe de Madelaine, the Opera House at Milan, a home on the Hudson and two famous hotel lobbies in New York and Chicago.

Garson is sparing no pains to make "The Forbidden Woman" even more elaborate than its predecessor, and from reports from Los Angeles it is all that the newly inspired director of production anticipates.

Clara Kimball Young is in complete charge of dressing the sets, and has been accorded the use of the Bernstein collection of period furniture and bric-a-brac.

Canadian Distributors Association Makes Clair Hague First President

THE big men of the moving picture industry in Canada have organized the Canadian Motion Picture Distributors Association and the new body has become affiliated with the Toronto Board of Trade.

The new association was born at a meeting in Toronto on January 9 and, incidentally, the conference was attended by many of the leading officials of exchange corporations in the Dominion. The new organization will deal with legislative matters and will also be used to facilitate internal business arrangements.

Hague Becomes President.

It was the opinion of the meeting that the film business in Canada has grown so rapidly that general guidance of developments is essential. The new association will not absorb any of the various exchange managers' associations which are active in the large centres, but will use its influence to assist any of the local associations when necessary.

The first president of the association is Clair Hague, president and general manager of the Universal Film Company, Ltd., Toronto. The vice-president is W. F. Barrett, Canadian division manager of the Vitagraph company, Toronto. The secretary-treasurer is J. P. O'Loughlin, Toronto, representing Regal Films, Ltd.

Those Attending.

Among those who attended the organization meeting were L. Rosenfeld, Monarch Film Company; Vincent McCabe, Canadian manager of Fox Film Corporation; Harry Kauffman, Exhibitors Distributing Corporation; A. Berman, United Artists; C. L. Stevenson, Crown Features; I. Soskin, Sterling Films, Ltd.; William Allen, Canadian Exhibitors Exchange; George Weeks, Famous Lasky Film Service, Ltd., and L. E. Ouimet, of Montreal, president and general manager of the Specialty Film Import, Ltd.

Hulsey Books Allan Dwan Picture for Three Months in Twelve Houses

SOLDIERS OF FORTUNE," the Allan Dwan production, will have an aggregate run of three months in twelve southwestern picture houses of the E. H. Hulsey chain, following the contract just announced by J. C. Ragland, general sales manager for Realart Pictures Corporation.

A seven-day showing of the Mayflower photoplay in cities ranging in size from 10,000 to 100,000 is said to set a new Realart record in the movement for longer runs for feature pictures in moderate sized towns. The deal, which is declared by General Sales Manager Ragland to be one of the most significent and remarkable on the company books, was closed last week with Mr. Hulsey of the Southern Enterprises by Diaz Callahan, Realart manager at Dallas.

"The unquestionable box-office values of Allan Dwan's masterpiece," said Mr. Ragland, "is the basis upon which Southern Enterprises are venturing an entire week's showing of this picture in many cities which have heretofore not been considered fertile fields for the extended runs. The contract signed with the Hulsey chain is not only notable because it assures the tie-up of twelve big Texas houses for an aggregate period of three months, but because this deal is significant of the trend among the exhibitors for the longer run.

Week Runs in Small Towns.

"The contract which Southern Enterprises has made with Realart will give 'Soldiers of Fortune' a run totaling eighty-four days in twelve towns having a total population of 655,474 inhabitants. In San Angelo, Texas, with a population of only 10,321, the film is scheduled to run seven days at the Lyric Theatre.

"In addition, the film will run for seven days in Texas at the Queen Theatre, Galveston, which has a population of 41,863; at the Star Theatre, Denison, with a population of 14,779; at the Queen Theatre, Abilene, with a population of 14,238; at the Majestic Theatre, Austin, with a population of 34,814; at the Crescent Theatre, Temple, with a population of 13,000; and at the Victory Theatre, Waco, with a population of 33,385. Some of the largest cities which are keeping 'Soldiers of Fortune' for seven days are Dallas, Houston, San Antonio, Fort Worth and Little Rock, Ark."

New Rolin Comedy "All Lit Up."

The new Rolin comedy, "All Lit up," which Pathe will release February 1, presents several hints by which enterprising cafe proprietors might profit, with the arrival of prohibition. "Snub" Pollard is the featured member of the cast with Eddie Boland and Sunshine Sammy assisting him.

New Vehicle Is Selected by Metro for Viola Dana

THE picture rights to "The Girl Patsy" have been purchased by Metro Pictures Corporation. It is likely that the play will be used as a starring vehicle for Viola Dana. "The Girl Patsy" is a comedy in three acts and was produced in New York City several seasons ago and also played with considerable success throughout the country.

The play was acquired on the recommendation of June Mathis, head of Metro's scenario department. Miss Mathis played in the original stage production in New York City before she became a scenario writer and considered it strong material for the screen and a particularly well suited vehicle for Viola Dana.

Viola Dana is now making "Eliza Comes to Stay," by the English actor-playwright, H. V. Esmond. It was adapted by A. P. Younger and is being directed by W. A. Howell, a newcomer on Metro's staff of directors. It is scheduled for release late in February. Viola Dana will then appear in "Parlor, Bedroom and Bath." "The Girl Patsy" will undoubtedly follow this farce.

"Huckleberry Finn" Scores at Pre-Release Showings

THAT there is something akin to magic in the hold which "Huckleberry Finn" has upon the American people was amply demonstrated when William D. Taylor's Paramount-Artcraft production of the Mark Twain classic was shown simultaneously at the Sherman Theatre, Chillicothe, O., and the Loring Theatre, Riverside, Cal. for the first time in the country.

The engagement at the Chillicothe house was for three days starting the 13th. At its close, H. P. Wolfberg, Famous Players-Lasky's branch manager at Cincinnati, wired the home office as follows: That the picture had completed a three-day engagement at Chillicothe with complete success. All records smashed.

In Riverside, Cal., the success of "Huckleberry Finn" was no less emphatic, judging from the following telegram from Al Price, Famous Players-Lasky exploitation representation in Los Angeles:

"'Huckleberry Finn' absolutely breaks all box-office records at Loring Theatre, Riverside, on first day of showing. Criticism says: 'A better picture we have not seen. Just the proper note seems to have been struck and Director Taylor has done notable work.' Looks like the engagement will be a record run, and you know what this means in a community like Riverside."

"Just a Wife" to Get Coast Preview.

"Just A Wife," the first West Coast Selznick production for National Theatres which was completed recently, will be given a preview by dramatic critics of Los Angeles and the members of the cast and of the Selznick organization at one of the downtown theatres before the film is sent to New York. Invitations for the professional showing were sent out by Production Manager Rapf.

Browning Took Five Months to Make "Beautiful Beggar"

IT was in the month of August, 1919, that Tod Browning shouted "Camera!" for the first time on "The Beautiful Beggar," starring Priscilla Dean, and the new year of 1920 had already been ushered in before the same director gave his final order, "Cut!" on the last scene of this photodrama.

Nearly five months spent in the making, a large amount of money expended, nearly 4,000 actors and extras posed are marked up against this picture on the debit side of the Universal ledger. On its credit side are a story of great interest, based on H. H. Van Loan's creation, "The Virgin of Stamboul"; the inimitable acting of Priscilla Dean, supported by Wallace Beery, Wheeler Oakman, F. A. Warren, Edward Burns, Eugenie Ford, Clyde Benson, Ethel Ritchie and Yvette Mitchell; a subtle presentation of the atmosphere of the Orient and the fine direction of Tod Browning.

Forty-six sets were erected at Universal City for the filming of "The Beautiful Beggar"; whole sections of Constantinople and Stamboul were reproduced; palaces, harems, bazaars, coffee houses and dozens of other structures were erected.

Universal Says Klein Mismanaged Department

THE Universal Film Manufacturing Company not only asserts that it was amply justified in discharging Harry D. Kline, who was manager of the production department of its studio at Universal City, but makes a counterclaim for alleged damages amounting to $150,000.

Kline entered into a contract with the film company to be manager of the production department for a period of two years commencing on May 14, 1919, at a salary of $300 a week for the first year and $500 weekly the second year. He was discharged last December and subsequently started an action in the United States District Court to recover $33,200, representing his salary for the unexpired term of the contract.

In its answer to the suit the film company alleges through its counsel, Stanchfield & Levy, that the plaintiff failed and neglected to manage the department in a diligent, efficient, proper, skilful, competent, or economical manner, that he wasted large sums of money in producing motion pictures and that he disorganized and destroyed the morale of the personnel of the studio.

Consequently the film company contends that it has sustained damages amounting to $150,000 as a result of the alleged negligence of the plaintiff and demands judgment against him for this amount and asks that his complaint be dismissed.

Hodkinson Announces Distribution of "His Temporary Wife" in February

ANNOUNCEMENT is made by the W. W. Hodkinson Corporation of its distribution of a finely made production, "His Temporary Wife," produced and presented by Joseph Levering with an all-star cast inclusive of Ruby de Remer, Edmund Breese, Mary Boland, Eugene Strong, W. T. Carleton, Armand Cortes and half a dozen other well-known players. The story is by Robert Ames Bennet.

This picture comes into the market unheralded and containing many elements that will make it popular with exhibitors. It has besides its fine production qualities and standards the exploitation values that go along with half a dozen widely known star names.

"His Temporary Wife" is a society drama with elements of melodramatic action. Novel in its theme and strong in its enactment, this production is assured of exhibitor as well as public approbation.

More beautiful than she was in "The Auction Block," Miss De Remer reveals dramatic ability that will surprise her following. As for Edmund Breese, nothing he has done for the screen since his portrayal in "The Master Mind" compares with his performance in this production, and Eugene Strong, who distinguished himself in support of Blanche Bates in "The Border Legion," also appears to a splendid advantage in "His Temporary Wife."

George A. Bleich Plans His Fourth New Theatre in Owensboro, Kentucky

GEORGE A. BLEICH has taken a long lease on a site on Frederica street, Owensboro, Ky., and will at once remodel it into a picture and vaudeville theatre which is planned to be the finest in town. It will be opened early in the spring. The lot has a frontage of 43 feet and is 100 feet in depth. Work will be begun immediately, as no new foundations will be required.

Seven years ago Mr. Bleich built and opened the Empress Theatre, until now the finest of the three houses in town. His vigorous advertising campaign and his policy of always being truthful with his patrons brought the house into immediate favor and made Mr. Bleich known to exhibitors all over the country. More than once he has advertised that a coming attraction was not up to the standard and once he even offered an apology for a picture which had not come up to his ideas of what a picture should be. The "Bleich style" has become a synonym for frank advertising.

It was not long before he added the Queen and Grand, the opposition houses, to his string and for several years he has had control of the town's amusements, but so fairly has he dealt with his patrons that no opposition has dared to enter the attractive territory. His methods have so popularized amusements in Owensboro that now there seems to be a demand for a newer house and the as yet unnamed theatre is being erected to supply this apparent want.

The new house will have a capacity of 900, with one balcony, and will be provided with all of the modern refinements. It is a stop gap for a larger house, the site for which Mr. Bleich already owns, but which will require complete erection. In the present state of the building materials market he does not feel that it would be wise to undertake so elaborate a structure at this time, so the smaller theatre, made over from a double store building, will be built to tide over the present situation.

Robertson-Cole Points to Success Attained by "The Beloved Cheater"

FOLLOWING closely upon the announcement that "The Beloved Cheater," the Robertson-Cole special starring Lew Cody, has been booked to play the Stanley Theatre in Philadelphia, come the announcements that the picture was the hit of Detroit and turned thousands away in Atlantic City. What is true in Detroit, Philadelphia and Atlantic City, is also said to be true in almost every first-run house in the United States, for extra prints had to be made to supply the demand for extended runs and extra bookings on "The Beloved Cheater."

"Figures do not lie, and the numerous requests for extra bookings and the prices paid for the feature places 'The Beloved Cheater' in a class by itself," said A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation. "When playing against the best first-run production, the Lew Cody feature broke all records and so great was the demand that extra runs were made necessary.

"I have received more unsolicited praise for this picture than for any other production ever affiliated with any organization to which I was attached. It is certainly marvelous the manner in which it has taken the country by storm. First-run houses in many cities bid for the picture where others were content to play day and date."

The following telegram received by Robertson-Cole from E. J. O'Keefe, of the City Square Theatre, tells what "The Beloved Cheater" did in Atlantic City: "'The Beloved Cheater' turned them away yesterday and today. Even bigger business than in the first three days. Am holding it over another day. The whole city is talking about it. 'The Beloved Cheater' is certainly a world beater."

"The Beloved Cheater" also went big in Detroit for three days.

Sid Grauman Is Profuse in Praise of Realart's "Luck of the Irish"

UNHERALDED by publicity and with hardly a line of advance notice, "The Luck of the Irish," slipped quietly into Grauman's million-dollar Broadway Theatre in Los Angeles, and solely on its own merits literally smashed across a screen victory in a pre-release showing, according to information received by Realart.

Sid Grauman, in hailing the Realart feature as a "triumph for the cinema art," was echoed by reviewers of the western city and by audiences who packed the big house and caused the well-known exhibitor to say in a telegraphic message to John S. Woody: "I don't think any theatre in this country is big enough to hold them."

Allan Dwan has adapted the film from the novel, "The Luck of the Irish," possibly the best known story of love and adventure by Harold MacGrath. With a new mass of human material at his command that spans its narrative from the colorful ghettos of Manhattan to scented, far-off corners of the mystic East, Mr. Dwan has created what Los Angeles reviewers have called "an ace among cinematic achievements."

Combines Two Vital Qualities.

From the reports coming from Grauman's Theatre, "The Luck of the Irish" stands out not merely as a notable product of modern direction, but as a compelling story that has annexed the box-office record for week's receipts at its premiere showing. The combination of the two vital picture qualities, artistic merit and box-office attraction, are definitely singled out of this photoplay by Mr. Grauman, who declares in his congratulatory message to Realart that "the exhibitor who books 'The Luck of the Irish' can congratulate himself as soon as the ink is dry on the contract."

Realart has made no previous announcement regarding "The Luck of the Irish," according to a statement from President Morris Kohn, because it is not the policy of the company to commit itself regarding pictures until after they have been put to practical test.

Test Proves Worth.

"This is the plan we have followed in the past," says Mr. Kohn, "and even now we would say nothing regarding the Grauman showing of 'The Luck of the Irish' except for the fact that the news has traveled so widely and the consequent requests for information have been so persistent that we have had no alternative. Our idea was to turn the picture over to an exhibitor and let him put it on without exploitation assistance, in exactly the way he puts on other productions. The result of the test was to demonstrate to us just what sort of picture Mr. Dwan had made."

National to Make 1920 an "All-American" Year

A YEAR of smashing success is predicted for the National Film Corporation of America, by Capt. Harry M. Rubey, president of that concern. It will be an "All-American" year, as productions will be confined to the screening of American stories by American authors. The first of this series is already in production, while active work on the second will commence within three weeks. A new serial will also be included in the 1920 program, with Jack Hoxie, who scored a hit with Ann Little in National's "Lightning Bryce" serial, in the stellar role.

The first of the National's 1920, which will be marketed about March first, is Opie P. Read's "The Kentucky Colonel," with an all-star cast headed by Joseph J. Dowling, Francis McDonald, Elinor Field, Lloyd Bacon, Fred Kohler, Thelma Salters, Gordon Griffiths and many others.

"Mary Minds Her Business," a Mildred Considine adaptation of the George Weston story now running serially in the Ladies' Home Journal, will be the second of National's "All-American" series.

As soon as Flanagan and Edwards return from a trip to the Pacific Northwest, where they are making personal appearances, work on their comedies will be resumed, Harry Edwards will direct.

Neal Burns has also returned to the National studios, with Mark Godlaine, his director. Mr. Burns was granted a two-weeks vacation over the holidays. The Burns Capitol comedies are released by Goldwyn.

"The Valley of Tomorrow" Has Unusually Able Cast

THE American's new photonovel by Stephen Fox, "The Valley of Tomorrow," screened at Lake Tahoe in the Sierra Nevadas, called for a cast of unusual ability. The story is conspicuous for vigorous action, one tense and absorbing event leading into another still more exciting. William Russell, in the leading role, is well endowed with the mental and physical equipment to admirably fill the bill. He has made an enviable record as a master of dynamic action, notably in the recent "Six Feet Four"; but in "The Valley of Tomorrow" he displays an ability of high order as an interpreter of strong emotional parts.

Mary Thurman is Russell's leading woman, in the role of a young Italian girl, devoted to her unworthy brother and in love with his enemy. Histrionic ability of the melodramatic order was required, and Mary Thurman handles the part with a reserve force and spirit.

The versatile Harvey Clark plays the venerable "Long John." Fred M. Malatesta, an Italian by birth, plays the difficult role of the guilty Italian singer and moral outlaw.

Others in the cast are Pauline Curley, Frank Brownlee, Frank Clark, Lewis King, a younger brother of the director, Henry King, and Jeffrey Sloan.

Aviatrix Joins Fox News Staff.

Marguerita La Barnette, a pretty flyer of San Antonio, Texas, is the latest addition to the staff of "camera correspondents" maintained by Fox News in its determination to give its patrons at all times, and as speedily as aeroplane, steamship and express train travel, the news of the world on the screen. Miss La Barnette's first assignment in this service was to take an aeroplane trip, thereby probably achieving the record of being the first camerawoman to obtain pictures aloft.

Cast for "Dad's Girl" Announced.

Republic Distributing Corporation announces the complete cast of "Dad's Girl," which was named recently as the first of a series to be distributed through Republic by Waldorf Photoplays, Ltd.

This David G. Fischer production is to feature Jackie Saunders, and in her support will be Jack Drumier, Kempton Greene, Charles Martin, Jack Raymond, Arthur Behrens and George M. Carleton.

"Taming the West" Brings on the Taming of the Stew.

"Taming the West" is the title of this Hallroom Boys' comedy recently released by Jack and Harry Cohn.

Completely Cast for "Woman God Sent."

It was announced that the large cast for "The Woman God Sent," being made at the Selznick Eastern studios in Fort Lee and the Bronx, is rapidly being completed. Casting Director Dick L'Estrange announces that Joe King has signed a contract with Myron Selznick, head of production, to appear in the leading role as Jack West, opposite Zena Keefe as Margaret Manning, a factory girl. Other additions to the cast are Warren Cook and Louise Powell.

Wittman Again Reelected Head of Bronx Exhibitors

THE Cinema Association of Bronx County, New York, held its eighth annual installation of officers and banquet on Wednesday evening, January 21, at Ebling's Casino, Bronx. The newly elected officers are John J. Wittman, president; John Bolte, vice president; Henry Coles, executive secretary; Henry Suchman, treasurer; Morris Sussman, three-year trustee and William Wilson, sergeant-at-arms.

President Wittman, who had been reelected for his eighth term, was presented with a silver service set of fifty pieces and Secretary Cole received a two carrot diamond ring as an evidence of the association's appreciation of their long and faithful services. No other local exhibitors' association has held together with so much harmony and has been the means of accomplishing so much good for its members than the Cinema Association, due almost entirely to its leadership and its initiative.

Besides the members present at the banquet many municipal representatives of New York added their testimony to the influence of the association in the Bronx.

"Everybody's Business" Indorsed by the Legion

PERHAPS the most valuable exploitation feature of "Everybody's Business" is the practical support which the posts of the American Legion are giving this film. In some sections of the country the Legion has gotten behind the film to the extent of purchasing prints for showing, and everywhere the members are giving all possible aid to the exhibitors of the film. This, taken in conjunction with the indorsement of many other patriotic societies, makes it a simple matter to put over this propaganda.

Bernstein Receives Flattening Offer.

I. Bernstein, known to the motion picture trade as "Bernie," has received an offer from one of the largest of the British producers to take charge of a large producing plant now under construction in Wales. Mr. Bernstein is at present production manager for the National Film Corporation of America. Prior to becoming associated with the late "Smiling Bill" Parsons, Mr. Bernstein was head of Universal City.

Look before you leap into unnecessary expenditures on your theatre electrical equipments. "Motion Picture Electricity," by J. H. Hallberg, 280 pages, sent postpaid for $2.50. Chalmers Publishing Co., 516 Fifth Ave., N. Y. City.

Felix Feist Is Cordially Greeted by Many Exhibitors in St. Louis

THE proverbial glad-hand was in evidence at the reception accorded Felix Feist, vice president and manager of sales for the Goldwyn Distributing Corporation, by the leading exhibitors of St. Louis when the Goldwyn executive arrived on his coast-to-coast tour last week. In keeping with the purpose of his trip, which is to meet as many exhibitors as possible and get first-hand information on conditions as they exist in every territory, Mr. Feist spent much of his time at the various theatres of the city.

"My strongest impression of St. Louis," said Mr. Feist, "is the decided effort on the part of the local exhibitors to improve the presentation of their pictures. The change since my last visit is so great that it cannot help but be noted. Based on expressions of opinion from many exhibitors, I judge that while it is not their aim to build theatres larger than the Capitol in New York City, they aim to keep abreast of the times in every effort to place their theatres on the highest artistic plane.

Met Many Old Friends.

"I have talked to St. Louis exhibitors both large and small, and have carefully noted their opinions as to the type of productions which they desire. The Goldwyn policy has always been to weigh carefully the opinion of the exhibitor, and this will be even more in evidence, if possible, during the coming season."

Mr. Feist renewed acquaintance with many exhibitors, including Spiros Skoras, of the Skoras Amusement Enterprises; Louis K. Sidney, of King's Theatre; Hector Pazmezoglu, of the New Delmar and Congress theatres; Joe Erber, controlling theatres in East St. Louis, Collinville and Belleville; Louis Landeau, of the Washington Theatre, Granite City; George Pliakos, of the Criterion and Marquette theatres; Harry Greenman, of the Pershing Theatre; Elmer Briant, of the West End Lyric Theatre, and many others. Mr. Feist was disappointed at not seeing Frank Cella of the Cella and Tate Enterprises, and Harry Koplar, of the big Koplar circuit.

From St. Louis, Mr. Feist went to Kansas City, his itinerary calling for a stop in Omaha on January 18, 19 and 20; Denver on January 21, 22 and 23; Salt Lake on January 24, 25 and 26; Seattle on January 29, 30, 31 and February 1; San Francisco on February 2, 3, 4 and 5; Los Angeles on February 6, 7, 8, 9 and 10; Dallas on February 13, 14 and 15; New Orleans on February 16, 17 and 18; Atlanta on February 19, 20 and 21, and Cincinnati on February 22, 23 and 24.

Kremer Reports Sales on Chaplin Reissues

ANNOUNCEMENT of the sale of Essanay-Chaplin reissues, "The Champion," "Work," "Jitney Elopement" and "By the Sea" to First National Exhibitors of Louisville, has just been made by Victor Kremer, who is touring the Middle West in the interest of these productions.

Bert Lubin, special traveling representative of the Kremer organization also reports the sale of the above subjects and the four reel reissue of Chaplin's "A Burlesque on Carmen," to A. C. Bromberg, of Atlanta, for Louisiana and Mississippi. Mr. Bromberg has previously bought these subjects for Georgia, Florida, Alabama, Tennessee, and North and South Carolina.

Mr. Kremer also disposed of Ohio rights to the four short Chaplin reissues to the Essential Productions Company of Cleveland.

Shadows of Mystery Point Their Fingers Across the Room.
One of the many shots that hold in Emile Chautard's "The Mystery of the Yellow Room" for Realart.

Walsh to Occupy Municipal Studios in Long Island City Now Being Planned

R. A. WALSH will occupy the new Municipal Studios to be erected immediately at Long Island City. Mr. Walsh, who has been elected vice president of the new concern, returned to New York City last week after a short trip up-state.

Under his recent contract with Mayflower Photoplay Corporation, in which he is to make super-features for Realart distribution, Mr. Walsh is called upon to expand the scope of his work and will thus require larger facilities than are at present available in the East.

"Facilities for the large scale production of feature photoplays are very much limited in the East," says Mr. Walsh in a statement. "The Municipal Studios will fill a long felt want. I intend to stage super-features and will spare neither time nor money in the effort to produce big pictures.

Will Cost About $750,000.

"Long Island City is fast becoming the studio center of the East. Production is now moving to that territory in preference to New Jersey, which has long been the Mecca of eastern motion picture folk. The Municipal Studios will not only be the home of the R. A. Walsh Productions, but will also help supply the crying need of the hour—better studio facilities.

The Municipal Studios in Long Island City will cost approximately $750,000, according to present estimates. The extent of the plant is suggested by the size of the stage, which will measure 200 by 240 feet. Scheduled for completion by July 1, the Municipal Studios will not only serve as the producing center for the R. A. Walsh Productions, but will also be leased in part as the temporary home for companies without adequate accommodations for picture-making.

The president of the Municipal Studios is Albert Loew, Morris Kohn, of Realart, is a stockholder.

R. A. Walsh
Affiliated with Mayflower to direct for Realart productions.

Director Walsh is still engaged in outlining his course of production, and has begun assembling a group of capable assistants. Joseph J. Holton, who was with R. A. Walsh in many of the director's previous connections, has joined the playreading forces. Harold Horne has been engaged as an assistant director.

The photoplays which Mr. Walsh makes for Mayflower will be released by Realart Pictures Corporation as super-features.

Rupert Hughes' Picture Held for Second Week

AFTER the great reception of Rupert Hughes' picture, "The Cup of Fury" at the California Theatre in Los Angeles, Samuel Goldwyn was not surprised to receive a telegram announcing that by popular request the first Eminent Authors' production was continued for another week. Transferred to the Miller Theatre, it again proved its great box-office power.

Mr. Goldwyn also reports that Helen Chadwick's remarkable acting in "The Cup of Fury" has resulted in a five-year contract for her. Before going into motion pictures in 1916 Miss Chadwick was one of the most photographed girls in America, posing for many artists and especially for Harrison Fisher. She is a blonde. Her part as Mamise in "The Cup of Fury" affords an exceptional series of romantic and thrilling scenes, and her personality registers delightfully and convincingly.

The adventures of the girl in "The Cup of Fury" and the dramatic presentation of labor conditions in America give the picture lively and timely talking points. The direction of T. Hayes Hunter has kept the integrity and spirit of Rupert Hughes' story.

Besides Helen Chadwick, the cast includes Rockliffe Fellowes, Sydney Ainsworth, Herbert Standing, Frank Leigh, Clarissa Selwynne, Kate Lester and Florence Deshon. Abe Scholtz was the cameraman. It is safe to say no picture this year has been more widely expected and advertised in advance of its release by Goldwyn than "The Cup of Fury." It is the first of Eminent Authors' Pictures.

Praise for Anita Stewart.

Reports from the West Coast indicate that "The Fighting Shepherdess," Anita Stewart's next starring vehicle following "In Old Kentucky," is one of the best in which that dainty star has yet appeared. A preview of the picture has already been given in Los Angeles and exhibitors who attended were enthusiastic in their praise. Many pronounced Miss Stewart's work as even betten than that in "In Old Kentucky."

The regular release date of "The Fighting Shepherdess" through the First National Exhibitors Circuit will be about the middle of February, but some time previous it is hoped to have a print of the production in New York, to give a preview for the benefit of local exhibitors.

Nehls Aids Commerce Committee.

R. R. Nehls, general manager of the American Film Company, Inc., has just been lined up for usefulness on the subcommittee of the Chicago Association of Commerce, which covers amusements, theatres, both legitimate and moving picture, exhibits—exerything in fact, that might come under the head of entertainment. Mr. Nehls is well chosen as an authority in such activities, as he is one of the few men in the industry who know the motion picture industry from every angle since its pioneer days.

Announce Entire Cast of Dempsey's "Daredevil Jack"

THE complete cast and studio staff for the Jack Dempsey serial for Pathe, "Daredevil Jack," as announced by Robert Brunton, who is supervising the production, is as follows: Josephine Sedgwick, Hershal Mayall, Albert Cody, Ruth Langston, Frederic Starr, Frank Laning, Spike Robinson, Clyde Benson, Aggie Herring, Al Kaufman, Edward Hearn and S. E. Jennings.

Mr. Brunton has reported to the New York offices of Pathe Exchange, Inc., that all the studio and laboratory work on the first episode of "Daredevil Jack" has been completed and that stages assigned to the Dempsey company are now holding sets for scenes in the second chapter of the Frederick Chapin serial play. Jack Cunningham, who was engaged to scenarioize Mr. Chapin's story, turned in the final episode in continuity form a short time ago, and the entire script is now in the hands of Mr. Brunton for arrangements of the details of production.

H. S. Van Dyke, who is directing the scenes for the Dempsey serial, has, as members of his staff, Gus Peterson, chief cinematographer; Jack Okey, art director; Hal C. Kern, film editor, and Thomas K. Little, chief property man.

Film Men to Have Legion Post.

War veterans who are connected with the film business are to have their own American Legion post in Chicago. It will be known as Cinema Post. A charter has been applied for, and the granted charter is expected to arrive in Chicago in the near future.

An American Legion post for film folk was suggested at the annual dinner of the Rothacker Film Manufacturing Company workers several weeks ago. Watterson R. Rothacker appointed a committee to get busy. Later Mr. Rothacker suggested the name for the post.

George S. Stevens Joins Jans.

As Jenkins, an old family butler, is an important role in the first of the 1920 series of Jans Pictures, Inc., "Love Without Question," an adaptation of the popularly read novel, "The Abandoned Room" by C. Wadsworth Camp, B. A. Rolfe has selected George S. Stevens to portray the part.

Mr. Stevens has just completed a similar role in the Famous Players-Lasky Company's "Dr. Jekyl and Mr. Hyde," and it is felt by the producers that Mr. Stevens' activities in "Love Without Question" will mean great things for the future success of this production.

Kolker Film Wins.

"The Third Generation," which was written and produced by Henry Kolker in the Brentwood studios as a Robertson-Cole Superior picture, is being well received by leading exhibitors throughout the country.

An all-star cast, including Betty Blythe, Mahlon Hamilton, Jack Pratt, Joseph Swickard and Edward Cecil, is featured in this novel production. Scenes are laid in old New York, in the metropolis of the present day and about a Western mine.

Ade's "Slim Princess" To Be Filmed by Goldwyn

THE SLIM PRINCESS," a popular comedy with music, has been purchased by Goldwyn Pictures Corporation and will receive a screen interpretation. Negotiations for the picture rights were closed last week and soon plans will be formulated for a production that in subject and treatment promises to be unique in photoplay annals.

George Ade, an American master of satire, wrote the play in collaboration with Henry Blossom and it became a successful starring vehicle for Elsie Janis for several seasons, starting in the fall of 1910 under the management of Charles Dillingham. The play remained on Broadway for a full year before being taken to other large cities by the young star. After extended engagements in Chicago and Boston, "The Slim Princess" enjoyed a long career on the road during which practically every city and town of consequence was visited.

"The Slim Princess" received a great amount of steady publicity through a period of years, a fact that will simplify the task of the exhibitor when he comes to exploiting the picture. The theatre-going public is well acquainted with the title, which stands for entertainment of the highest caliber.

Releases Novel and Film at Same Time.

The publicity and exploitation connected with "Polly of the Storm Country," the first Mildred Harris Chaplin production under the banner of Louis B. Mayer, has been aided considerably by the fact that the novel of the same name will be published simultaneously with the release of the picture.

It is believed that exhibitors will profit greatly from this arrangement, as preference in window displays by booksellers is always given to the latest book, so that any exhibitor playing the production can be almost sure of a window display by his local bookseller without even asking for it.

Big Hotel Setting for Metro Film.

The lobby and mezzanine floor of a metropolitan hotel were built in six days on one of the commodious indoor stages at the Metro studios in Hollywood, by a force of forty carpenters and painters for "Alias Jimmy Valentine," in which Bert Lytell is playing for Screen Classics, Inc. The setting, eighty-five feet long and fifty-five feet wide, is finished in marble and bronze. With the exception of the electric fixtures it was constructed in the studio workshops, under the direction and supervision of Sidney Ullman and M. P. Staulcup.

Film Theft Committee Has Sapper Held on Charge of Stealing Paper

ANOTHER chapter in the war which the film theft committee of the National Association of the Motion Picture Industry is waging on suspected film thieves was recorded last week when Louis Sapper, charged with attempted grand larceny of $225 worth of paper from the New York exchange of the Famous Players-Lasky Corporation, was held in $1,000 bail for the grand jury by Magistrate Schwab in Essex Market Court.

Shortly before Christmas, Sapper is said to have approached Gilbert Ethier, a youth employed in the New York exchange of Famous Players-Lasky, with an offer to pay Ethier $100 to steal $225 worth of advertising paper from the exchange. Young Ethier went to J. Charles Davis, in charge of the advertising in the exchange, and told him. Davis turned the matter over to Harold Minot Pitman and W. C. Hawkins, chairman and special representative, respectively, of the film theft committee.

Trap Is Sprung.

Mr. Pitman and Mr. Hawkins communicated with detectives and a trap was laid. Young Ethier was instructed to turn the paper over to the man and receive the $100. He did as he was instructed and as the transaction was concluded the detectives arrested Sapper, according to the committee members.

Sapper was taken before Magistrate Schwab on Christmas morning and was released in $1,000 bail for a hearing the following week. At the hearing a continuance was granted until January 15, when Frederick E. Goldsmith, of the law firm of Henry J. Goldsmith and Frederick E. Goldsmith, which had been retained by the Famous Players-Lasky Corporation, convinced the magistrate that Sapper should be held for the grand jury.

In discussing the arrest of Sapper, Mr. Pitman declared that the film theft committee of the National Association was determined to eradicate the band of petty thieves which has been stealing film and accessories from exchanges, to be sold to exhibitors. The monetary consideration, in many instances, he said, is not great, but the thieves' practice of attempting to corrupt honest employes is dangerous and merits the keenest prosecution. Mr. Pitnam said that it is the aim of the committee to make an example of every person convicted.

National to Add Two More Producing Units to Roster

PRELIMINARY details for adding two more producing units to the National Film Corporation's roster have been completed. Active production on the first of the National's "All-American" series of features will commence about January 15, when the initial scenes of "Mary Minds Her Business," by George Weston, will be photographed. The film version is by Mildred Considine. It will run serially in the Ladies' Home Journal until March, when it will be published in book form.

The great success that Mack Hoxie scored in the National's 1919 serial, "Lightning Bryce," was the determining factor in choosing him to star in another serial, to be produced by the National during the opening months of the new year. The serial will be screen versions of a popular series of stories by an American author, states Mr. Bernstein, who adds that no expense will be spared

Fox Leaves Paramount to Join Fox in London

RICHARD C. FOX, who has been identified with motion pictures in various capacities since 1914, and has been one of the best-known exchange managers in the country, has resigned his post in charge of the Paramount Lasky office in Buffalo, and joined Fox Film Corporation.

Especially well-known in the middle west, Mr. Fox managed exchanges in Chicago, Milwaukee and Minneapolis before becoming Buffalo manager for Paramount. During the course of his exchange career he has made a host of friends among exhibitors everywhere, and has established an enviable reputation as a man whose judgment can be relied upon by the trade.

Mr. Fox is an Englishman by birth, and a master of several languages. His qualifications in this respect fit him well for the post to which he has been assigned by William Fox, for he will make his headquarters in London with Fox Film Corporation, Ltd.

His exhibitor friends in Buffalo tendered Mr. Fox a farewell dinner at the Iroquois Hotel in that city on the evening of January 15. The arrangements were in charge of Harold B. Franklin, manager and director of Shea's Amusement Enterprises, and Ira B. Mosher, vice-president of the Palace Theatre Company.

The employes of the Buffalo Exchange, of which Mr. Fox was in charge, have presented him with a gold fountain pen suitably inscribed as a token of their esteem.

Richard C. Fox
Joins Fox Film's London offices.

Newspaper Critics Lavish Praise on Mary Pickford in "Pollyanna"

"POLLYANNA," th delightful character of book and stage which has been brought to the screen by Mary Pickford, in her first independently produced masterpiece for United Artists, has proven to be an absolute triumph in every sense and meaning of the word. Without dissension, every critic has proclaimed it her greatest.

Following are extracts from some of the press comments on "Pollyanna":

The New York Times said: "People have been asking recently, 'Why doesn't Mary Pickford grow up?' The question is answered at the Rivoli this week. It is evident that Miss Pickford doesn't grow up because she can make more people laugh and cry, can win her way into some hearts, and even protesting heads, as a rampant, resilient little girl than as anything else. These things seem demonstrated by Mary Pickford's latest picture."

The New York Sun said: "The audience that witnessed our Mary's latest picture at the Rivoli yesterday said to her as plain as hands can speak, 'We are glad that you're glad.' Despite a sentimentality as potent as onions, it is the best picture Mary Pickford has done in a long time."

The New York Tribune said: "We are glad that it was Mary Pickford that played 'Pollyanna,' for we should have hated anyone else in the part, or rather we should have hated the part with anyone else in it, but Mary never lets you forget that she is Mary and her humor is infectious."

The New York Evening Globe said: "Mary Pickford was the original 'Glad Girl' long before Eleanor Porter decorated the six-best-seller market with 'Pollyanna.' She has been uniting husband and wife, comforting disconsolate children, and brightening the corner where she is, ever since she first went on the screen."

The Boston American said: "Miss Pickford is ideally suited to the role of this little New England girl—everyone agrees that she is the one actress who would not have to act the part, being in reality the 'Glad Girl.'"

The Boston Traveler said: "Mary Pickford never appeared to better advantage than she does in 'Pollyanna.' She achieves her ambition and brings gladness to many people."

The Boston Herald said: "It has remained for Mary Pickford to make the character ('Pollyanna') speak louder than words through her acting on the screen. Mary Pickford's conception of the 'Glad Girl' is irresistible."

Excellent Press Book Issued on "Hawk's Trail"

BURSTON FILMS announces an "Exhibitors' Book" for "The Hawk's Trail" is ready, which includes sixteen pages of advertising and press matter with a separate press sheet inserted which carries newspaper stories and cut for exhibitor's use. The cover features the star, the same revealing the familiar King Baggot, together with the legend, "A Face as Well Known as the Man in the Moon." Portraits of the featured Grace Desmond and Rhea Mitchell also grace the cover while the title has for a background a hawk's feather.

Ready prepared advertisements for local use, name cuts, player portrait cuts, descriptive and illustrated list of advertising supplies, a two-page spread of reproductions of both stock and episode paper, extracts from the reviews, a page of stunts and a number of advertising slogans culled from the trade and dramatic press reviews, make up a list of contents that should prove of assistance to exhibitors.

One of the features is a page devoted to King Baggot, who during the fifteen episodes assumes ten different characters.

These are ten photographic poses of King in these characters. Another feature is a detailed synopsis of the first four episodes, which is followed by a generalization of the other eleven.

Pearl White's First Fox Film Nearing Completion

FOR all the hundreds of exhibitors who have run Pearl White films in the past and for all the millions of admirers of the star herself who have followed her work during her screen career, William Fox promises the most distinct surprise yet experienced.

This surprise, due to arrive on the first run screens in February, will be introduced in Miss White's first starring production for William Fox. "The White Moll" is its title, and it is an adaptation of Frank L. Packard's story of the same name.

Since the beginning of work on the production Pearl White has daily shown her director, Harry Millarde, as well as Mr. Fox, and Mr. Sheehan, general manager of Fox Film Corporation, various new angles her versatility as an actress. Messrs. Fox and Sheehan are more than elated over the prospects, and are confident that their selection of her first legitimate screen vehicle, Mr. Packard's story, will prove a happy one.

Work on the filming of one story is about completed. There remain but a few special scenes which require large settings. These finished, the picture will be ready for titling.

Mr. Millarde has secured some novel interior scenes, and with his photographer, Eddie Wynard, has developed some new camera angles. E. Lloyd Sheldon constructed the scenario.

In the supporting cast are Richard C. Travers as leading man, William Harvey, Walter Lewis, Blanche Davenport and Jack Baston, and the director uses a few hundred extra people for "atmosphere" in several of the large scenes, both interior and exterior.

Argonne Hero with National Film.

Victor Antoine Nulty, native Irishman, globe trotter and hero of the Argonne, where he was four times wounded, is installing a cost and profit system at the studios of the National Film Corporation of America. Mr. Nulty is well known in film circles, having been connected with Kessel and Bauman and the Triangle in New York. Before enlisting for the war Mr. Nulty operated a theatre in Dallas.

Twenty-Eight New Theatres Listed in Three Weeks to Cost $7,710,000

IN the last three weeks the building department of Moving Picture World has received reports of twenty-eight new theatres, to cost the grand total of $7,710,000. This list of theatres does not include any houses costing less than $100,000.

Below is the chronicle of eight theatres, which we received this week. The total for these alone is $2,250,000. Here they are:

Brooklyn, N. Y.—Fox Film Corporation will build $1,000,000 theatre on Flatbush avenue, between Tilden avenue and Beverly road. Seating capacity, 3,500. This will be the seventh theatre in the Fox Brooklyn chain.

Duluth, Minn.—Cook Brothers, Duluth, and Twin City Amusement Company have combined in a $1,000,000 corporation for the joint management of their theatres, and will build $500,000 store-theatre in Duluth.

Milwaukee, Wis.—Riveria, costing $125,000, opens this month at Lincoln and Fifth avenues. Joseph J. Schwartz and Earl Rice are the owners.

Peabody, Kan.—J. P. Barkwell has begun work on a new $100,000 theatre in this city.

San Francisco, Cal.—Crescent Theatre Company is completing building at Visalia; cost, $125,000.

Toledo, O.—Community Amusement Company, A. Horwitz, president, incorporated at $200,000 to build string of eight motion picture theatres in all sections of Toledo. Lagrange Amusement Company will build 1,500-seat theatre on Lagrange street, between Central and Park street; cost, $100,000.

Virginia, Minn.—Ruben, Finkelstein & Hamm to build $100,000 theatre on site of Virginia Brewing Company.

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The Mystery Mind

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The ARISTOCRAT of SERIALS

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The Mystery Mind

By ARTHUR B. REEVE & JOHN W. GREY

Starring

J. ROBERT PAULINE

The Master Mesmerist

SUPREME PICTURES, INC.

JOHN W. GREY, PRESIDENT

101-103 WEST 42ND STREET

NEW YORK

Fox Yankeeizing Paris.

Visitors from France regularly take occasion to speak of the forceful publicity methods Abraham Carlos has adopted in behalf of Fox Productions throughout the French Republic. Indeed one traveler insists that Fox has so monopolized the billboards through out Paris and other metropolitan centers that Fox films are the main diet of the various film circles, conversation.

Between clever publicity, standard productions and the superior ability of the Fox representative, the aforesaid Mr. Carlos, this American producer's offerings occupy a predominent position in the minds of French exhibitors and public.

Cameragraph Club Holds Semi-Annual Meeting

THE semi-annual meeting of the Cameragraph Club, composed of officers and employes of the Nicholas Power Company, was held at the offices of the company on Tuesday, January 20, with T. F. Uhlemann in the chair.

The officers of the club are President, Theo. F. Uhlemann, Works Manager; vice president, Raymond Dengel, milling department; secretary and treasurer, Bennet Goldsmith, factory accountant.

The honorary members are Edward Earl, president; Alfred D. Bell, treasurer; Will C. Smith, general manager, and S. S. Cassard, sales manager.

A motion that a theatre party be given at the Century Opera House to see "Aphrodite" and hold a dinner afterward at Reisenwebers was passed with great enthusiasm. A second motion that the wives of the members should also attend was carried by a narrow margin. Among the members of the club are Louis Merkin, production manager; James Stillman, purchasing agent; P. A. McGuire, advertising manager; Chas. Linderer, Thomas Uhlemann, Max Bauer, William Ellwood, Ferdinand Elsbeck, Chas. Wickerscheimer, Gabriel Rigger, Joseph Koch and Joseph Abrams.

Some of the members of the club have been with the Nicholas Power Company for nearly twenty years.

Buffalo Exhibitors Support Paper Declining Misleading Advertising

THE Buffalo Evening News has set an admirable example for other newspapers to follow by refusing to accept advertising on film productions telling objectionable stories or setting forth questionable material.

On Sunday, January 11, the Family Theatre, Buffalo, began a week's run on a production, "Are You Fit to Marry?" based on the Bollinger baby case. The advertising placed by the management on this picture was unusually sensational in character, so much so that certain prominent film men called on the chief of police and the mayor to have the film stopped.

Complaints were made to the newspaper against publishing the advertising on the picture, with the result that at a meeting of the heads of departments of the Evening News on Monday, January 12, Edward H. Butler, editor and proprietor of the News, ordered the advertising thrown out of the News columns and ordered an investigation to ascertain how the ads got into the paper originally.

To Segregate Audiences.

Mr. Butler not only rejected the Family advertising on this subject, but also gave orders that in the future all similar publicity should be turned down. In spite of complaints, the News was the only paper to reject the advertising, the remainder of the local papers carrying the ads throughout the week.

On Tuesday of the week there was a meeting of the Buffalo Theatrical Managers Association, at which the matter was discussed and a committee appointed to await on the mayor and police chief to object to the showing of any films whatever to segregated audiences. The Family during the week showed "Are You Fit to Marry?" only at certain performances to women and to men only at others.

The committee was composed of Ira M. Mosher, president of the association, and J. H. Michael, of the Victoria and Regent. The committee arrived at the city hall, and finding the mayor out of town, took the matter up with Commissioners John F. Malone and Ross Graves. These officials were told that the managers believed that if a picture was not good enough to show to mixed audiences, it was not good enough to be shown at all.

Misleading Advertising.

The committee was informed that the matter was one that would have to be taken up with the mayor and the chief of police, so a letter was written to both of these officials. The result was that a policewoman was sent to look over the picture. She reported that the film itself was really not objectionable, but that the advertising was misleading. One of the ads in the Monday, January 12, issue of the Buffalo Evening News contained a footnote setting forth that the picture was "positively offensive."

In spite of the exhibitors' efforts, the film was shown all week and the advertising continued in all the other Buffalo newspapers. Exhibitors are up in arms over the proposition and declare that if this sort of advertising continues they will have a hard fight on their hands when the big censorship battle comes up in the legislature this year. One leading exhibitor is authority for the statement that if the Family continues to place sensational advertising in the papers, the resignation of the manager from the local association will be demanded.

Larson Opens Offices.

T. E. Larson, head of Peacock Productions, Inc., Tulsa, Okla., which controls the Equity Pictures for Missouri, Texas, Oklahoma and Arkansas, has opened offices at 1713½ Commerce street, Dallas, and 3316 Lindell boulevard, St. Louis, with the Kansas City office to be opened later.

"Eyes of Youth" will be the first release of this organization and will occur on February 1 in the above named states.

The Elephants in This Five-Reel Fox Sunshine Special are Symbols of Big Production.

Five months were spent on making this big laugh-maker, as yet unnamed. It has everything from Saenger Midgets to the above elephants, and was directed by Hampton Del Ruth.

John Lynch
Scenario editor of Selznick Pictures Corporation.

Capitol Books Metro Productions For First Three Weeks of January

THE new year started with an auspicious flourish at the Capitol Theatre, New York City, with three Metro productions booked for the first three weeks of the month of January and the likelihood that the fourth week would be taken by another. Officials at the home offices of Metro Pictures Corporation were jubilant over this striking tribute to the quality and pulling power of the second round of "fewer and better" pictures.

Alice Lake Won Audience.

"Should a Woman Tell?," an original melodrama by Finis Fox, was billed for the week of January 4-10. This production presented to Broadway motion picture patrons a new dramatic personality in Alice Lake, the featured player. Others in the all-star cast included Jack Mulhall and Frank Currier. A big exploitation campaign consisting of the leasing in Manhattan of 150 billboards, including twenty-four illuminated stands, accompanied the presentation of the special.

Figures obtained by the Metro company from the management of the Capitol Theatre show that "Should a Woman Tell?" proved to be a phenomenal box-office attraction. Observation of the audience showed that the story possessed the power to hold the vast number in the big theatre in tense and hushed attention. The unqualified approval given this production by the management was the first actual test from the box-office viewpoint of the judgment of Metro officials in making this departure from the policy of using only tested novels and popular stage successes.

Second Nazimova Picture.

Nazimova in "Stronger Than Death" is billed at the Capitol for the week of January 11-17. This production was adapted by Charles Bryant from one of I. A. R. Wylie's novels of life in India, and was directed by Herbert Blache and Charles Bryant.

This is the second Nazimova production which has played at the Capitol since that theatre opened last November. "The Brat" was the attraction at the Capitol in its second week and scored a memorable success with the patrons.

For the third week of January the attraction will be the Metro-Classic picturization of "The Willow Tree," starring Viola Dana. It was adapted by June Mathis from the stage fantasy of old Japan written by J. H. Benrimo and Harrison Rhodes, and which scored a success.

It is likely that a fourth Metro feature, "The Right of Way," starring Bert Lytell, will be billed at the Capitol Theatre for the fourth week of January, rounding it out as a complete Metro month and establishing what is likely to be a record of long standing on Broadway.

Artistic Screen Novelty Permits Audience To Enjoy Announcements

AFTER several months of preparatory work, during which time it has been generally known that the film market is due for an innovation, the National Screen Service, Inc., at its present quarters, 1476 Broadway, New York, now explains its activities to the trade. An analysis of its proposition shows that theatre owners may now avail themselves of what seemed for a long time to have been the eventual thing, that was waiting for somebody to perfect it.

National Screen Service offers to theatres, both large and small, at a small price, a service in motion pictures by which the exhibitors can announce from the screen the attractions coming to their theatres. While the very mention of motion picture announcements may remind some of the so-called "trailers" which have been issued by various film producers only occasionally, the difference is really a big one. The National Screen Service makes an issue of the permanency of its service and the absolute removal of any limitations on it.

Artistic and Novelty Effects.

In the National's plan it makes no difference whether a theatre changes its program once or seven times a week. The exhibitor gets his own house opening in animation design, with artistic and various novelty effects, introducing the words "Theatre Presents." This is followed by day titles, such as "Coming Monday" or "Coming Monday, Tuesday and Wednesday," as the case may be, and this is always done in novelty art. A title now announces the production, the star and the producer, after which comes a scene from the photoplay announced or a close-up of the star.

On a service basis the exhibitor is thus enabled to always announce several shows ahead in motion pictures instead of through the methods now in use. National Screen Service has aimed its work at the present weakness in screen announcements, it being a common practice for the audience to walk out on the house announcements. By injecting novelties, art, variety and motion, it is pointed out that the entertainment value of the show is maintained, so that the house gets 100 per cent. of attention and correspondingly 100 per cent. of efficiency for its method.

Big Producers Unanimous.

National Screen Service is one of the few propositions in the motion picture business on which leading producers have gotten together. It is pointed out that the company holds exclusive contracts with the film producers, including the largest of them, such as Paramount, First National, Goldwyn, Selznick, United Pictures, Universal, etc. The company's personnel includes men whose names have been connected with big enterprises in the industry.

The company has leased spacious quarters on the fourth floor of the Leavitt Building and its extensive laboratory and assembling work will be done at the Stellar plant at Cliffside, N. J.

Leonard Supporting Cast Chosen.

Frank G. Hall, president, Hallmark Picture Corporation, Wally Van, supervising director, and J. Gordon Cooper, director for the Benny Leonard serial, work on which has been started at Hallmark's Thirty-eighth street studio, announce the following have been engaged for the principal supporting roles opposite the lightweight champion in his Hallmark serial, "The Evil Eye," the screen version of an original story by Roy L. McCardell: Ruth Dwyer, leading woman; Stuart Holmes, heavy; Marie Shotwell, Grand de Dame; Bernard Randall, the "Dopey Benny" part, and Mme. Marstino, female heavy.

Truex Announces Cast.

Associated with Ernest Truex in the cast of "Too Good to Be True," a Paramount-Truex farce-film presented by Amedee J. Van Buren, are Miss Cyprian Giles as the screen vampire, Vera Vernon; Reed Hamilton as "Ernie's" handsome rival in love, and fat Frank Lyons Page's scenario of an original story by Kenneth Webb.

Miss Giles was selected as the ideal player for the role of Vera Vernon, from a group of twenty-five aspirants. She recently returned to America from France, where she played in "Judex," a Gaumont serial film.

Métro Engages Milton Sills.

Milton Sills will be Viola Dana's leading man in "Eliza Comes to Stay," her new Screen Classics, Inc., production. Maxwell Karger, director general at the Metro studios in Hollywood, has engaged Mr. Sills for the part of "Sandy" Varrell, the naturalist and explorer, who adopts the orphan girl Eliza in the picturization of H. V. Esmond's well-known stage play. Mr. Sills was Miss Dana's leading man in "Satan, Jr.," one of her Metro program releases.

Names Two New Vitagraph Comedies.

Jimmy Aubrey has completed a clever comedy, which will be called "Maids and Muslin." This is his first comedy since "Dames and Dentists," recently released, and which proved to be one of his best features. Montgomery and Rock also completed a new comedy to follow "Throbs and Thrills." It will be called "Knights and Knighties,' 'and will have an early release.

Universal Doubles Number of Prints on Productions

EXHIBITORS will be interested in the announcement of Harry M. Berman, general manager of exchanges for Universal, that hereafter all Universal exchanges will be furnished with double the number of prints on all productions which have been sent heretofore. In commenting upon this change of policy, Mr. Berman said that while it will cost his company thousands of dollars, it will be a big advantage to the exhibitor, as it will permit the various exchanges to give earlier bookings.

"Under the old arrangement," said Mr. Berman, "it meant that many exhibitors in the smaller cities were obliged to wait weeks, and sometimes months for a booking, because there were no prints available. The idea of concentrating on the big city exhibitor, and letting the exhibitors in the smaller towns wait, is all wrong.

"After a picture has been shown in a big town, and has proven to be a money maker, the small town exhibitor immediately writes or wires for a date, if he has made a contract for the picture, or if he has booked it he wants to know how soon a play date can be given. Naturally he wants to play it as soon as possible in order to get the maximum benefit from the advertising given the picture in the big town, while that advertising is still fresh in the minds of his patrons."

Folder Shows Selznick Ads Used in Theatre Campaign

FROM the Selznick offices in New York this week is being sent to exhibitors all over the country a colored folder showing what Selznick Pictures is doing to back up the exhibitor in a great national advertising campaign. The folder contains a list of the publications reached through these mediums and copies of the "ads" in colors.

Every Selznick advertisement is written with the object of sending patrons to the exhibitors' theatres. For that reason all exhibitors are requested to read Selznick advertising carefully and send in their opinion.

Publishers estimate that each publication is read by, at least, four or five individuals so that the total circulation of Selznick advertising each month is between 30,000,000 and 40,000,000.

This is a tremendous amount of advertising and is only one of the many plans used by Selznick to get behind the exhibitor and give him service that will put his picture across. Interest in Selznick exhibitors does not end with the signing of the contract. Every day a force of men are at work planning and operating to make Selznick pictures a box office attraction.

Trenton Theatrical Interests Plan Large Investment in New Theatres

FRANK V. STORRS and Walter Reade, comprising the Trenton, N. J., Theatre Building Company and owners of the Trent Theatre and Taylor Opera House, have bought the Grand Theatre in South Broad street and have adopted plans for the erection of a new theatre to cost $500,000 on the site of the Taylor Opera House, and the construction of a Hippodrome Theatre in the centre of the city at a cost of more than $1,000,000.

The work of razing the Taylor Opera House will be started about May 1. The property will be used wholly for amusement purposes, and the new theatre will seat about 2,500 people. The Hippodrome Theatre will seat 4,500 people. The site has not yet been announced.

The company recently purchased the Trent and Taylor's, as well as the Trenton Poster Advertising Company, at a cost of about $500,000, it is said. Mr. Reade owns the Savoy Theatre, in Thirty-fourth street, New York City, and the St. James and Savoy at Asbury Park.

Loew Theatre for Newark.

Acting for the Frank G. Shattuck Company, of New York and Boston, Louis Kamm, Inc., has sub-leased to Marcus Loew, for sixty-three years, the property at 635-641 Broad street and 2 to 20 New street, and leased for the same length of time the property at 22 and 24 New street, Newark, N. J.

Mr. Loew will erect a theatre and mercantile building which, it is estimated, will cost not less than $1,000,000. The theatre will seat 2,500 persons. Thomas W. Lamb, a New York architect, has already begun drawing the plans. Tenants have been notified to vacate by May 1, when the present lease expires, so that work can be commenced and the edifice finished in time for the opening of the autumn theatrical season.

Plainfield, N. J. is also to have a new theatre. It will offer vaudeville and motion pictures. As soon as contracts are made Samuel Schwartz will begin the construction of a $275,000 house on the Terry property in East Front street, which he purchased on January 2. The theatre will seat 2,500 persons and will be operated by the Strand Amusement Company of New York.

Reading Interests Consolidate.

Carr & Schad, Inc., Wilmer & Vincent, the Stanley Company of America and Sablosky and McGuirk have affiliated their theatrical interests in Reading, Pa. It has been thought that the activity in Penn street real estate recently has been due to the competitive desires of these interests to acquire a suitable site for a new theatre. One of the immediate results of the amalgamation will be the cessation of activity in Penn street real estate, as they will no longer be interested in the acquisition of any properties for new theatres, it is said.

Carr & Schad own and operate the Colonia, Arcadia and Princess theatres on Penn street and are constructing a new theatre at Ninth and Spring streets, all for motion picture purposes. Wilmer & Vincent own and operate the Hippodrome Theatre for vaudeville purposes. Associated with them are Sablosky and McGuirk, of Philadelphia. These two last named firms are closely affiliated with the Stanley Company of America.

Ralph Ince to Appear in Americanization Film

LEWIS J. SELZNICK fired his first shot in the national Americanization campaign with the announcement that he has arranged for Ralph Ince to direct and appear in the first of a series of two-reel special Americanization features. The first one is to be known as "The Land of Opportunity.

In Washington, a few weeks ago, Secretary of the Interior Lane conceived the idea that no greater medium than the screen could be utilized in obtaining 100 per cent. Americanization of the United States. He had only to recall the great work of the screens of this country during the war.

Lewis J. Selznick, in a conference held with the heads of the departments of his various organizations and their subordinates, besought speed, action and concentration in carrying out the plans that were outlined at the Washington meeting. A number of stories were immediately submitted, and within forty-eight hours from the time the conference was held in Washington work had begun on the first of the series of pictures to be released through the Select exchange.

The story and scenario of "Land of Opportunity" were written by Lewis Allen Browne, and Ralph Ince plays a dual role. One part is that of Abraham Lincoln and the other part is that of an American radical. The story tells in two reels how the radical is converted back to American principles by the story of Lincoln's struggles and triumphs, as recalled by an old man who knew Lincoln personally.

The production will be finished in time for first-run exhibitors to obtain it for Lincoln's Birthday week in February.

Hyman Praises Mayer Film.

As an example of the comments from prominent theatre managers which are flooding the Anita Stewart offices in relation to the showing of "In Old Kentucky," the following excerpt from a letter from Edward L. Hyman, manager of the Mark-Strand Theatre, Brooklyn, should be of interest to exhibitors:

"Let me give my unsolicited praise to your masterful picture development of 'In Old Kentucky.' My praise is not based entirely upon my own opinion, but is in accord, I am sure, with that of the overwhelming patronage that witnessed its presentation at the Brooklyn Strand.

"'In Old Kentucky' is a film monument to the genius and art of Louis B. Mayer, the producer, Marshall Neilan, the director and Anita Stewart, the outstanding star. The attitude of Brooklyn Strand patrons so testified."

Goldberg Remains with the Frohman.

Since the announcement of the resignation of Jesse J. Goldberg, as secretary and general manager of Frohman Amusement Corporation, new developments have taken place. Negotiations between William L. Sherrill, president of the Frohman corporation and Mr. Goldberg have resulted in the withdrawal of Mr. Goldberg's resignation and he will remain with that company in his former capacity.

"Old Kentucky" Road Show Closed by Screen Version

THAT the screen is more powerful than the stage is definitely demonstrated by the telegram received on January 21 by the Anita Stewart offices in New York City, to the effect that the road show of "In Old Kentucky" has been compelled to close its tour because of the triumph of its picture version.

The telegram was as follows: "Los Angeles Examiner this morning carries following news story on front page with scarehead: 'For the first time in history of theatricals a legitimate road show has canceled its bookings in this city on account of the tremendous vogue of a screen production of that same play. This is the case with C. T. Dazey's 'In Old Kentucky' the Anita Stewart film classic now running in its second week at Talley's Kinema Theatre. Last Friday word was received from Santa Barbara that a legitimate road show of this masterpiece had closed its tour at that city after receiving information that the Kinema Theatre presentation was playing to almost seven thousand people daily."

After twenty seven years of continuous touring the country by road shows of "In Old Kentucky," the present moment is the first time when there has not been a company playing.

Selecting Cast for "The Memento."

With two features completed and awaiting release Corinne Griffith is making haste slowly on her next Vitagraph picture, a five-reeel screen version of "The Memento," one of the O. Henry stories. The story is an unusual one, calling for unusual type of characters, and great care is consequently being taken in selecting the cast. The play deals with the life of a young and attractive vaudeville performer who is shown both on the stage and in rural surroundings. It is typical of O. Henry and has a typical O. Henry ending. Edward Griffith will direct Miss Griffith.

Miss Joyce Taking a Brief Rest.

Alice Joyce and her supporting company have returned from New Orleans, where they went three weeks ago to take the final scenes for "The Sporting Duchess," the Drury Lane melodrama which will be Miss Joyce's next Vitagraph special production. The trip to the Crescent City was necessary to get the race track scenes, so vital to the play, the northern tracks being closed for the winter. Miss Joyce will rest for a week or two before commencing her next feature. Just what it will be has not yet been definitely decided.

Lee Dougherty

Lee Dougherty Looks with Envy on a Coast Contract

THE snows of Fort Lee have mired Lee Dougherty's "goat." Twenty-three years in practically every branch of picture production have been spent by Dougherty in and around New York and he now pines for a contract that will take him to California.

Just lately, because World Films ceased to be a factor in picture production, Lee was forced to terminate an engagement that had lasted two years, during which time he was supervising film production and editing at World's Fort Lee studio. That's why he is at liberty to go to the coast, equipped by long experience to tackle almost anything that's to be done about a studio.

Nineteen years with Biograph was Dougherty's record before he cut loose from the firm with which he started in the business. Practically everything, from publicity to directing, has been "water on his wheel" during his years of industry in the film business.

Schwab Leaves Blackwell to Form Producing Company

DORE N. SCWAB, formerly production manager of the Carlyle Blackwell Productions, Inc., has just completed the organization of his own company, to be known as the D. N. Schwab Productions, Inc. The executive offices of the new company are at 511 Fifth avenue, New York.

Mr. Schwab has just left for the coast, where upon his arrival he will start preparations for the taking of a series of pictures. Negotiations have just been closed for the taking over of the most recently completed studio unit of the Hollywood Studios, Inc., Los Angeles.

A long-time contract has been closed whereby the D. N. Schwab Productions, Inc., obtained the exclusive services of a well-known star whose name cannot be divulged at this time. Active filming will be commenced February 15, but it is expected that Mr. Schwab upon his arrival in Los Angeles will give out full details of this new enterprise.

Worthington Leaves Haworth.

William Worthington has resigned the presidency of Haworth Pictures to join the newly formed Tracy Pictures, Inc., of which Arthur F. Beck is president and Charles C. Burr, secretary and treasurer, as director in chief.

Mr. Worthington will begin work early in February at the Leah Baird studios, Cliffside, N. J., on "The Bartlett Mystery," first of the fifteen Tracy stories to be filmed.

Exchange Heads Are Named for Sterling Films, Ltd.

THE Sterling Films, Ltd., which is handling Pioneer features and short subjects in Canada, announces that it has completed the formation of its operating personnel in Eastern Canada. The home office of the Sterling is located at Toronto. H. Miller is president; N. Volansky, vice president; D. Dunkleman, secretary; I. Soskin, treasurer and general manager, and Ben Soskin, assistant general manager. There are three exchanges in the Provinces of Ontario, New Brunswick and Quebec.

They are located in Toronto, Montreal and St. John. N. Volansky, who is the vice president, is in charge of the Montreal exchange; Jas. Davidson is manager of the Toronto office, while H. MacArthur is the head of the St. John branch.

E. P. Bernstein is head of the accounting and financial departments. The home office at Toronto is being enlarged. The entire first floor of No. 166 Bay street has been taken over and is now being converted into a well equipped exchange.

Burston Busy on Fourth Serial.

Louis Burston, who has not been seen on Broadway since May, is now busy on his fourth serial—all four having been produced within some sixteen months. The fourth, said to be nearing completion, is another Burston-Ford special, Francis Ford acting as star-director under the supervision of Producer Burston, president of Burston Films, Inc. Ella Hall is playing opposite Mr. Ford, this being the first serial in which she has appeared since her appearance some season ago with Robert Leonard in "The Master Key." It is understood that the "thriller" is Oriental in character and includes some lavish sets of that type.

Producing Company Secures Site.

The Diana Motion Picture Company of Los Angeles has secured one thousand acres of land in Contra Costa County, across the bay from San Francisco, and announces plans of commencing work on the erection of a studio at once. The officers of the company are Orrin Johnson, president; Crane Wilbur, first vice-president; Edward Coxen, second vice-president; and Judge L. R. Works, of Los Angeles, secretary-treasurer. The location enjoys exceptional scenic advantages and is located within the confines of the Greater San Francico.

Reviews printed in Moving Picture World are written with authority by experienced craftsmen, who express an honest opinion in just and fair judgment of what they see upon the screen. That's why our reviews are dependable.

You May Not Believe It, But—

Randolph Lewis is a grandfather. The director of publicity for Pathe may not—and does not—look it, but returns from Lakewood, Ohio, January 21, demonstrated that the youthful publicist had become a grandfather.

His daughter, Mrs. Roy Montgomery, rendered her father thus famous. This, incidentally, is a "first offense" for Mr. Lewis in the grandfather class. Congrats!

Fox New York Exchange Takes Bigger Quarters

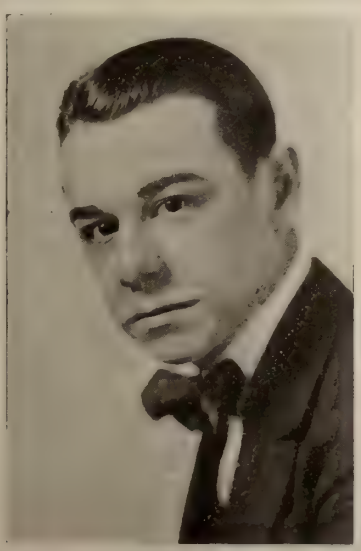
REMODELING of the entire tenth floor in the building at 130 West Forty-sixth street, New York, has been started by a crew of workmen in preparation for occupancy by the New York Exchange of Fox Film Corporation, now occupying part of the seventh floor in the same building.

Cut lumber, sections of metal partitions, glass door and special decorative railings have already been received on the tenth floor. The new home of the exchange will have a floor space of more than 8,500 square feet.

Most of this work, however, is being done after office hours and in the absence of the employes of the auditing and accounting departments of Fox Film Corporation; but according to present plans the exchange is to be established in its new home on Monday, January 26, at which time all the other departments of the corporation now in the building will have removed to the big Fifty-fifth stret building, now ready for occupancy.

To Celebrate With "Jazz."

To open his new offices in a fitting manner the executive of the exchange, Louis Rosenbluh, has engaged a jazz band of eight pieces which will greet the visitors on the opening day with selections from music of the day. Other features of the house-warming will be a Prohibition punch served by the women of the exchange and a general reception of exhibitors and friends by the sales staff.



Johnny Hines
Takes title role in "Torchy" stories produced by Master Films.

Burr Forms New Producing Company; Will Star Hines in Torchy Stories

THE formation of a new producing company entitled Master Films, Inc., is announced by Charles C. Burr, its president and general manager. The new unit has secured picture rights to many short stories of popular magazine fiction which have appeared in various well known weekly and monthly publications.

"We have purchased the rights to all of the well known Torchy stories," said Mr. Burr. "Torchy, as you know, is the fiery headed general grouch dispeller, the official little ray of sunshine created by Sewell Ford.

"These stories have been running for a number of years in the Sunday magazines and Sunday editions of leading American newspapers.

"As fast as each series has been completed, they have been put into book form. The first of these was 'Torchy,' followed in rapid succession by 'Trying out Torchy,' 'On With Torchy,' 'Torchy, Private Secretary,' 'Wilt Thou Torchy'?, 'The House of Torchy,' and the newest one is entitled 'Torchy and Vee.'

Hines to Portray Torchy.

"We have been more than fortunate in securing Johnny Hines, who fits into the character of Torchy as if it were built for him. Mr. Hines has just been starring at the Cort Theatre in the musical comedy, 'Just a Minute,' through the courtesy of Master Films, Inc.

"These pictures are going to have settings, direction and cast worthy of the highest class features on the market today. Neither effort nor money will be spared to reproduce on the screen, the visualization of Sewell Ford's most lovable character."

The office of Master Films, Inc., is 1214 Aeolian Building, New York City. E. J. Clode is vice president. For five years Charles C. Burr, the president and general manager, has been associated with the Famous Players-Lasky Corporation and its consolidated companies. In 1913 he joined the Paramount organization as exploitation manager of the South American Travel Series. He came from the New York Times, where he had been doing general promotion work for the business management of the newspaper.

Has Had Wide Experience.

Previous to his association with the Times, Mr. Burr was connected with the McCall Company, publishers of McCall Magazine. He later became associated with the Allen Advertising Agency. Mr. Burr has also been a member of the reportorial staff of several Philadelphia newspapers.

At the conclusion of his work in the interest of the Paramount South American Travel Series, Mr. Burr was placed in charge of the Paramount trade paper advertising. He was later made editor of the Paramount Pictographs, manufactured and distributed by Paramount, and after reorganizing that department, returned to the advertising department.

Following his activity in the advertising department, Mr. Burr was promoted to the position of assistant general manager of the department of distribution of the Famous Players-Lasky Corporation, which position he held for two years, having resigned to head his own organization, Master Films, Inc., and to become general manager of Arthur F. Beck Film Productions.

"Copperhead" Available for Lincoln's Birthday

QUICK to act upon the suggestion of Franklin K. Lane, secretary of the interior, that the motion picture industry take immediate steps to spread from coast to coast, on Lincoln's Birthday, the story of America as best exemplified in the character and work of Abraham Lincoln, the Famous Players-Lasky Corporation is making a special drive for the showing of the Paramount-Artcraft Super-Special, "The Copperhead," in as many theatres as possible on or near February 12.

It was planned originally to release this picturization of Augustus Thomas' great American play, in which Lionel Barrymore plays the leading role, somewhat later, but in view of the prominence of the character of Lincoln and its part in creating the strong patriotic appeal which the picture carries, the release was moved forward to January 25, so that by Lincoln's Birthday its message of Americanism would be permeating, either through actual showing of the picture or through anticipatory exploitation, every section of the country.

The national advertising campaign for "The Copperhead" is already under way, and by the time the anniversary of the birth of the Great Emancipator arrives the full page advertisement of the production will have appeared in practically all of the thirty-one national publications which have been selected as the mediums for reaching 40,000,000. Incorporated in this advertisement and displayed in a border alongside the illustration is a copy of the resolution adopted last month by the joint committee on education of the United States Senate and House of Representatives.

Charles C. Burr
Heads Master Films, Inc., which will produce series of "Torchy" stories.

New Gibraltar Pictures Unit.

Announcement is made of the formation as a Gibraltar Pictures unit of the Louis Tracy Productions, Inc., to produce a serious of fifteen feature picture dramas based on the works of Louis Tracy, novelist and publicist, the first of which, "The Bartlett Mystery," will be put in work shortly at the Leah Baird studios, Cliffside, N. J.

Selznick Secures Many Stories for His Stars

STARS of the Selznick pictures are to have a choice selection of stories during the present year, according to an announcement made by Myron Selznick, who has garnered a long list of prominent authors to write for his stellar constellation. While all of the stories have not yet been selected, Mr. Selznick is able to announce sixteen in which the Selznick favorites will be seen before the first of the year.

They are: "Keeping Him Guessing," by Mrs. Idyll Shepard Way; "The Shadow of Rosalie Byrne," by Grace Sartwell Mason; "The Palace of Darkened Shadows," by Mary Hastings Bradley; "Proof of the Pudding," by Meredith Nicholson; "The Law Bringers," by G. B. Lancaster; "False Pride," adapted from "The Pride of Patricia," by Elizabeth Redfield; "The Magdalen of Mudville," by John Lynch, editor of the scenario department, and Edmund Goulding; "Mysterious Moments," by Izola Forrester and Mann Page, with the scenario by Ella Stuart Garson; "Pretty Thing," by Louise Winter, whose stories have appeared in several magazines.

Also "Jenny," by Roy Herninaman, noted English author, which was bought in England by an agent of Mr. Selznick; "Red Pepper," by Merle Johnson, the youngest writer on the Selznick scenario staff; "Prophet's Paradise," by O. S. Montayne; "Straight Down the Crooked Road," from "The High Stepping Young Iretons," by Bertha Runkel; "The Man Tamer," by John Barton Oxford; "The Point of View," from "Old Things for New," by Edith Ellis, and "The Honor of His House," by Alfred Latour.

In addition to the list announced, Alfred Payson Terhune, novelist, will write a serial for Selznick, and Charles Belmont Davis, whose stories of stage life are well known, has been engaged to write several stories. Jack Lait, the man who made the chorus girl famous, has also been engaged to write especially for Selznick.

"Human Collateral" Released.

"Human Collateral," Corinne Griffith's new Vitagraph feature, is now being released. Although it is based on "The Last Woman," a magazine story by Frederic Van Rensselaer Dey, who created Nick Carter and made his doings known to every youngster in America, it has nothing to do with the police or detectives. Rather it is a modern society play in which Miss Griffith has ample opportunities to display her histrionic abilities.

The supporting cast includes Webster Campbell, Maurice Costello, W. T. Carleton, Charles Kent and Alice Calboun, Lawrence C. Windom directed the picture.

Poli's New England Circuit Signs Realart Films, Ragland Announces

REALART star productions will be shown through the entire Poli Circuit in Connecticut and Massachusetts as a result of a contract signed last week. This announcement by General Sales Manager J. C. Ragland comes only one week after the news of Realart's booking twenty-two big theatres in the Keith and Proctor and B. S. Moss chains, and assures a splendid introduction of Realart products to many New England audiences.

The deal was closed with R. C. Miller, representative for Poli, by Lester W. Adler, Realart's New York manager. With the signing of the Poli contract, Realart's theatre connections are extended to every big amusement chain in the country, according to Mr. Ragland.

"Following only one week after the tie-up with Keith and Proctor and B. S. Moss," declared Mr. Ragland, "the contract with Poli indicates what our pictures have done to establish the reputation of quality among the men most influential in the industry. Telegrams have been coming in, telling in plain language what our products yield in financial returns. We have made it a point to publish many of these messages in the trade papers to give the industry an idea of the response which has met Realarts' first film offerings.

Many Vouch for Realart.

"Realart stands now on its record of definite achievement in the picture houses of the country. Its promises were made and its productions have made those promises good. Proof of this is ample, coming from many exhibitors, including A. G. Talbot, Denver; Fred J. Dolle, Louisville; Harold B. Franklin, Buffalo; Sid Gramman and Fred Miller, Los Angeles; Alden & Robertson, Globe, Ariz.; H. E. Skinner, Ogden, Utah; William Sievers, St. Louis; Jay A. Dundas, Sioux Falls, S. D.; N. E. Bernower, Canton, Ohio; George Mayne, Salt Lake City; Glenn Condon and Dave Harding, Kansas City; Fred Dahnken, Boston; Harry Goldberg, Omaha; L. M. Boas, Fall River; Harry J. Wendland, Fresno, and Tom Moore, Washington, D. C."

Mr. Ragland reports that contracts for productions featuring Realart stars have come in abundantly from all parts of the country. Among the prominent bookings are Shea's Hippodrome, Buffalo, New York; Strand, Cincinnati, I. Lisbon, proprietor; New Miller Theatre, Los Angeles, Fred Miller, proprietor; Rialto Theatre, New York; Tivoli Theatre, San Francisco, Turner and Dahnken, proprietors; Majestic Theatre, Tulsa, Okla., Glenn Condon, proprietor.

Pioneer Will Specialize In Useful Publicity Helps

THE Pioneer, which is now putting the finishing touches to new press books, is convinced that, in spite of its past record for turning out useful press books, there is still a large field for improvement.

One departure which has been successfully carried out in a book just off the press is the printing of the notes for musical settings. All newspaper cuts are sharp line cuts instead of coarse half tones.

Careful work has been done in the preparation of the stories for newspaper use. The press matter in the new books has been condensed. Instead of being merely a string of words extolling the merits of the production, it has been written so that, if the name of the picture were eliminated, the subject matter would still interest the reader.

In one particular case the entire press section was rewritten four times before it was sent to the press. The press book has been a powerful factor in putting the exhibitor in the successful position he now occupies.

Famous Mounted Police Supply Fox with Details

SCREEN entertainments have been woven before now around a central character who was a member of the Canadian Royal Northwest Mounted Police. Fox Film Corporation has contributed a very successful share of these interesting and dramatic stories. But never, it is believed, in staging a production dealing with this world-famous force of men, has the research department of the Fox studios acquitted itself with the distinction just evidenced by the showing of "The Cyclone," starring Tom Mix, "the man who never fakes."

Vincent M. McCabe, Canadian district manager for William Fox, stationed at Toronto, got in touch with Comptroller Lane, chief of the Canadian Royal Northwest Mounted Police. Mr. McCabe secured one complete set of all uniforms worn by the "mountie," as he is familiarly known on his own side of the boundary line. From Newton W. Rowell the Fox studios received copies of all the rules and regulations governing the operations of the mounted force.

W. S. Jones, manager of the Fox branch at Winnipeg, contributed several histories of the mounted police, Major Fitz-Horrigan, chief of the mounted police in British Columbia, was interviewed on the subject by Sam Dembow, Jr., of the Fox staff, and added to the already great quantity of information on file at Hollywood.

B. R. Keller Represents National.

B. R. Keller, well-known film salesman in the northwestern territory and former assistant manager of the Select Seattle branch, has been appointed representative for the National Picture Theatres, Inc., in the Seattle territory. Mr. Keller has had several years of experience in the film business and he is now engaged in mapping out his district. He expects to begin a tour of his territory this week.

Salesman Knox of the Select Seattle branch has returned from a successful tour of his territory and is contemplating another in the near future. He reports excellent business.

Salesman Christoffer returned last week from a tour of the territory in southern California.

Selznick Outlines Extensive Plans To Surpass Previous Achievements

LEWIS J. SELZNICK, president of Selznick Pictures Corporation, announces extensive plans for the present year in which his organization expects to surpass anything it has before attempted. Not only has Mr. Selznick engaged a number of noted authors to write stories for his stars, but the organization will enter the serial field, get out a news reel, present a series of Americanization pictures and produce several big specials, beside making Herbert Kaufman editorials into screen form.

The major portion of Selznick pictures will be produced at the Fort Lee and Bronx studios until the big studio in Long Island City is completed.

Beginning shortly and continuing throughout the year, Ralph Ince will make special Ralph Ince Pictures, which he will direct and take part in. The first of these will be "The Law Bringers," by G. V. Lancaster, which will be made in Saskatchawan, Canada. Ince will also make a series of Americanization pictures, at the suggestion of Secretary of the Interior Lane, the first of which is a story of Lincoln called "Opportunity," written by Lewis Allen Browne. There will be a number of these stories.

Many Features Planned.

The Selznick stars will be presented in stories especially selected for them and adapted to their individual style. Olive Thomas, who is now working on "Glorious Youth," by John Lynch, Selznick's scenario editor, will next appear in "Jenny" by Roy Horniman. "Pretty Thing" and "Red Pepper" are also two pictures announced for Miss Thomas during the first half of the year. Other pictures being considered for her are "The Girl With the Faun's Ear" by Phyllis Dugan, "False Pride" and "The Magdalen of Mudville."

Eugene O'Brien seems to be gradually stepping away from the "handsome hero" roles and clever pictures are promised for this actor during the year. With his director, Robert Ellis, and leading lady, Ruby De Remer, and members of his company, Mr. O'Brien is now in the Thousand Islands making exteriors for his newest picture, "A Fooi and His Money," by George Burr McCutcheon. "Mysterious Moments" and "The Honor of his House" are at present the stories selected to follow his present picture.

Moore Now in the West.

Elaine Hammerstein will soon complete her latest Selznick picture, "The Woman Game," by Leighton Osmun and Frank Dazey under the direction of William P. S. Earle, and begin "The Shadow of Rosalie Byrnes" under the direction of George Archainbaud. Following this, Miss Hammerstein appears in "The Palace of Darkened Windows," "The Proof of the Pudding," by Meredith Nicholson, and "Keep Him Guessing."

Owen Moore, who is now at Selznick West Coast studio with Director Wesley Ruggles, working on his new picture, "Love Among the Chickens," by Pelham Grenville Wodehouse, has a promising list to offer for the year. "His Word of Honor," by Edgar Franklin and "Chivalrous Charlie," by May Tully, are announced to follow the Wodehouse picture, and James Montgomery, the clever playwright, is writing several stories especially for Mr. Moore.

Announce Big Specials.

Among the big specials to be made by Selznick this year are "The Woman God Sent," by Sophie Irene Loeb, already well under way with Zena Keefe in the leading role directed by Larry Trimble, who adapted the script for the screen. Another feature will be "The Prince of Pines," a powerful story by Willard Mack, which will go into production in a short time under the direction of Burton George.

The West Coast studios, under the direction of Harry Rapf, are producing, according to schedule, "Blind Youth," "Just a Wife," and "Who Am I?" for National Pictures, Inc. The West Coast studios will produce features by all-star casts exclusively this year.

Feature specials, which will be produced in the East, include the screen version of "Bucking the Tiger," "The Prophets Paradise," "Straight Down the Crooked Lane," "Jeanne of the Marshes" and "The Man Tamer."

Print of "Strongest" Speeds to Clemenceau

TITLED in French, ready to be shown to the man who conceived it a special print of "The Strongest" is speeding across the Atlantic to be shown to Georges Clemenceau and a party of his closet friends at the spacious projection room of Fox Film Corporation, 24 Boulevard des Italiens, Paris.

After the "Tiger of France" has approved it, the one and only photodrama by the late premier will be shown to the French senators and deputies at a special showing, and it is likely that the newly elected president of the French republic, Paul Deschanel, also will view it at this showing.

Does the soul of woman rule the world? That is the question that the great Frenchman answers convincingly. Is not love the strongest, the most mighty force in the world? Renee Adoree carries to the world the message of love in the Clemenceau story, and as she has won the hearts of her own countrymen, so should she win the hearts of all who see her as Claudia in "The Strongest."

Kremer Chaplins Active In Sales and Showings

THAT the popularity of Charlie Chaplin continues unabated among exhibitors and state rights purchasers is evidenced by the interest shown in the Chaplin re-issues, which Victor Kremer is at present distributing on a territorial basis.

These pictures, which include "A Burlesque on Carmen," "The Champion," "The Jitney Elopement," and "By the Sea," are being disposed of among buyers in the United States and Canada.

The latest sale reported is for "A Burlesque on Carmen," which has been acquired for Eastern Canada by Maurice Davis, of the Davis Amusement Enterprises, of Montreal. Mr. Davis maintains offices in Montreal, Toronto and St. Johns, and it is his intention to place additional salesmen in these three exchanges to handle the Chaplin comedy.

Bert Ennis states that the date of the premiere of "Carmen" at the Rialto Theatre, New York, has been changed from January 18 to February 1. "A Burlesque on Carmen" has been running for two weeks at the Rialto Theatre Chicago, presented in conjunction with the girl show prepared by Bert Ennis.

The premiere of "Carmen" in Pennsylvania will take place next week, under the direction of Marcus and Lechuese, of the Twentieth Century Film Company. Following the Quaker City engagement, the attraction will be "road showed" throughout Eastern Pennsylvania and Southern Jersey.

Sam Morris
Vice-president and general manager of Selznick Pictures.

Williams to Return to West Coast.

Earle Williams will return to Vitagraph's West Coast studio on February 1 to make the prologue scenes for "Capt. Swift," the drama by C. Haddon Chambers. These are laid in the bush country of Australia and it had been planned by Tom Terriss, who is directing Mr. Williams to make the scenes on the waste and sandy shores of Long Island between Amagansett and Montauk Point. The action, however, takes place during the torrid weather on the deserts and it was felt that justice could not be done to the scenes during the cold weather here and they will consequently be made in California. Mr. Terriss will not go West with Mr. Williams and the latter will direct the scenes himself, assisted by Chester Bennett.

Mr. Williams will not return to New York after completing "Capt. Swift" at the Western studio. His home is in Hollywood and he will continue his activities at the Vitagraph studio at that place.

Criminal Identification System Suggested by Ince Is Considered

CRIMINAL identification by motion picture is attracting the nation-wide attention of police officials and men prominent in scientific research as the result of a series of experiments which have been under way at police headquarters in San Francisco. The evolution of criminal identification and the part motion pictures will play in its perfection is credited to Thomas H. Ince, who, following months of experiment at the Ince studios in Culver City, proposed the modern methods to police headquarters in San Francisco.

Identification by motion pictures will without doubt result in the capture of many notorious criminals who have thus far succeeded in escaping apprehension. Officials point out that almost invariably a man is apprehended on account of some physical characteristic that is peculiar to him. Numerous individual habits and traits are relied upon mainly for capture.

Would Use Theatre Screens.

While the Bertillon system of cranial and torsal measurement is of definite aid in proving a man's identity after he has been captured, it is admitted that the system is of questionable value in seeking a suspect.

Under the Ince system, modern methods will be employed in transmitting facts relating to any fugutive. Within three hours after the police have learned the identity of the man wanted, his animated pictures may be projected on the screen of every theatre in the community, and several days later prints of the pictures will be in the possession of police headquarters in all cities for screening before the police and detectives throughout the country, and, as needed, in foreign lands.

It is also planned to enlist the co-operation of leading theatres, which will be asked to project pictures of any man or woman wanted before the audiences regularly in attendance.

Herbert Kaufman Weekly Is Picturized Editorial

SINCE the start of the nation-wide advertising of the Herbert Kaufman Weekly, considerable interest has been manifest in just how the actual producing of these pictured editorials is being carried on.

At present two of the one-reel subjects have been completed and the start of the third is expected soon. The first one is "Little Red Riding Hood." This is a pictured version of the Kaufman editorial on the tragedy of a young girl, brought up under strict parents, who comes to ruin through ignorance.

The scenes are entirely separate tableaux, each distinct from the other—part literal, part symbolic—each illustrating a title taken verbatim from the Kaufman editorial. The first shows the young girl in her home with pious, religious parents who have reared her on a code of "thou shalt nots." No explanations or heart-to-heart talks of the actual fundamentals of life have been given her. Eventually she runs away.

Almost without sequence and with parts unrelated, this method of handling the pictured editorial results in a pictured story that is powerful in its appeal. The essence of the gripping editorial is not lost and the pointed editorial of the typed page is made even plainer through the eye.

The second Kaufman Weekly is titled "The Faded Butterfly" and has in its leading role Mme. Haline Bruzovna, famous Polish actress. Warren Chandler has the leading male role and little Helen Reinecke has the role of the daughter.

Gets Exclusive Release on Dozen More Chaplin Films

THE success attained by the Republic Distributing Corporation in its sales of the Charlie Chaplin pictures it has been releasing for Kleine, has led that company to obtain the exclusive distribution of twelve more Chaplin comedies.

These are the productions made by the comedian for the old Mutual Company, which have been controlled by Clark-Cornelius and which embrace some of the best two-reel subjects in which Chaplin appeared.

They include "The Floorwalker," "The Vagabond," "The Pawn Shop," "The Rink," "The Adventurer," "Easy Street," "The Firemen," "The Count," "Behind the Screen," "The Immigrant," "The Cure" and "One A. M."

The initial selling of these pictures has been in the hands of Hallmark, and up to date the first three mentioned have been released. The next to be released will be "The Rink," which is scheduled for issue on February 12. The rest will be released at intervals of six weeks.

Motion Picture Advertising Exhibited.

L. V. Schneider, who for some time past has been director of publicity and exploitation in Indiana and Kentucky for the Universal Film Company, has left the company temporarily to become director of publicity for the convention of the Associated Advertising Clubs of the World to be held in Indianapolis from June 6 to 10. Mr. Schneider is widely known among exhibitors in the Indiana and Kentucky territory.

The convention of the associated advertising clubs will bring to Indianapolis manufacturers, business men, merchants and advertising men from all parts of the world. Advertising and its close relation to any business, large or small, as the power behind sales will be discussed.

An exhibit of motion picture advertising probably will be arranged to be held at the same time the convention is in session. Some of the best motion picture advertising ever used in trade or newspapers will be shown in a separate exhibit.

"The Superman" Has Thrills.

Reports from the Hygrade Feature Film Co., of Charlotte, N. C., on the five reel feature, "The Superman," now being distributed on the state rights market by Tower Film Corporation, indicate that the picture is proving popular. "The Superman" is a "thriller," and pleases audiences that like excitement.

Adolph Zukor Heads New Company.

Ottawa, Ont., January 19.

Adolph Zukor is head of the new Famous Players Canadian Corporation, Ltd., with a capital of $10,000,000, which will take over Paramount Theatres, Ltd., with twenty theatres already built. N. L. Nathanson, of Toronto, will be general manager. The theatre chain is planned to seat 45,000 people by the spring of 1921. The new stock will be listed on the Montreal stock exchange. Conick, of New York, represented Zukor in arranging the deal at Montreal.

GLADISH.

Hayakawa Has Dual Role in "The Beggar Prince"

AFTER winning additional screen laurels by his artistic impersonation of the "hatchet man" in Robertson-Cole's release, "The Tong Man," Sessue Hayakawa steps from that dramatic role to a dual role in his forthcoming production, "The Beggar Prince." Those who have seen it declare that his work by far surpasses his achievements attained in "The Tong Man," and declare that it will be a big box-office attraction.

Hayakawa's Best Year.

The year just brought to a close has stamped Hayakawa as one of the most finished artists of the silent drama, and so overwhelmingly has been his success that Hayakawa's name is used in lights at almost every first-run house in the United States. On account of this enviable record, many of the best known exhibitors have contracted for every picture turned out by Hayakawa for Robertson-Cole.

The Japanese star was born in Tokio in 1889. He was educated at the University of Tokio and at the University of Chicago. His stage career was with the Imperial Japanese Stock Company, Tokio.

Starts Exploitation Drive on Holmes and Thomas Films

UNITED PICTURE EXCHANGES have begun an exploitation campaign on the Taylor Holmes and Olive Thomas specials which were produced under the Triangle banner. These include Taylor Holmes in "Three Black Eyes," "Taxi," "A Regular Fellow" and "Upside Down." Olive Thomas in "Totan," "The Follies Girl," "Love's Prisoner" and "Prudence on Broadway."

The acquisition of the Triangle Exchanges by United Picture Exchanges has opened a clear field of new exploitation for these features. United announces that there are still many first runs to be had and is making a special offer to exhibitors on the Olive Thomas and Taylor Holmes series.

Any United Picture Exchange will gladly explain this special offer on the Taylor Holmes and Olive Thomas productions.

Tyrad Pictures Buys "Man and Woman."

Work is progressing on editing "Man and Woman," the seven part feature starring Betty Mason, which Tyrad Pictures, Inc., have just purchased for release in the state right market. Winnifred Dunn, author of "The Red Viper," is in charge of the work of titling and construction.

Announces Next Morey Release.

Harry T. Morey's new Vitagraph feature will be called "The Flaming Clue" instead of "Detective Jim." This is the picture adapted from the story written especially for Mr. Morey by Frederic Van Rensselaer Dey. Of course it is a detective story in which the hero out-Sherlocks Sherlock Holmes. Another of the Morey features, "The Birth of a Soul," is now nearing release date, through Vitagraph.

Good Progress Is Made On "Heart of a Child"

WORK is well under way on the production of the latest Nazimova starring vehicle, "The Heart of a Child," adapted by Charles Bryant from Frank Danby's novel of the same name, according to advices received this week at the offices of Metro Pictures Corporation, which presents Nazimova on the screen. California's ideal weather has been an aid to Director Ray C. Smallwood, so that not only has he been enabled to shoot many of the interior scenes, but to go on location for outdoor work.

Though distinctly different from any previous offering of the star, the locale of the first part being the Limehouse district of London, corresponding to New York's lower East Side. "The Heart of a Child" presents a wealth of opportunities for artistic settings. The career of the heroine carries her from the tenements to the theatre and thence into the world of British aristocracy. The art work is in the able hands of Allen Ruoff.

The photography is being done by Rudolph Bergquist; and the strong cast engaged in support of Nazimova includes Charles Bryant, as Lord Kidderminster; Ray Thompson, Nell Newman, Victor Potel, Eugene Klum, Claire Du Brey, Jane Sterling, John Steppling, William J. Irving and Myrtle Risbell.

Burston Serials Selling Fast.

Increasing activity is reported by the W. H. Productions Company, distributing the Louis Burston series, "The Mystery of '13,'" starring Francis Ford with Rosemary Theby, and "The Hawk's Trail," starring King Baggot with Grace Darmond and Rhea Mitchell. Nearly all the Southern and Western teeritory of "The Hawk's Trail" has been sold, as well as Eastern, Central and Western Canada. To this has been added within the past few days Eastern Pennsylvania and Southern New Jersey, rights of both of which having been sold to the Twentieth Century Film Company of Philadelphia. "The Mystery of '13,'" in addition to past sales already reported, has recently been disposed of in Texas, Oklahoma and Arkansas to the Specialty Film Company of Dallas, Tex.

Andersen to Return January 29.

Robert Andersen, Universal leading man, who has appeared with Dorothy Phillips, in some of her recent Universal-Jewel productions, and who has been spending the holidays with relatives in Denmark, will return to the United States on January 29. A cable received by Universal this week states that he has booked passage on the Mauretania.

Hallmark Head Committee on Deal Making United His Distributor

FRANK G. HALL, president, Hallmark Pictures Corporation, in commenting upon the deal closed last week with J. A. Berst, president, United Picture Productions, Inc., whereby all Hallmark productions will be distributed through the United exchanges, recently taken over by United from Triangle, stated that the selection of this organization for the distribution of the pictures which Hallmark now have on the market, and others under production, was made after careful investigation of its exchange system and the personnel and executives operating these exchanges

Hall Makes Statement.

Mr. Hall's statement follows in part:

"I feel sure that the service which will be rendered through the efforts of the United organization will be as near 100 per cent. as possible. In forming this opinion, I am taking into consideration the wide experience which United's president, Mr. Berst, has had in the handling of a national organization.

"In relieving the Hallmark organization from the many details incident to the distribution of picture product, I am allowed more time to devote exclusively to the production end of the business. This will allow our sales managers and salesmen, whom we will keep in the eighteen branch offices which United have, a free hand in handling the selling end of Hallmark's pictures.

Held Back Pictures.

"For immediate and near-future release, representing productions which I have held back for the past sixty days, pending the consummation of a deal whereby Hallmark's productions would be given the best possible distributing facilities, I have ready two fifteen-episode serial productions, "The Screaming Shadow," co-starring Ben Wilson and Neva Gerber, ten episodes of which are now completed and ready for release, and "The Evil Eye," the Benny Leonard serial, now in its second week of production under the direction of J. Gordon Cooper.

Names Special Productions.

"The special productions which are ready for immediate and near-future release through the United exchanges include Clinton H. Stagg's automobile story, "High Speed," starring Gladys Hulette and Edward Earle; "Chains of Evidence," starring Edmond Breese, Marie Shotwell and Anna Lehr; "The Veiled Marriage," co-starring Anna Lehr and Ralph Kellard; "Wits Versus Wits," recently purchased from Harry Grossman, with Margaret Marsh starred; "Carmen of The North," starring Anna Bos, and "What Children Will Do," a screen version of an original story by Charles K. Harris, starring Edith Stockton. "What Children Will Do" is now in the course of production.

"In addition to these new releases which will pass through United. I have made arrangements with President Berst to release through his organization a number of big special productions in addition to the balance of the twenty-six Famous Directors' pictures, four of which have already been released."

Dooley Comedies on Broadway.

Tyrad Pictures, Inc., announces that the Johnny Dooley comedies have been booked for a showing at the B. S. Moss Broadway Theatre. "Some Mind Reader," in which the Ziegfeld star makes his screen debut, has been listed on the program for the week commencing February 1.

Contracts on these comedies have been coming in from the New York territory. To properly meet this demand, it was found necessary to change the original release date from January 15 to February 1.

The Exhibitors Film Exchange of Washington, D. C. have contracted for the territory comprising Delaware, Maryland, District of Columbia and Virginia.

"The Place of Honeymoons" Almost Ready to Distribute

THE Pioneer-Atlas production of Harold MacGrath's novel, "The Place of Honeymoons," is finished with the exception of a few retakes. Emily Stevens, the star, is now in New York preparing for a tour in her new stage production.

Keenan Buel, who directed the production, will probably have charge of the cutting, after which the picture will be turned over to the Pioneer. General Manager Hoffman, of Pioneer, was present at the Atlas studio, Newton, Mass., when the final shots were taken. He voiced himself as being convinced that the picture, both in subject and treatment, would more than fulfil his expectations.

As soon as "The Place of Honeymoons" is delivered to the Pioneer a new production will be begun. Several stories and plays are under consideration, but difficulty is being experienced in securing material strong enough to meet the standard which has been set by the Pioneer general staff.

"Lost Battalion" Goes On Breaking Theatre Records

WHAT "showmanship" will do for a good picture is again exemplified by the box office records on "The Lost Battalion," the seven reel feature being released on the state right market by W. H. Productions Co. The Gardiner Syndicate, who control the rights to this production in New York State, report each successive booking an increased box office achievement.

Gardiner writes: "Watertown, N. Y., has 36,000 population, and we played to $3,856.75 in four days—breaking the Olympic Theatre record, which was held by 'Mickey.'"

The Boston Photoplay Co. played Pittsfield, Mass., last week, the home town of Whittlesey, who is featured in the production. "The Lost Battalion" opened in Providence, R. I., January 18, and reports indicate another success.

Lesser Has Big Plans for Exploitation of "Sky-Eye"

THE Sol Lesser organization is now under way on a national exploitation campaign for "Sky-Eye," the six-reel aero feature which is being released on a state right basis.

Irving Lesser is now on his way from the coast to make special showings in Chicago, where he will receive the cooperation of a prominent aeroplane company, whose representatives are there in connection with the aero convention at the Coliseum.

The New York office is negotiating for a Broadway run, and preparing several exploitation stunts.

One of the novel methods of exploitation will be the dropping of photographs of the thrilling scenes in the picture from an aeroplane throughout the country.

The Lesser organization is gratified over the amount of inquiries which have come in from state rights buyers in response to the trade paper advertising.

Supreme Comedies Find Ready Market Everywhere

SUPREME COMEDIES made by the Southern California Producing Company exclusively for Robertson-Cole are now being played by leading exhibitors in the United States. So great has been the demand for these clean-cut laughs of the screen that it has been necessary to almost double the number of original prints.

So as to keep this clientele, officials of the producing company are scouring the country for scenarios suitable to the talent of Molly Malone, Teddy Sampson and Harry Depp. At the present time, Robertson-Cole has a supply of Supreme Comedies on hand so that there is no necessity to rush any stories through. It is hoped that the present quality of Supreme Comedies will be excelled by the productions which are to come.

Exhibitors who have been playing Supreme Comedies are loud in their praise of the work of Molly Malone. She was formerly leading lady to "Fatty" Arbuckle and won so much praise by her work that it was decided to star her. Miss Malone is one of the most popular comedy stars of the day and in her honor a song hit has been named after her.

"Mollie's Millions," featuring Molly Malone, is the current Robertson-Cole Supreme Comedy release.

Wide Exploitation for Triangle Film.

"A Gamble in Souls," the fourth on the list of Triangle recreated productions which are now being released through the United Pictures Exchanges, will be available to first run exhibitors January 25 and many theatres from coast to coast have already booked this Thomas H. Ince production, which features Dorothy Dalton and William Desmond.

The United Exchange plans a campaign to show showmen how to exploit this production and get the most out of this Triangle play. The picture has exceptional exploitation possibilities, due to the popularity of Miss Dalton and William Desmond at this time.

Selznick Office Announces Completion of "Just a Wife"

"JUST A WIFE," the first of the National Pictures Theatres, Inc., productions, has been completed, according to an announcement made by Lewis J. Selznick.

The production, which has just been finished at the Selznick West Coast Studios, as been received from the cutting room at the West Coast offices and was reviewed by George Irving, who will direct the Weber productions; Mr. Mack, general manager of the Select branch at Los Angeles; Miss Katherine Reed, who wrote the continuity, and by Harry Rapf, general manager of the West Coast Studios for Selznick.

The story of the production was written by Eugene Walters and was directed by Howard Hickman. Some names which have been connected with the film art for years are listed in the cast of this production. They are Richard Emerson, Beatrice Joy, Kathleen Williams, Albert Van and William Leon West. The photoplay was done by Max Du Pont.

Star and Comedy in Combination.

"Lord Helpus," the single reel Charlie Chaplin special being released on the independent market through Tower Film Corporation, and formerly entitled "Cruel, Cruel Love," is reported to be winning favor on the merits of the production itself in addition to the drawing power of Chaplin. There is here a combination of a big star in a comedy special.

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Latest Reviews and Comments

Conducted by Edward Weitzel, Associate Editor

Sidelights and Reflections

PRINTER'S ink has lost none of its power to create big business in the amusement field. An advertising campaign in the newspapers, the like of which New York City had never seen before resulted in Marion Davies in "The Cinema Murder," breaking all records for an opening day's receipts at the Rialto Theatre the week of January 18. The novel has been running in one of the daily papers, and the week before the opening and on the opening day full page advertisements appeared in most of the metropolitan papers announcing the Rialto engagement of the Oppenheim story. The effect of this newspaper ballyhoo was an inrush of ticket buyers from all parts of the city, who crowded the usual run of patrons into the back seats or inside the ropes of the standing places, unless they were early in line at the box office window.

The great city of New York, which is always first or last to adopt some clever advertising scheme, having put into practice the newspaper "smash" long familiar to the exhibitors of Indianapolis and Omaha and many of the larger cities to be found on a map of the United States, will now be forced to admit that "it gets the business."

There was another moving picture opening in New York the same week that proved the same thing. Mary Pickford at the Rivoli in "Pollyanna" was it. The combination of widely read novel, successful stage play and Mary in a part that brought the entire family to the theatre, pa and ma and grandma and the children—the youngsters all old admirers of "Pollyanna," was another argument in favor of the "Get 'em talking about you" policy.

Writers of original stories for the screen may insist that they are the logical source of all that is best in movie material, but just so long as reconstructed "best seller" novels and stage successes continue to fill the theatres with thoroughly entertained patrons, producers and exhibitors are not going to close their eyes to the money getting ability of a picture with a story which is a recognized popular success. To turn a cold shoulder on such an alluring proposition would be like refusing to marry an attractive woman because she had a few hundred thousands in the bank.

Miss Pickford's first United Artists release has come up to all that was hoped for it, and her performance of Pollyanna is a piece of "kid" acting remarkable for its physical embodiment of childhood and for its insight into the mind and heart of a child. Times Square isn't overstocked with the "Pollyanna" brand of sentiment and mirth these days, but its reception of the "glad girl" was all warmth and feeling expressed in alternating smiles and tears.

WEITZEL.

IN THIS ISSUE.

A Modern Salome (Metro).
The Luck of the Irish (Realart).
The Beauty Market (First National).
The Phantom Melody (Universal).
The Lost City (Warner Brothers).
Human Collateral (Vitagraph).
The Cyclone (Fox).
The Peddler of Lies (Universal).
The Third Generation (Robertson-Cole).
The Star Boarder (Mack Sennett).
What Would You Do? (Fox)
His Temporary Wife (Hodkinson).
Live Sparks (Hodkinson).
Before the White Man Came (Northwestern).
Comments.
The Copperhead (Paramount-Artcraft).

"A Modern Salome"

Hope Hampton Appears in Society Melodrama Written and Directed by Leonce Perret and Released by Metro.

Reviewed by Edward Weitzel.

HOPE Hampton Productions, Inc., is the name of the company presenting Hope Hampton in "A Modern Salome." The picture will find favor with a well defined portion of the screen public. It is a society melodrama with a beginning laid in the studios of artistic New York, and introduces a nightmare on the part of the heroine, during which she imagines she is the original Salome, the incident of her asking for the head of John the Baptist being reproduced with considerable historical veracity.

Leonce Perret, who wrote and directed the story, has supplied real skill to the management of the elaborate sets that form the backgrounds for the equally elaborate gowns of the star. He has also found a novel way of utilizing Miss Hampton in certain scenes indicating the changing seasons. The entire production shows that money has been spent with a lavish hand.

Hope Hampton, a new star, possesses a generous physical charm, and her acting is in keeping with the character of the story. "A Modern Salome" does not call for broad culture on the part of the spectator, but for a keen delight in the sort of vigorous drama beloved by theatre-goers. Proper classification puts this picture in the popular price list of entertainments. The supporting company is excellent.

Cast.

Virginia Hastings .....Hope Hampton
Roberto Monti .....Sidney L. Mason
James Vandam .....Percy Standing
Walter Greene .....Arthur Donaldson
Harry Torrence .....Wyndham Standing
Helen Torrence .....Agnes Ayres

Written and Directed by Leonce Perret.

The Story.

Virginia Hastings, the heroine of "A Modern Salome," is the daughter of an artist who dies without leaving her any means of support, and the girl, nicknamed Salome, tries to earn a living as an illustrator. Failing in this she becomes the wife of James Vandan, a multimillionaire. Salome loves her husband, but she has allowed herself to become engaged to Roberto Monti, a young broker, who proceeds to blackmail her by threatening to show Vandan the love letters she had written during her first engagement. Unaccustomed to the wealth and luxury at her command, Salome indulges her desire for expensive clothes, gay society and flattery to the fullest extent. When Harry Torrence, a married man and her husband's secretary, refuses to feed her vanity, she finds a way to get even with him.

Monti comes to the house for more money and ends by assaulting Mrs. Vandan. Torrence rushes in and knocks Monti down. Vandan enters at this moment, and the broker puts the crime on the secretary. Salome also says that he is guilty. Sent away in disgrace, Torrence weakly takes to drink and is abandoned by his wife and child. In a fight with Monti, he is accused of assault and robbery and sent to jail. After his release he turns tramp, and comes back to New York when he has grown a full beard.

The millionaire decides to have his wife painted as the real Salome, and Torrence is engaged by the artist to pose as John the Baptist. While he is asleep in the studio, his head so arranged that it seems to rest on the platter after decapitation, Mrs. Vandan arrives and recognizes him. She is so conscious stricken that she swoons. In this state she has a dream in which she is the Salome of the Bible. The entire scene of her dance and of her receiving the prophet's head is enacted. When she recovers her senses Mrs. Vandan clears Torrence, and the secretary goes back to his old position and to his wife and child.

Program and Exploitation Catchlines:

Hope Hampton Starred in Fascinating Society Melodrama.

Do You Know That There is "A Modern Salome?" Hope Hampton is the One and She Appears in This Society Drama.

Lavish Production Starring Pretty Hope Hampton in the Role of "A Modern Salome."

See Hope Hampton in a Nightmare When She Believes She is the Original Salome.

Dramatic Photoplay Replete with Intense Dramatic Action—That Is "A Modern Salome" Starring Hope Hampton in An Emotioal Role.

See the Picture of the Dancing Scene Where Hope Hampton Receives the Prophet's Head.

Exploitation Angles: Make a special exploitation of the star to get your public interested, then pass on to the Salome angle, hooking up with the fact that this is a modern story. If the lithographs give you a good cut-out, make several. They can be made to work hard for you. A good lobby effect can be gained through the use of seven lengths of cheesecloth, dyed as many different colors and advertising the dance of the seven veils.

It is not what advertising costs which counts. It's what advertising will bring above its cost.

"The Luck of the Irish"

Lengthy Adaptation of Harold MacGrath Story for Realart Features James Kirkwood and Anna Q. Nilsson.

Reviewed by Margaret I. MacDoald.

HAROLD MacGrath's story, "The Luck of the Irish," affords interesting material for a moving picture production, although six reels are one too many for the best effect. The Realart production, featuring James Kirkwood and Anna Q. Nilsson, is attractive and, for the most part, well made. If it were not overloaded with subtitles which are not always carefully worded, and the action cut to a more rapid speed, it might readily be termed a strong production.

Varying in locale from New York to Hong Kong, embracing Naples, Venice, Gibraltar, Cairo and Singapore, it contains much that reflects credit on the art director. The scenes in the New York restaurant frequented by Norton Colburton are well done, and also some of those in Malay street, Singapore, in which scarlet women ply their trade. In fact no particularly jarring lapse in technicality occurs.

The role of William Grogan, plumber, is a heroic one, and is well played by James Kirkwood, in spite of the fact that once in a while his portrayal is a bit too strenuous. Anna Q. Nilsson fits the character of Ruth Warren as if she were moulded to it. She has perhaps never been seen to better advantage. Harry Northrup is excellent in the role of the repentant stool pigeon. Ward Crane as Norton Colburton makes an excellent heavy, and Ernest Butterworth as "the kid" acts as well as some of the older members of the cast.

Cast.

William Grogan.....James Kirkwood
Ruth Warren.....Anna Q Nilsson
Camden.....Harry Northrup
Norton Colburton.....Ward Crane
"The Kid".....Ernest Butterworth

Story by Harold MacGrath.
Direction by Allan Dwan.
Length—6,500 feet.

The Story.

The story of "The Luck of the Irish" presents the problem of an Irish plumber, William Grogan, much of whose acquaintance with life was gleaned by watching the feet of passersby from the basement window of the plumbing shop.

One day Grogan gets a call from a prominent law firm, where he presents himself promptly on the day appointed, with the little boy Isobel, to whom he has been a father since the day when he picked him up in a back alley. The stunning news which the lawyer has for him is that he has inherited some twenty-eight thousand dollars and thirty-two cents. With this he decides that he and the boy shall take a trip around "the little ol' walnut."

On boarding the boat, under the wing of Cook's Tours, he sees ahead of him on the ladder a pair of neat feminine feet which he has watched for the past three years tripping by his window, and shortly afterward their owner, discovered by Isobel to be his school teacher, Ruth Warren, is formally introduced to Grogan.

The days that follow bring joy to Grogan by installing him protector of the girl, who registers trouble, and is found to be pursued by a stool pigeon of a dissolute man named Norton Colburton, to whom she has been engaged, and with whom she parted unceremoniously in New York. The way leads through various oriental cities, and has its climax in Singapore, where Ruth is kidnaped and placed in a room on Malay street by Colburton, who is soundly thrashed by Grogan. The day of her marriage to Grogan, Ruth is prostrated with brain fever. On awakening from a period of unconsciousness, a number of disturbing illusions are dispersed, and the happy couple sail for America.

Program and Exploitation Catchlines:

"The Luck of the Irish" Is William Grogan's Luck in This Pleasing Love Story.

Unusual Love Story About a Plumber Who Loved a School Teacher.

Is the "Luck of the Irish" Good or Bad Luck? See This Picture and Decide.

William Grogan Loved Ruth Warren, but Someone Kidnaped Her—He Located Her in Far Off Singapore, Put Up a Terrible Battle with the Villain and Won Her.

Exploitation Angles: To get this over, you have two favorites, a popular author and the appeal to race. Work them all. In addition there is the appeal of the varied locale. List the localities in your advertising and if you can get hold of a world map flag the various cities in which the action takes place with "Played all over the world" for a catchphrase.

The Beauty Market

First National Attraction with Katherine MacDonald in a Society Story.

Reviewed by Louis Reeves Harrison.

KATHERINE MacDONALD appears as the choicest specimen of ladies on view at a fashionable week's end in "The Beauty Market."

Lights Are Gleaming
In Katherine MacDonald's First National, "The Beauty Market."

She is the prize winner of those on exhibition. The story persistently displays Miss MacDonald's charms, but is very far from being drama. Worse than that, the pedestal on which she is placed is so shaky that people laughed at the Strand performance when they were not expected to.

While this is not disastrous, it indicates that Katherine's abundant graces of face, form and movement could be more advantageously placed. Miss MacDonald's support, particularly Roy Stewart, Winter Hall and Kathleen Kirkham, make the most of their limited opportunities.

Cast.

Amelia Thorndike...Katherine MacDonald
Captain Kenneth Laird.....Roy Stewart
Christine Appleby.....Kathleen Kirkham
Hobie Flagg.....Wedgwood Noell
Ashburton Gaylord.....Winter Hall
Amelia's Uncle Isaacs.....Robert Brower

Story by Margery Land May.
Directed by Colin Campbell.

The Story.

At the "Beauty Market" of a social gathering Amelie Thorndyke completely absorbs the attention of Ashburton Gaylord, richest of the eligibles, and Captain Kenneth Laird, well off in his own right, but not a millionaire like white-haired Gaylord. The latter is first to propose and he is accepted. Amelie owes dressmaking bills amounting to fifteen hundred dollars, which her uncle refuses to pay. He will stand for no more of her nonsense unless she marries a rich man. Amelie receives a diamond brooch as a pledge from Gaylord, but she almost immediately regrets her decision, and becomes infatuated with Laird. She dares even to tell him that she will have to pawn her engagement pledge to meet pressing bills.

Laird prevails upon her to accept his check for the amount. He will hold the pledge at her disposal. The spy of a society paper discovers the check and takes it to Gaylord, expecting to gain his favor. He denounces her and all women, and accuses Laird. The latter learns that Amelie has pawned her engagemet pledge. He deliberately leads her on until she accepts him, and they are married at his rooms. Laird then turns on her, denouncing her as one of a class who sell their souls for gain. He raves at her for a while and then breaks down. Amelie calmly anounces that she will leave him and earn the money, and he allows her, now his wife, to go. She returns in due time with the money he loaned her, stating how she got it, and a happy ending follows.

Program and Exploitation Catchlines:

Katherine MacDonald Starred in "The Beauty Market."—A Sensational Society Story.

Interesting Story of a Society Man Who Finds that His Betrothal Gift Was Pawned by His Sweetheart to His Rival.

"The Beauty Market" Stars Katherine MacDonald in Role of Heart Breaker Who Approaches Social Indictment When She Marries the Man She Loves.

Exploitation Angles; Play up Miss MacDonald's beauty and sell that. Ignore the play angle, and make your campaign with stills, posters and cuts. This will give you the best return, so make it heavy.

"The Phantom Melody"

Six-Part Universal Production Features Monroe Salisbury in Entertaining Drama.

Reviewed by Robert C. McElravy.

THERE is an abundance of plot in this six-part Universal subject, entitled "The Phantom Melody." It furnishes a strong role for Monroe Salisbury, quite different from anything he has had recently and equally pleasing in its way. The story deals incidentally with the great war, no less than four of the important characters serving in the ranks. Yet it is not to be classed as a war story, as the chief incidents occur in Italy.

The cast is a large and agreeable one. Mr. Salisbury appears as Count Camello, Jean Calhoun as the heroine and others with important roles are Henry Barrows, Ray Gallagher, Charles West and Joe Ray. The Italian settings are very beautiful and form an attractive background for the main events. The brief war scenes are well staged and full of intense action.

The theme deals with the love of two men for the same girl. One of the men is a coward and by trickery arranges that another go to the front under his name, while he remains at home in

safety. Many strong dramatic moments occur as the principals return from the conflict. There is an abruptness of transition in one or two instances, but on the whole the rather involved plot is consistently ad clearly handled. The story is one of unusual character.

Cast.

Count Camello.....Monroe Salisbury
Sir James Drake.....Henry Barrows
His Son, Oliver.....Ray Gallagher
Gregory Baldi.....Charles West
Mary Drake.....Jean Calhoun
Gustave Tornelli.....Joe Ray
Baron Ferrero.....Milton Markwell
Paulette.....Lois Lee
Story and Scenario by F. McGrew Willis.
Directed by Douglas Gerraro.

The Story.

Count Camello, in "The Phantom Melody," is living on his fine estate in Italy, near the home occupied by Sir James Drake and his family. Gregory Baldi, a dependent cousin of the count, is in love with Mary Drake and they are to be married. Count Camello also loves the English girl, but such is his regard for Gregory that he conceals his affections.

When the war breaks out Count Camello enlists. Gregory has been caught in a gambling escapade with Oliver Drake, a brother of Mary. The latter fights a duel and Gregory leads him to believe he has killed his adversary, Baron Ferrero. Gregory is a coward at heart and induces Oliver to go to war under his name, thus escaping service himself and leading Oliver to believe he is escaping from a charge of murder.

Count Camello returns wounded from the war. He believes Gregory is in service and after the latter has been reported killed, the Count declares his love to Mary and is accepted. On the eve of the wedding, Gregory returns unexpectedly. He needs money badly and one night, when the Count is suffering from shock during a storm, Gregory buries him alive in the family vault. The Count escapes and conceals himself. His whitened hair and long beard later give him an effectual disguise. Oliver returns from the war, having seen Ferrero and learned the way in which Gregory had tricked him. In the midst of exciting events Gregory is killed accidentally and Mary's heart turns to the Count.

Program and Exploitation Catchlines:

See Monroe Salisbury at His Best in "The Phantom Melody."

Griping Drama Telling the Story of a Man Who Sent Another to Fight and Who Suffers Remorse at His Death.

Story of a Man Who is Buried Alive and Then Returns and Wins the Girl of His Heart.

See Monroe Salisbury in the Powerful Role of Count Camello in "The Phantom Melody."—A Story of Unusual Character with Beautiful Settings.

Exploitation Angles: Play up Salisbury and tell that he has an unusually good part. Keep away from the war angle, but play up the Italian atmosphere. Do this without touching deeply upon the plot, but make it plain that there is plenty of gripping story. Your story can be made as important as the star.

The Lost City

Gripping Serial Picture Featuring Juanita Hansen in Vivid Story of the African Jungle.

Reviewed by Herbert J. Hoose.

THE first three episodes of "The Lost City" go to show that where there's a will there's a way in serials to furnish new means of entertainment. Moving picture cameras have been focused on all things imaginable to entertain audiences, and this serial comes forth with a spectacular story of the jungle, with its ferocious beasts, as the locale for a production that will hold many spectators' close interest. The first part of the serial cannot boast of any development of the story, but when wild lions start to worry the heroine, mad elephants to destroy villages and kill the inhabitants, and crocodiles run rampant, there is little opportunity to think of the plot. Scene after scene exposes some thrilling incident.

There is a simple love story woven into the serial, and Juanita Hansen justifies her choice for the part of Zoolah, princess of "The Lost City," by giving an excellent portrayal. George Chesebro is cast as an adventurous millionaire and does good work in a rugged role. Special mention should be made of the animals in this picture because they really do as much acting as the leading players. Time and again they occupy the centre of the action, and it evidently took many weeks to get these results.

As a serial play, "The Lost City" should go big and will hold its own with any of the serials now being shown. It is one that should have especial appeal to children and people who are attentive to stories of the wild African jungles.

Cast.

Princess Zoolah.....Juanita Hansen
Stanley Morton.....George Chesebro
Michael Donovan.....Frank Clark

Lost and Found

Juanita Hansen in her Selig-Warner Brothers serial, "The Lost City."

Garbo .....Hector Dion
Produced by William N. Selig for Warner Brothers.
Story by Frederick Chapin.
Directed by E. A. Martin.

The Story.

A pretty girl named Zoolah is the Princess of "The Lost City." One day while out riding in the jungle with her sister she is taken captive by a band of natives. The band is attacked by a number of warriors from the city of Bozem, which is ruled by Garbo, a fugitive English ivory hunter, and Zoolah is taken back to Bozem as a prize. They arrive shortly after Stanley Morton, a millionaire who, with his friend Michael Donovan, have come to the jungles to hunt game and seek adventure.

Garbo is suspicious of the pair because they came in an airplane, but finally decides that they are not "after" him. When the prizes of the raid are brought in, Zoolah, who has covered her skin with brown coloring so as to appear as a native, runs to Morton for projection. He notes that her features resemble that of a white person and he asks Garbo to sell her to him. The latter sends her down to the river to bathe and when she returns he sees that she is a beautiful white girl and refuses to part with her. Later she meets Morton alone and tells him how she had been captured and that she is the Princess of "The Lost City." Their conversation is overheard by a native, who, in turn, enlightens Garbo, and he realizes that if he makes her marry him he will then be able to claim the throne. From this point on until the end of the third episode there is a large amount of gripping action—Morton struggling to rescue the Princess and win her love, and Garbo to marry her and gain the throne.

Human Collateral

Corinne Griffith in Acceptable Society Romance from Vitagraph.

Reviewed by Jane McCloskey.

HUMAN COLLATERAL," with Corinne Griffith, is a serio-comic version of that old theme about a girl's hand in marriage figuring as the price of financial help to her family. Except that in this case the "brutal contract" idea is all in the girl's imagination, since the hero is a perfectly high-minded person and performs the pecuniary favor out of unselfish consideration for the young lady, and not from any base designs upon her freedom.

A well-worn bit of suspense is introduced when another man entices the girl on a wild auto ride, which ends in a sham accident.

Corinne Griffith is an exceedingly attractive actress as far as good looks and a pleasing screen presence are concerned. She wears lovely clothes and has a certain youthful breeziness that is always welcomed. Webster Campbell is satisfactory, though uncongruously boyish to be such a power in the financial world. The other characters are respectively well cast. W. T. Carleton in the role of the father, whose plea for help starts all the misunderstanding; Maurice Costello as the supposed-to-be borish cattle king, but suave and polished because he can't help it, and Alice Calhoun in the part of a disappointed admirer, whose wiles avail her nothing against true love. It's an amusing picture, but the situations are a bit old and not treated in a sufficiently masterful fashion to give them decided interest. The smallness of the cast makes the story easy to follow, and there are some amusing lines that will bring a laugh from any good-natured audience.

Cast.

Patricia Langdon.....Corinne Griffith
Roderick Duncan .....Webster Campbell
Richard Morton .....Maurice Costello
Stephen Langdon .....W. T. Carleton
Malcolm Melvin .....Charles Kent
Beatrice Brunswick .....Alice Calhoun
Story by Frederic Van Rensselaer Day.
Scenario by Sam Taylor.
Directed by Lawrence C. Windom.

The Story.

Patricia Langdon is in love with Roderick Duncan, an attractive gentleman who has apparently as much money as manly charm. Another admirer of Patricia's is Richard Morton, but his unpleasant aggressiveness make him an outsider in spite of influential backing. Patricia's father finds himself in acute business distress, and appeals to his expected son-in-law for help, explaining that his sole consideration is his daughter's happiness.

In the same spirit the rich young man provides the necessary support, and Mr. Langdon pulls himself out of his difficul-

ties. But when Patricia is told of the transaction, she takes it that she is merely bartered collateral for the loan and refuses to enter into her engagement on any other basis than that of a purely business affair, signed and attested to in contract form.

At a house party that follows, it is found that Patricia and Morton are missing. As the cattle king has appointed himself her escort, both the father and the lover fear for her safety. Duncan goes in search of Patricia and arrives in time to knock Morton and a burly accomplice both unconscious, and save the girl. Realizing that Duncan's intentions at the time of the loan were truly honorable, Patricia asks him to please in future keep his "human collateral" where it won't run the danger of being stolen again.

Program and Exploitation Catchlines:

See the Spectacular Scene Where the Heroine Battles with the Driver of the Racing Car in "Human Collateral."

Pretty Corinne Griffith Starred in Production in Which a Father Gives His Daughter as Collateral for a Loan.

Would You Put Your Pretty Daughter Up as Human Bond for Debt Owed to Your Prospective Son-in-Law? See "Human Collateral" Before Deciding.

Corinne Griffith in Dramatic Production Dealing in Love and Money.

Exploitation Angles: Boom the star and get interest for the title. Play the girl's mistake up strongly without hinting at the finish and let curiosity do the rest. You can sell on this if you play it strongly.

"The Cyclone"

Five-Reel Fox Subject Full of Entertaining Melodrama and Theatrical Tricks.

Reviewed by Robert C. McElravy.

SCENIC charm and spirited out-door adventure are combined in this five-reel Fox subject, entitled "The Cyclone," with some excellent melodrama. Tom Mix is the featured player and he is not a hero to be circumscribed by ordinary rules and conventions. He does the ordinary thing as well as any hero could, but does not hesitate to add a little bit more. The closing stunt in this number, for instance, in which he rides a horse up three flights of stairs in a Chinatown gambling house and proceeds to carry off the heroine, a la Lochinvar, may not stand an analytical test, but it does give a new and pleasing thrill to the spectator.

The story is laid in Canada, just above the international boundary line. Sergeant Tim, the hero, belongs to the mounted police and he undertakes to clean up a gang of crooked ranch laborers, operating in connection with Chinese smugglers.

There are some splendid scenic effects in the opening reels and much break-neck horseback riding. The photography is sharp and attractive and the plot a compelling one of its kind. Coleen Moore is pleasing as the heroine.

Cast.

Sergeant Tim .....Tom Mix
Sylvia Sturgis .....Coleen Moore
Ferdinand Baird .....Henry Herbert
Silas Sturgis .....Wm Ellingford

Story by Col. Todhunter Marigold.
Directed by Cliff Smith.
Scenario by J. Anthony Roach.
Photographed by Frank Goode.

The Story.

Sergeant Tim Ryerson, in "The Cyclone," is the champion rider and crack shot of the Canadian Mounted Police. He wins a contest in all-around horsemanship at a big athletic event, in spite of the fact that he stops on the way to rescue three girls who are pretending to be drowning.

On the same day he has won this event, Tim accepts a commission to clean up a band of plainsmen and Chinese smugglers, who are operating along the international boundary line. Three members of the Mounted Police have been murdered on this particular post. Tim goes to call on his sweetheart, Sylvia Sturgis, at a ranch near his new station, and while doing so meets Baird, a crooked foreman who is leader of the bandits. Tim quickly proves his mettle by tracing one of the murders to Baird and by frustrating a new raid of the smugglers. Because of this Baird makes a brutal attack upon Tim, following which he abducts Sylvia, with whom he is also in love.

Tim follows the trail of the smugglers, which leads to Chinatown in the neighboring city. Here he makes a bold raid upon a certain gambling house, astride his horse and succeeds in rescuing his sweetheart.

Program and Exploitation Catchlines:

See Dare-Devil Tom Mix in This Dashing Photoplay That is Full of Thrilling Stunts.

Gripping Story Laid in Canada in Which Hero, Cast as a Mounted Policeman, Undertakes to Clean Up a Crooked Band that is Operating with Chinese Smugglers.

See Tom Mix Ride Up Three Flights of Stairs on Horseback in Order to Battle the Smugglers and Rescue His Sweetheart, Whom They Have Abducted.

Tom Mix Starred in Entertaining Melodrama of Canada's Mounted Police.

Exploitation Angles; Play up Mix and tell that he does some new and thrilling stunts. Do not tell of the climax, but tell that the climax is a wonder. Get them excited as to what it will be. Sell it on the stunts and Mix's personal popularity.

The End of the Trail
Coming with Tom Mix is Fox, "The Cyclone."

"The Copperhead"

THE full review of the Paramount-Artcraft special, "The Copperhead," starring Lionel Barrymore, appears on page 733 of this issue.

Cast.

Milt Shanks.....Lionel Barrymore
Lieut. Tom Hardy, U. S. A.,
William P. Carlton
"Newt" Gillespie.....Frank Joyner
"Lem" Tollard.....Richard Carlyle
"Joey".....Arthur Rankin
Brother Andrew.....Leslie Stowe
Abraham Lincoln.....N. Schroell
Tom Hardy.....William David
Dr. James.....Harry Bartlett
Theodore Roosevelt.....Jack Ridgway
Capt. Mercer, U. S. A.,
Major N. M. Cartmell
"Ma" Shanks.....Doris Rankin
"Grandma" Perley.....Carolyn Lee
Madeline.....Anne Cornwall
Elsie.....Francis Haldorn

Adapted from the Play by Augustus Thomas.
Scenario and Direction by Charles Maigne.

Program and Exploitation Catchlines:

See Lionel Barrymore as Milt Shanks—"The Copperhead"—An Appealing Civil War Story That Is Replete with Heart Interest.

He Earned the Scorn of His Own Family—But He Was Right—Milt Shanks Was Commissioned by the President to Pose as a Traitor—He Did and Helped His Side Win the Civil War.

Gripping Augustus Thomas Story of the Civil War with Lionel Barrymore in the Convincing and Impressive Role of Milt Shanks.

Exploitation Angles: Read carefully the special story elsewhere in this issue. Like Peter Milne's stuff it is "written after seeing the film" and if a blase reviewer can get so enthusiastic, try and get some of his enthusiasm and sell in that vein. Don't try to sell on any particular angle. Work all of the appeals. There are many points. Work them all. Don't go to extremes and say that this is the best production ever made. Get the people in by telling them that it is a remarkable production and let them go out saying "best ever" for you. It will carry more conviction if done this way, but use all your efforts to get plenty of people in for the early showings that you may get this valuable word of mouth advertising. If the picture is earlier shown in some town not too far away, take the editor and the school teachers and the ministers over to see it. Pay their expenses and play up the story of the trip.

"The Peddler of Lies"

Five-Reel Universal Production Tells Fascinating Story of Jewel Theft.

Reviewed by Robert C. McElravy.

THIS five-reel Universal picture, "The Peddler of Lies," is an advance upon the ordinary story combining criminal and society life. It has an authoritative social atmosphere and makes a continual appeal to the eye. The cast is uniformly pleasing and makes an excellent impression. Frank Mayo and Ora Carew play the male and female leads, but their work is equalled by several in minor parts. In fact, it is hardly fair to speak of the three crooks, a man and two women, playing a minor role, for their part in the story is as important as it is fascinating. Nell Craig, as Patricia, is a villainess worthy of close study, as her methods are new and unusual.

The production contains plenty of dramatic action. The mystery is not intense, but at the same time is free from the obvious. The denouement is not particularly strong, though satisfactory. The picture makes its great appeal through the interesting cast and the sheer beauty of its presentation.

Cast.

Clamp .....Frank Mayo
Diana .....Ora Carew
Leontine De Vallignac....Ora Devereaux
James Kirkland .....Harold A. Miller
Patricia .....Nell Craig
Marquise D'Irancy .....Bonnie Hill

Story by Henry C. Rowland.
Scenario by Phillip Horn.

The Story.

James Kirkland, in "The Peddler of Lies," is the father of a family consisting of a daughter and four sons. They live on a fine estate in a wealthy residential neighborhood. The children have frequent "spats" and William, the elder son, keeps the others constantly worried because of his drinking and uncertain ways. Diana, the sister, usually keeps a watchful eye

upon William, and one day sees him on the beach in company with Marquise D'Irancy, who owns a valuable diamond known as the "Sultana."

At an evening party given by a neighboring family, the Marquise suddenly discovers that she has lost her diamond. Attending the party are William and Diana Kirkland, some new neighbors, the De Vallignacs, and a friend named Patricia Melton. The theft is hushed up, but William is pretty generally suspected, even his family thinking he took the jewel.

Diana begins investigations on William's behalf. She is aided in this by a traveling peddler, known as Clamp, who has been some time in the vicinity. It develops that Clamp is in the neighborhood for a purpose, and in the course of exciting events the real criminals are rounded up and William's name cleared. Diana finds herself in love with the supposed peddler.

Program and Exploitation Catchlines:

He is Looked Upon as the Thief Who Stole the Valuable Diamond.—His Family Also Thought So.—Did William Kirkland Really Steal the Jewel? See This Fascinating Photoplay and Find Out.

Frank Mayo and Ora Carew Featured in Captivating Theft Story.

"The Peddler of Lies" Aided Diana in Clearing Her Brother's Name of Theft.—As a Reward He Gained Her Love.

Unusual Theft Story Presented in Highly Artistic Production Featuring Frank Mayo and Ora Carew.

Exploitation Angles: Play up the named stars, but offer it as a story in which all of the parts are well played. Don't call it an all star cast, but tell that it is an unusually well acted story throughout, with the named players leading the cast. Then tell that it is a mighty good story—something different. Get enthusiastic and pass the enthusiasm to your patrons.

"The Third Generation"

Brentwood Production with Betty Blythe and Mahlon Hamilton Founded on Problem of Business Integrity.

Reviewed by Margaret I. MacDonald.

ROBERTSON-COLE in presenting the Brentwood production, "The Third Generation," written and directed by Henry Kolker, are sure of a fair amount of success. The general character of the picture is such that the average person will be interested in its problem, and although he may not feel personally in sympathy with a hero whose actions are not consistently heroic, his attention will be held to the period of mingled bitterness and joy of which the climax consists.

The picture contains a number of tensely dramatic moments, and is staged artistically. The most forceful impersonation in the production is done by Jack Pratt in the part of Cuthbert Steele. This character is perhaps more consistent in outline than some of the others. Betty Blythe as Helen Van Dusen, the extravagant wife whose love of social life is largely instrumental in causing her husband's plunge to ruin, does good work. Mahlon Hamilton as Alden Van Dusen gets across with a character that is not strongly consistent. A well-balanced cast handles the remainder of the characterization.

Cast.

Helen Van Dusen.....Betty Blythe
Alden Van Dusen.....Mahlon Hamilton
Cuthbert Steele.....Jack Pratt
Col. Alden Van Dusen....Joseph Swickard
Bert Caldwell.....Edward Cecil
Miss Scales.....Betty Brice
Barker.....Herbert Jones
Brody.....Fred Kelsey
Ashley Van Dusen.....Peggy Cartwright

Story and Direction by Henry Kolker.
Length—About 5,000 feet.

The Story.

"The Third Generation" presents the story of a descendant of an old and honorable Knickerbocker family. Alden Van Dusen in trying to sustain the family name and honor in a business founded by his grandfather, fails to keep a tight rein on money matters, and allows himself to be swept along with his young wife into the whirlpool of social life. The result is that when the moment of need comes the exchequer of the company is not equal to the emergency, and they are thrown into bankruptcy.

Steele, a new member of the firm, has paid scrupulous attention to business, while both the other partners of the firm have wasted their hours in riotous living; and when the occasion arrives where a strong hand is needed, he steps into the breach with a suggestion that is not in accordance with the honor of the family of Van Dusen. Alden, after arranging with Steele that in case of his death his wife would be provided for with her widow's third of his estate, disappears in the clothes of a stranger who has saved him from suicide at the river bank, and is mourned by his wife as dead.

Later he turns up in the West on the location of the Man Tiger mine, which Steele and the other partner of the firm deeded to a dummy to save the company from ruin. By keeping his identity secret he learns tha this wife has been swindled out of her inheritance. Returning to the East just in time to prevent

The Future in the Hands of Youth

Betty Blythe in Robertson-Cole's Superior Picture, "The Third Generation."

his wife's marriage to another, he attacks Steele, the result of which is that Steele is taken to the hospital, where he makes a readjustment of matters and the family of Van Dusen is happily reunited.

Program and Exploitation Catchlines:

In Your Mind Is a Suicide Always a Coward? Before Deciding See "The Third Generation."

The First Generation Is Seen to Be Miserly—The Second Profligate—And the Third——. See This Gripping Drama of the Times for the Answer.

Story of a Man Who Was Supposed to Be Dead, But Who Made Another Fortune and Came Back to Life.

See "The Third Generation"—a Drama Telling of an Extravagant Wife and a Husband Who Neglected His Business—Financial Disaster Resulted—Through an Unusual Occurrence Both Are Brought Together Again and Made Happy.

Exploitation Angles: Play up the stars and if they are not well known to your patrons, start in now to make them known. Offer the theme of the story and try and interest your patrons in the problem of a business gone to seed by appealing to those of the first and second generations. A good stunt would be to offer free admission to three generations of either sex.

"The Star Boarder"

Paramount-Mack Sennett Comedy Has Capital Parts for Louise Fazenda and Ben Turpin.

Reviewed by Sumner Smith.

Pure foolishness fills the Paramount-Sennett comedy, "The Star Boarder." The fact that the plot is nearly as foreign to its nature as prohibition is to New Jersey makes it an agreeable vehicle to follow a heavy dramatic screen offering. Several times during the course of its run the film threatened to fool the audience and develop a real story, but each time Louise Fazenda, Harriet Hammond and Ben Turpin in characteristic roles saved the day. A little boy, whose name is not announced, shared the honors with the older Sennett stars.

There are several unique touches to this comedy on a boarding house that make it somewhat out of the ordinary, but its chief merit is that it supplies a sort of restful foolishness. It closes with a melodramatic scene of a fair damsel clinging to the drain pipe encircling an upper story of the house. She is rescued by a man who, logically enough, is then deemed courageous enough to brave the dangers of matrimony. His lion heart fails, however, until he discovers that it is a mock wedding in which he is playing an unwilling leading role.

"Live Sparks"

A Robert Brunton Production Which Features J. Warren Kerrigan and Lives Up to Its Title.

Reviewed by Margaret I. MacDonald.

IT is true that "Live Sparks," a Robert Brunton production, distributed by W. W. Hodkinson, responds to the suggestion of its title. It is not a comedy, in fact hardly what might be termed comedy-drama. The situation which it presents is more or less colored with tragedy; but the spirit of the hero, Neil Sparks, is not dampened for long at a time. The picture is well made, its characterization is interesting, and its subject substantial. It is a production that will be liked; and perhaps the only jarring note in its makeup is the reflection on womanhood which appears in the character, Bess Kinloch, who throws herself at Sparks and persists in being his fiancee in spite of his protestations.

J. Warren Kerrigan has found in the role of Neil Sparks a character which he portrays well and easily. He plays it effectively. Fritzi Brunette is exceptionally attractive as Myrtle Pratt, daughter of an oil prospector, and the entire cast is a commendable one. Clyde Benson as William Carpenter, the Sparks butler, is one of the outstanding figures of the picture.

Cast.

Neil Sparks.....J. Warren Kerrigan
Aunt Helen.....Mary Talbot
Hiram Craig.....Roy Laidlaw
Myrtle Pratt.....Fritzi Brunette
William Carpenter.....Clyde Benson
Bess Kinloch.....Beth Ivins

Phyllis Gwyne.....Zelma Maja
Jack Abbott .....John Steppling
Henry Lavigne.....Arthur Millette
David Pratt.....Joseph Dowling

Story by Caroline Sayre.
Scenario by Jack Cunningham.
Direction by Ernest C. Warde.

The Story.

"Live Sparks" has for its hero Neil Sparks, the gay young son of a rich owner of Texas oil property. Since his father's death Neil has paid no attention to business, and prize fights have been more to his liking than the grind of Wall Street, or the society of the women picked for him by his solicitious Aunt Helen. In fact when Aunt Helen has all but placed a very willing woman named Bess Kinloch, in his arms, he suddenly decides to reply to a telegram from the oil fields in person.

Arrived at the oil fields he meets pretty Myrtle Pratt, the daughter of a man who has been swindled out of his property by some promoters who have just succeeded in laying a secret pipe from one property to another for the purpose of salting a worthless location, in the hope of selling it to a "sucker" for big money.

Sparks, alive to the situation, gets an option on their property, and in the meantime wires for his butler to come on with a certified check for seventy-five thousand dollars. Between them they corner the crooks and force them to buy a certain property which they control and turn it over to the family of Pratt, the man they have swindled and incidentally killed in a fight over the removal of the secret pipe, which they sought to get out of sight before the taking over of the property by Sparks. A romance between Myrtle Pratt and Sparks develops and forms one of the interesting veins of the story. On his return Bess is again forced on him; but he is saved from carrying out a distasteful contract by the arrival on the scene of Myrtle with her five little brothers. The impression gained by the prospective bride is such that she decides to give up the chase to the winner.

Program and Exploitation Catchlines:

J. Warren Kerrigan Starred in Romantic Story of the Texas Oil Fields.

Pleasing Comedy Drama of Love and Romance.

See the Terrific Pugilistic Battle in "Live Sparks" with J. Warren Kerrigan.

Exploitation Angles: Make your exploitation mostly Kerrigan. You can get the largest returns from this angle, but drive home the fact that he has a rapid action vehicle. If you can borrow a sparking coil use it for a lobby display. Most physicians have them for X-ray use and you might get the loan for a credit card.

"What Would You Do?"

Fox Production Featuring Madlaine Traverse Founded on Well-Rounded Idea.

Reviewed by Margaret I. MacDonald.

THERE is a well-rounded idea behind the Fox production, "What Would You Do?" It is not a pleasant thought, and it is a question whether the problem is the proper diet for moving picture audiences. The subject is one that has been under discussion many times without arriving at any definite decision of the right and wrong way of treating it. The query is, should we help incurable sufferers to "throw off this mortal coil?"

With the exception of a slight bit of padding, the picture with Madlaine Traverse in the role of Claudia Chilson is well made. The situation which is presented is intensely dramatic, and the star is equal to every occasion. Her work in the heavy emotional scenes is especially good. There is a peculiarity of construction evident in the coupling of two distinct themes. This is so cleverly done, however, that its regularity will hardly be questioned.

George McDaniel as Hugh Chilson, Claudia's husband, is a virile type, and plays effectively. Frank Elliott has a more difficult role to fill for the reason that it is not sympathetic. He plays it well. Charles K. French adds a pleasant note to a tragic story. The cast throughout is good.

Cast.

Claudia Chilson.....Madlaine Traverse
Hugh Chilson.....George McDaniel
Curtis Brainerd.....Frank Elliott
Robert Brainerd.....Charles K. French
Lily Brainerd.....Lenore Lynard
Tom Holbrook.....Bud Geary
Le Roi Andrews.....Edwin Booth Tilton
Nurse.....Cordelia Callahan

Story and Scenario by Denison Clift.
Direction by Edmund Lawrence.

The Story.

"What Would You Do?" tells of an unhappy situation in which a young woman, who, in the belief that her first husband is dead, marries again, and when her second husband becomes a cripple for life, puts a pistol in a convenient place, believing that it is her duty to place within his reach the power of permanent release from his agony.

Claudia Chilson, the wife of Hugh Chilson, silent partner in the firm of Andrew & Co., oil promoters, finds herself in a difficult situation when it is discovered that Andrews has swindled the stockholders, and that her husband is in danger of arrest. Chilson at the request of his wife and lawyer friend, boards a boat for South America. At the first stop of the boat, however, on the order of the authorities he is arrested, and is about to be brought back for trial, when he jumps overboard. The news that he has been drowned is sent to his wife, while he, picked up by a small boat, continues on his journey, and becomes rich through nitrate deposits in South America.

When he has gathered enough together to pay the debts of Andrew & Co., he returns and comes to visit his wife on the morning of the death of her second husband. Intermingled with these incidents is a threat of the arrest of Claudia on the charge of the murder of her husband. Robert Brainert, the dead man's brother, is deterred from pressing the charge through reading an incriminating note written by his wife to Curtis Brainerd before his illness. Claudia and her husband decide to start life again in South America.

Program and Exploitation Catchlines:

Interesting Drama of Love and Loyalty in Which a Woman Beggars Herself to Pay Her Husband's Debt of Honor.

"What Would You Do?"—the Story of a Man, Who After Marrying Betrays His Wife's Confidence and Trust.

Madlaine Traverse Starred in Absorbing Drama That is Full of Powerful Situations.

"What Would You Do?" Contains a Gripping Story of a Problem That Physicians, Scientists and the Clergy Have Pondered About for Centuries.

Exploitation Angles: Make Miss Traverse the star, but make your chief angle a discussion as to the p erits of Claudia's action. It is an old controversy, but it can always be revived and can be made to work for a week or two before the showing. Carry the discussion to the limit in the local paper or on your screen and in the lobby and you will have ministers preaching sermons about it.

"His Temporary Wife."

Joseph Levering Production Released Through W. W. Hodkinson Based on Attractive Story.

Reviewed by Margaret I. MacDonald.

HIS Temporary Wife," a Joseph Levering production distributed by W. W. Hodkinson, is based on a story by Robert Ames Bennett, which succeeds in holding the interest of the spectator from first to last of the six reels. It is not a well constructed picture, however, nor do its subtitles help to make it more attractive. In the latter direction there is much room for improvement. The story is one that should be handled carefully, in fact, delicately; but, evidently without meaning to transgress, the director has at times overstepped the fine line.

The cast is a good one. Rubye de Remer in the feminine lead is particularly pleasing, and Edmund Breese places the polished professional stamp on every scene in which he appears. Eugene Strong is the male lead, and as such is prepossessing.

The subject of the picture is rather out of the ordinary, and will get over with the majority of audiences.

Cast.

Annabelle Rose.....Rubye de Remer
Judge Laton.....Edmund Breese
Arthur Eliot.....Eugene Strong
Verna Devore.....Mary Boland
Howard Eliot.....W. T. Carleton
Leonard Devore.....Armand Cortes

Story by Robert Ames Bennett.
Direction by Joseph Levering.
Length—5,800 feet.

The Story.

Annabelle Rose, the pretty young nurse who is the center of attraction in "His Temporary Wife," is "framed" by a group of jealous associates at the hospital where she is employed, and is blamed for the death of a child, which they claim has been caused by her neglect.

Just at this unhappy moment she is called by Dr. Gould to take a difficult case. Her patient, an irritable, bedridden old man, is much pleased with her, and on his death leaves an envelope for her which is not to be opened until sixty days after his death.

The son of the old man, Arthur Eliot, is in the power of a frivolous woman, Verna Devore, who seeks him for his father's wealth. On learning that one of the stipulations of his will is that his succession to his father's estate depends on his marriage, which must be with a woman other than Verna Devore. She advises him to gain a temporary wife, from whom he is to separate immediately and marry her.

His advertisement for a temporary wife is seen by Judge Laton, and on the appeal for financial help, by Annabelle Rose, he recommends her answering the advertisement. The date for which the "wife" is wanted happens to be the sixtieth day after the death of the old man, and on opening the envelope she discovers that all his property has been left to her. She then decides to go through with the affair for the sake of young Eliot. After the marriage Eliot finds Annabelle so attractive that he refuses to have it annulled, much to the disgust of the waiting bride.

Program and Advertising Catchlines:

Attractive Story of Love and Romance with All-Star Cast.

Story of a Man Who Advertised for a Wife in Order That He Could Claim His Inheritance.

Unusual Drama Which Tells the Story of a Man Who Fell in Love with His Wife.

Exploitation Angles: Make much of Miss de Remer, recalling her appearances in other productions you have shown. You can also sell tickets with Edmund Breese. The title should be good for some novelty booming. Start off with a displayed teaser in the want advertisements and work up curiosity by asking the temporary wife to apply to the street number of your theatre, if you have a street number. If not, use a post office box. Get them excited about this advertisement and then launch your regular campaign.

Thinking of installing a new projection machine? Be rid of the old one through The World's Classified Advertising. It's a quick way.

"Before the White Man Came"

Northwestern Film Corporation Make Six-Reel Production with Genuine Indian Players.

Reviewed by Margaret I. MacDonald.

THE fact that the Northwestern Film Corporation's six-reel production, "Before the White Man Came," is presented with a cast entirely of Indians, gives it a distinction beyond the ordinary film play. To be sure the red people do not always respond to the emotional requirements of the modern stage; but this is to be excused to a large extent, and there is at all times sufficient in the picture to interest the ordinary observer, especially if he is a student of history or race.

The picture abounds in types. There are in it many Indians with the marks of old age, but still erect and hearty, and evidently much interested in the work of playing a picture, as well as children, and men and women in the prime of life. There are many deep perspectives photographed in the hills of Wyoming, and panoramas of the same region, and now and then a group of buffalo. The types chosen for the leaders of the romance on which the picture is built are a handsome maiden with her even handsomer brave. These red people are very much in earnest, and succeed in putting over the story with more "punch" than would be expected from a people so far removed from the paths of the drama. The picture was made under the direction of John E. Maple.

The Story.

The story of the picture written by W. E. Wing covers the romance of Che-wee-na, a pretty Indian maid, and Big Elk, both of the Great Bear tribe. When Big Elk has purified himself after the fashion of the Indian, he proposes to Chee-wee-na, and is accepted. Their happy dreams are soon disturbed by the appearance on the scene of White Wolf, the son of a chief of another tribe. He offers to buy Chewee-na, and is repulsed by her father. He then threatens to take her by force, and approached by Big Elk promises to meet him in the hills unarmed, to see who is the best man. Big Elk is the victor, and refuses to take further advantage of the Wolf, for the reason that he believes himself to be the chosen one of the Great Spirit.

Through Wolf's jealousy the feud deepens, and as a foil one of the squaws of the Great Bear tribe is kidnapped. When Big Elk, chosen to lead the warriors of the tribe, goes to the enemy's camp, he finds the squaw dying and the camp deserted. In the meantime Wolf and his band of warriors enter the camp of Great Bear, kill the men and carry off Chewee-na. In the home of Wolf she feigns insanity, and, as is the custom with the Indians in such cases, she is treated with respect. The illness of a child of the tribe wins her their gratitude, and a promise of future friendliness toward her people. At the same time the jealousy of the medicine man of the tribe is aroused, and he incites the Indians against Che-wee-na, who he accused of poisoning the stream from which they get their drinking water. She is about to be burned at that stake when Big Elk, apprised of the approaching tragedy, hurries to the scene and rescues her. The picture closes with the Indian lovers safe at home.

Comments

SHAKING THE SHIMMY (Fox).—A Mutt and Jeff animated, in which policemen, babies, nursemaids, firemen and everybody has an attack of the "shimmies." Even a dog joins humorously in the new dance. This is typically amusing.

WHEELS OF DEATH (Universal).—Chapter 17 of "The Great Radium Mystery." After her jump from the high cliff, which is repeated at the beginning of this instalment, Gloria swims down the river pursued by the Buzzard. She sets a beart trap and cleverly catches one of her enemies. Bob also meets with further adventures and the number closes with them tied to an ore car, which dashes over an embankment.

ROARIN' DAN, (Western), Jan. 24.—This features Hoot Gibson and Ethel Shannon, the latter being a new and promising screen performer. The girl is a school teacher in a cattle town, the hero a rather wild cowboy of good intentions but addicted to gambling. The girl saves him from a false accusation of robbery and this awakens his better instincts. The story is quite pleasing.

THE FLAMES OF DEATH, (Universal), March 1.—Chapter 4 of "Elmo the Fearless." This opens with the fall of Elmo and his horse through the open bridge spanning the cliffs. Elmo is saved by clinging to a rope. Jacko, the chimpanzee, does some intelligent work in leading Elmo to Edith. Lucille's cabin is burned at the close, with Elmo and Edith trapped in the flames.

ELMO THE FEARLESS, No. 5, (Universal), March 8.—This opens with the escape of Elmo and Edith from the burning cabin. The story then reverts to Checko and a band of smugglers, who are attempting to raise the safe of the burned Santiam, in order to obtain important papers. Elmo makes a daring attempt to scale a rope ladder leading to the smugglers' cave, where Edith has been made prisoner. The knife battle in midair is thrilling and the number closes with Elmo in danger of plunging to death on the severed ladder.

IN THE SWEET DRY AND DRY, (Star Comedy).—A timely and laughable Lyons and Moran comedy, in which the pair improvise a still for making liquor at home. They are caught in the act by a policeman, but escape. The officer charges the Dry Committee, in a meeting upstairs, with evading the law. The number is well made and very amusing.

ROMEO'S DAD, (Universal).—A two-reel number of the Stage Women's War Relief series. This is one of the best comedies yet shown in this series. Tom Wise shines in the leading role, that of a father who flirts with an actress in order to teach his son a lesson and himself falls in love with her. Mr. Wise has great facial expression and should by all means do more work for the screen. The supporting cast includes Ethel Stannard, Conrad Nagel, Helen Lowell, Gail Kane, Jack Devereaux and others.

BILL'S WIFE, (Universal).—Ben Wilson and Neva Gerber appear in this domestic comedy. The plot is slight but amusing. It concerns hubby's efforts to get away from home in order to sit in with the boys in a poker game. This develops in an entertaining way.

BUNGLED BUNGALOWS, (Universal).—Another successful comedy, featuring Eddie Lyons and Lee Moran. This concerns a young wife who goes to inspect a house with a young real estate agent. She is planning to buy the place to surprise her hubby, but the latter is very jealous and fears otherwise. He and the wife of the real estate agent complicate matters by appearing unexpectedly. This is original and laughable.

WITH BACKS TO THE WALL, (Universal).—This is the 18th and final chapter of "The Midnight Man." It pictures the escape of Jim and Nell from the cave and their subsequent return to get the secret treasure. Jim also learns the true story of his birth. The serial has acquired stronger interest as it progressed and the last episodes bring it to a fine close. It has been better acted in the latter chapters than it was at the beginning and some of the special stunts have been unusually good.

THE BABY DOLL BANDIT, (Universal).—A most enjoyable two-reel comic, in which first honors go to Joe Martin, the educated chimpanzee. The scenes are laid in the Western town of Weazel Tail Bend, and are of a laughable burlesque sort. The events take place in a country school house and its vicinity, as well as in the town itself. This is original and pleasing throughout.

HOT TAMALE, (Universal).—This comic number features Chris Rub, who gives evidence of being a good comedian of the knockabout, character type. This production is a burlesque on the familiar kidnapping and rescue of the heroine. The scenes are laid in a Mexican town and many characters participate. A burlesque battle is an amusing feature.

THE CHANCE TRAIL (Pathe).—Episode No. 12 of "The Black Secret." An interesting situation occurs at the beginning of this number, when Evelyn and Kay meet Vaux in the artist's studio. They openly accuse Vaux of disloyalty to the United States, which he vehemently denies. Evelyn later meets with a new set of spies and is drawn into a dangerous trap. The number closes with her facing death at the hands of an enemy.

THE BANK ROBBERY (Pathe).—Episode 5 of "The Adventures of Ruth." Ruth makes a daring dash into the Hound's office and secures the stolen peacock fan. No sooner has this been accomplished than she is directed by the seventh message to recover some stolen bank funds. She impersonates a fortune teller and is able to return the money to the bank, but her deception is discovered and leads to new perils. The events in this number have been given a rather disconnected development, though the melodramatic moments are quite strong.

THE BORDER FURY (Pathe), Chapter 6 of "The Adventures of Ruth." Ruth Roland does some of the best work she has accomplished in serials in this number. She makes a daring visit to a hacienda, where many guests are present, palming herself off as a Spanish dancer. By this trick she recovers three saddle bags of gold stolen from Don Justino, but is herself captured by the Hound and his followers. The scenes are brilliantly pictured.

WINGS OF MYSTERY (Pathe), Chapter 13 of "The Black Secret." This number further mystifies the spectator as to the character of Frederick Vaux. He is supposedly loyal to the United States, but circumstances are constantly pointing an accusing finger at him. Evelyn and McKay have further adventures with German spies and get into touch with a series of code messages being carried by pigeons.

PATHE REVIEW, No. 35 (Pathe). Some excellent tinted views of Rabat, once the principal city of Africa, lead this number. The citadel and the famous gate of Rabat are shown. Experiments with liquid air, catching live bears, dances by Mme. Desiree Lubovska, and the exposure of certain card tricks by the "slow" camera, are also included.

THE DIPPY DENTIST (Rolin-Pathe). A one-reel comic, featuring "Snub Pollard. He gets into possession of a grip containing a bottle of liquor and the police are soon on his trail. Sambo, the small colored lad, and a dog join in the chase. There is much action of the knockabout sort and the number as a whole contains considerable amusement.

Ramirez in Porto Rico.

M. Ramirez Torres, president of the Selection Film Service, Porto Rico, and Central America, is at the present time making the rounds of the territory in which his exchange does business. He is expected back in his New York office about the tenth of the coming month.

The small advertisement is not to be despised—especially when it is an announcement in The World's Classified Advertising Department.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. Volume number is also shown where information was published in previous volumes.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star).
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Wings of the Morning. Vol. 42; P-672.
Heart Strings (William Farnum—Six Parts). Vol. 43; P-299.
The Adventurer

PEARL WHITE SERIES.

The White Moll.

TOM MIX SERIES.

The Feud. Vol. 42; P-1008.
The Cyclone.
The Daredevil.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russell). Vol. 43; P-296.
The Devil's Riddle (Gladys Brockwell).
The Shark (George Walsh). Vol. 43; P-633.
Shod With Fire (William Russell).
Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray and Elinor Fair). Vol. 43; P-296.
Her Elephant Man (Shirley Mason)
The Hell Ship (Madlaine Traverse)
What Would You Do? (Madlaine Traverse).
The Last traw (Buck Jones).

SUNSHINE COMEDIES.

Sheriff Nell's Comeback.
Her Naughty Wink.
Her Private Husband.
The Heart Snatcher.
The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.

MUTT AND JEFF.

Cutting Out His Nonsense. Vol. 42; P-1191.
He Ain't Done Right by Our Nell.
On Strike.
Shaking the Shimmy.
The Rum Runners.
The Plumbers.

FAMOUS PLAYERS-LASKY

The Teeth of the Tiger. Vol. 42; P-857.
In Mizzoura. Vol. 42; P1192.
The Miracle of Love (Cosmopolitan). Vol. 43; P-146.
The Heart of Youth (Lila Lee), Vol. 43; P-470.
An Adventure in Hearts (Robert Warwick), Vol. 43; P-469.
Victory (Maurice Tourneur Production). Vol. 42; P-672.
More Deadly Than the Male (Ethel Clayton). Vol. 42; P-1101.
The Cinema Murder (Marion Davies), Vol. 43; P-462.
Behind the Door (Hobart Bosworth). Vol. 43; P-300.
Dec. 14—Down the Strand in London—Burlingham—One Reel).
His Wife's Friend (Dorothy Dalton), Vol. 43; P-466.
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid).
A Girl Named Mary (Marguerite Clarke), Vol. 43; P-467.
Dec. 21—Love, Honor and Behave (Sennett—Two Reels).
Dec. 21—Those Distant Cousins (Briggs—One Reel).
Wanted—A Husband (Billie Burke). Vol. 42; P-1187.
Red Hot Dollars (Charles Ray). Vol. 43; P-296.
Everywoman (Super-Special—All Star Cast). Vol. 42; P-1190.
Dec. 28—Too Good to be True (Ernest Truex—Two Reels).
Dec. 28—Housecleaning (Briggs — One Reel).
Jan. 4. The Woman in the Suitcase (Enid Bennett). Vol. 43; P-637.
Jan. 4—Too Much Johnson (Bryant Washburn).
The 13th Commandment (Ethel Clayton). Vol. 43; P-466.
Jan. 11—Sand (Wm. S. Hart).
Jan. 11—On With the Dance (Special).
Jan. 18—Mary Ellen Comes to Town (Dorothy Gish).
Jan. 18—Huck Finn (Special).
Jan. 18. The Tree of Knowledge (Robert Warwick). Vol. 43; P-634.
Jan. 25—What's Your Husband Doing? (McLean & May).
Jan. 25—Dangerous Hours (Ince Super Special).
The Copperhead (Lionel Barrymore—Super Special).

February.

Double Speed (Wallace Reid).
All-of-a-Sudden Peggy (Marguerite Clark).
The Six Best Cellars (Bryant Washburn).
On With the Dance (Mae Murray- Super Special—Seven Reels).
The Amateur Wife (Irene Castle).
Black Is White (Dorothy Dalton—Ince).
Mary's Ankle (MacLean—May—Ince).
Huckleberry Finn (Super Special—Six Reels).
Young Mrs. Winthrop (Ethel Clayton).

Comedies.

Jan. The Garage (Arbuckle).
Feb. Ten Dollars or Ten Days (Sennett).
Feb. Hoodooed (DeHaven).

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 42; P-1014.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 42; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
Oct. 19—Why Divorce? (De Haven—Two Parts). Vol. 42; P-1014.
The Gay Lord Quex (Tom Moore). Vol. 43; P-147.
Jubilo (Will Rogers). Vol. 42; P-1007.
The Loves of Letty (Pauline Frederick).
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes).
A Misfit Earl (Betzwood-Louis Bennison).
Toby's Bow (Tom Moore). Vol. 42; P-1189.
Pinto (Mabel Normand).
Water, Water Everywhere (Will Rogers).
The Silver Horde (Rex Beach Production).
The Pallser Case (Pauline Frederick).
The Blooming Angel (Madge Kennedy).
Duds (Tom Moore).
Moving Day (Mr. and Mrs. Carter DeHaven—Two Reels).
A Much Needed Rest ("Smiling Bill" Parsons—Two Reels).
The Little Dears (Mr. and Mrs. Carter DeHaven—Two Reels).

BRAY PICTOGRAPHS.

In Far Away New Zealand and Other Subjects.
Girl Pottery Makers of the Caribbeans and Other Subjects.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

Islands of the St. Lawrence.
Cutting Up.
The Story of Zinc.
"Meat" Again.
Eventide.

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297.
The Westerners (Hampton Production).

ZANE GREY PICTURES, Inc.

The Desert of Wheat (Six Parts—Hampton Production).
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts).

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Parts).

ARTCO PRODUCTIONS.

The Capitol (Leah Baird—Six Parts)). Vol. 43; P-149.
Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.

The Joyous Liar (J. Warren Kerrigan). Vol. 42; P-1011.
The Lord Loves the Irish (J. Warren Kerrigan). Vol. 42; P-1011.
Live Sparks (J. Warren Kerrgan).

PATHE EXCHANGE, INC.

Releases for Week of December 21.

The Prince and Betty (William Desmond and Mary Thurman). Vol. 42; P-1010.
No. 9 of Bound and Gagged (A Homeless Prince).
No. 7 of The Black Secret (The Betrayal).
Tough Luck (Harry Pollard—One Reel).
From Hand to Mouth (Harold Lloyd and Mildred Davis—Two Parts). Vol. 42; P-2026.

Releases for the Week of Dec. 28.

Hopely Takes the Liberty (No. 10 of Bound and Gagged).
A Crippled Hand (No. 8 of The Black Secret).
The False Countess (No. 1 of The Adventures of Ruth).
The Floor Below (Harry Pollard—One Reel).

Releases for the Week of Jan. 4.

My Husband's Other Wife (Sylvia Bremer and Robert Gordon—Six Parts).
No. 9 of The Black Secret (Woes of Deceit).
No. 2 of The Adventures of Ruth (Kidnapped).
Red Hot Hottentots (Harry Pollard—One Reel).

Releases for Week of January 11.

Fighting Cressy (Blanche Sweet—Six Reels).
No. 10 of The Black Secret (The Inn of Dread).
No. 3 of The Adventures of Ruth (The Bewitching Spy).
Why Go Home? (Harry Pollard—One Reel).

Releases for Week of January 18.

The Web of Deceit (Dolores Cassinelli—Six Parts). Vol. 43; P-299.
No. 11 of The Black Secret (The Death Studio).
No. 4 of The Adventures of Ruth (The Stolen Picture).
Slippery Slickers (Harry Pollard—One Reel).

Releases for Week of January 25.

No. 12 of The Black Secret (The Chance Trail).
No. 5 of The Adventures of Ruth (The Bank Robbery).
The Dippy Dentist (Harry Pollard—One Reel).
Pathe Review No. 35.
Topics of the Day No. 39.

Releases for Week of February 1.

Other Men's Shoes (Crauford Kent—Seven Parts). Vol. 43; P-632.
No. 13 of The Black Secret (Wings of Mystery).
No. 6 of The Adventures of Ruth (The Border Fury).
All Lit Up (Harry Pollard—One Reel).
Pathe Review No. 36.
Topics of the Day No. 40.
Pathe News No. 10.
Pathe News No. 11.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. Volume number is also shown where information was published in previous quarters.

ROBERTSON-COLE

Nov. A Fugitive From Matrimony. Vol. 42; P-672.
Dec.—Where There's a Will.
Beckoning Roads (Bessie Barriscale). Vol. 43; P-148.
Dec. The Tong Man (Hayakawa). Vol. 42; P-1009.
Dec.—The Golden Hope.
The Beloved Cheater (Lew Cody). Vol. 43; P-633.
Haunting Shadows (H. B. Warner). Vol. 43; P-632.

STRAND COMEDIES.

Nov.—Too Many Bills.
Nov.—Is Your Sweetheart False?

SUPREME COMEDIES.

Dec.—Stuck Out.
Dec.—Are Honeymoons?
Dec.—Their Little Wife.
Jan.—Hearts and Diamonds.
Jan.—Her Nearly Husband.
Jan.—Mollie's Millions.
Jan.—A Four Cylinder Frame-Up.

MARTIN JOHNSON.

Dec.—Through the Isles of the New Hebrides.
Dec.—Home of the Hula Hula.
Jan.—Saving Savages in South Seas.
Jan.—Cruising in the Solomons.
Feb.—Domesticating Wild Men.

ADVENTURE SCENICS.

Dec.—The Home of the Hula Hula.
Dec.—Just Over Yonder.
Dec.—I and the Mountain.
Jan.—The Last Resort.
Jan.—Flaming Ice.
Feb.—Sheep O'Leavenworth.

METRO PICTURES CORP.

Lombardi Ltd. (Bert Lytell). Vol. 42; P-160.
Please Get Married (Viola Dana). Vol. 42; P-1191.
Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63.
The Willow Tree (Viola Dana—Six Parts), Vol. 43; P-465.
The Right of Way (Bert Lytell—Six Parts).
The Walk-Offs (May Allison—Six Parts).
Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-631.
Nothing But the Truth (Taylor Holmes—Six Parts), Vol. 43; P-468.

HALLMARK PICTURES CORP.

The Trail of the Octopus (Serial).
A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All Star).
High Speed (Gladys Hulette and Edward Earle), Vol. 43;P-467.
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard).

TRIANGLE

Dec. 7—The Life of Reilly (Ford Sterling-Sennett—Two Parts).
Dec. 14—Betty of Greystone (Dorothy Gish).
Dec. 14—Crashing Through (Ford Sterling-Sennett).
Dec. 21—Keystone Babies (Sennett—Two Parts).
Dec. 28—Fast Trains and Slow Women (Sydney Chaplin-Keystone).
Jan. 4—The Clodhopper (Charles Ray).
A Lunch Room Romance (Mabel Normand—Sennett—One Reel).
Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).

UNIVERSAL FILM MFG. CO.

Releases for Week of December 15.

A Gun Fightin' Gentleman (Harry Carey). Vol. 42; P-537.
No. 16 of The Midnight Man.
No. 10 of The Great Radium Mystery.
His Lucky Blunder (George Ovey—One Reel).
The Good Ship Rock 'N Rye (Jimmy Adams—Two Parts).
The Double Hold-Up (Hoot Gibson and Josephine Hill—Western—Two Parts). Vol. 42; P-1022.

Releases for Week of December 22.

No. 17 of The Midnight Man (The Cave of Destruction).
No. 11 of The Great Radium Mystery (Perils of Doom).
In the Good Old Days (Lyons-Moran—Two Reels).
She's Everywhere (Enid Markey and Montagu Love—Stage Women's War Relief—Two Reels).
Weak Hearts and Wild Lions (Jimmy Adams and Lois Nelson—Two Reels).
The Counterfeit Trail (Magda Lane and Edward J. Henessey—Two Reels).

Releases for the Week of Dec. 29.

The Pointing Finger (Mary MacLaren).
Shackled (No. 12 of The Great Radium Mystery).
A Wild Finish (No. 18—Final Episode of The Midnight Man).
The Flames of Hate (No. 1 of The Lion Man).
Seeing Things (Neal Burns—Okeh—One Reel).
The Line Runners (Arnold Gregg and Helen Howard—Western—Two Reels).

RELEASES FOR WEEK OF JAN. 5.

The Day She Paid (Francelia Billington).
No. 13 of The Great Radium Mystery (The Scalding Pit).
No. 2 of The Lion Man (The Rope of Death).
Sweet Patootie (Lyons-Moran—One Reel).
The Inner Ring (William Courtenay—Stage Women's War Relief—Two Reels).
Adam and Eve a la Mode (Rainbow Beauties—Two Reels).
The Jay Bird (Hoot Gibson and Josephine Hill—Western—Two Reels).

Releases for Week of January 12.

The Trifiers (Edith Roberts—Six Reels), Vol. 43; P-462.
No. 14 of The Great Radium Mystery (Hemmed In).
No. 3 of The Lion Man (The Kidnappers).
Some Shimmiers (Lyons-Moran—One Reel).
Bill's Wife (Ben Wilson—Okeh—One Reel).
A Baby Doll Bandit (Jimmy Adams—Jewel—Two Reels).
Naughty Lions and Wild Men (Century—Two Reels).
West is Best (Hoot Gibson and Josephine Hill—Western—Two Reels).

Releases for Week of January 19.

No. 15 of The Great Radium Mystery (The Flaming Arrow).
No. 4 of The Lion Man (A Devilish Device).
The Sweet Dry and Dry (Lyons-Moran—One Reel).
Romeo's Dad (Thomas Wise and Gail Kane—Stage Women's War Relief).
All for the Dough Bag (Rainbow—Two Reels).

Releases for Week of January 26.

The Phantom Melody (Monroe Salisbury).
No. 16 of The Great Radium Mystery (Over the Cataract).
No. 5 of The Lion Man (In the Lion's Den).
Bungled Bungalows (Lyons-Moran—One Reel).
Hearst News No. 57.
Brownie's Taking Ways (Century Wonder—Two Reels).
International News No. 57.
New Screen Magazine No. 50.
Blind Chance (Western—Bob Burns and Peggy O'Dare—Two Reels).

Releases for Week of February 2.

Marked Men (Harry Carey). Vol. 43; P-148.
No. 17 of The Great Radium Mystery (The Wheels of Death).
No. 6 of The Lion Man (In the House of Horrors).
Ain't Nature Wonderful (Lyons-Moran—One Reel).
Tom's Little Star (Constance Binney and Otis Skinner—Stage Women's War Relief—Two Reels).
The Great Air Robery (Lieutenant Locklear and Francelia Billington—Six Reels). Vol. 43; P-301.
Hearst News No. 5.
New Screen Magazine No. 51.
Universal Current Events No. 5.
The Prospector's Vengeance (Mildred Moore and George Field—Western—Two Reels).

VITAGRAPH

The Invisible Hand (Antonio Moreno—15 Episode Serial—Every Week).
The Golden Shower (Gladys Leslie). Vol. 42; P-1188.
The Tower of Jewels (Corinne Griffith). Vol. 43; P-295.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
Pegeen (Bessie Love), Vol. 43; P-464.
The Vengeance of Durand (Alice Joyce). Vol. 42; P-362.
Dew Drop Inn (Semon Comedy). Vol. 42; P-1014.
The Midnight Ride (Gladys Leslie).
The Fortune Hunter (Earle Williams).
When a Man Loves (Earle Williams). Vol. 43; P-634.
The Sins of the Mothers (Anita Stewart).
The Midnight Bride (Gladys Leslie).
Human Collateral (Corinne Griffith).
The Birth of a Soul (Harry T. Morey).
Slaves of Pride (Alice Joyce). Vol. 43; P-636.
The Head Waiter (Semon—Two Reels).
The Friendly Call (Julia Swayne Gordon).
Yaps and Yokels (Big V—Two Parts).
Vamps and Variety (Big V—Two Parts).
Mates and Models (Big V—Two Parts).
Squabs and Squabbles (Big V—Two Parts).

BIG V COMEDIES.

Bungs and Bunglers (Big V—James Aubrey).
Rubes and Robbers (Big V—Montgomery and Rock).
Switches and Sweeties (Big V—James Aubrey).
Throbs and Thrills (Big V—Montgomery and Rock).

FIRST NAT'L EXHIBITORS

Back to God's Country (Nell Shipman). Vol. 42; P-1013.
The Thunderbolt (Katherine MacDonald). Vol. 42; P-453.
In Wrong (Jack Pickford).
The Virtuous Vamp (Constance Talmadge). Vol. 42; P-536.
Mind the Paint Girl (Anita Stewart). Vol. 42; P-536.
Heart O' the Hills (Mary Pickford). Vol. 42; P-853.

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Numbers following titles of pictures indicate pages on which reviews and comments appeared. "C" refers to Comments, and "R" to Reviews. Volume number is also shown where information was published in previous quarters.

The Beauty Market (Katherine MacDonald).
In Old Kentucky (Anita Stewart). Vol. 43; P-145.
The Greatest Question (D. W. Griffith).
A Daughter of Two Worlds (Norma Talmadge), Vol. 43; P-463.
The Inferior Sex (Mildred Harris Chaplin).
The Turning Point (Katherine MacDonald).
The River's End (Marshall Neilan).
A Day's Pleasure (Charles Chaplin—Two Reels). Vol. 42; P-1009.
A Twilight Baby (Lehrman—Four Parts). Vol. 43; P-635.

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.

Distributed by Select Exchanges.

A Regular Girl (Elsie Janis). Vol. 42; P-454.
The Country Cousin (Elaine Hammerstein). Vol. 42; P-536.
Sealed Hearts (Eugene O'Brien). Vol. 42; P-362.
The Glorious Lady (Olive Thomas).
Piccadilly Jim (Owen Moore), Vol. 43; P-464.
Out Yonder (Olive Thomas). Vol. 43; P-150.
The Broken Melody (Eugene O'Brien). Vol. 43; P-147.
Sooner or Later (Owen Moore).
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-636.
The Imp (Elsie Janis).
Footlights and Shadows (Olive Thomas).
His Wife's Money (Eugene O'Brien).
The Woman Game (Elaine Hammerstein).

SELECT PICTURES.

Distributed by Select Exchanges.

The Undercurrent (Guy Empey). Vol. 42; P-536.
Faith of the Strong (Mitchell Lewis).
A Scream in the Night (Special). Vol. 42; P-1192.
Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves and Lies (Norma Talmadge), Vol. 43; P-469.
Girl of the Sea (Williamson Submarine Production).
Trilby (Clara Kimball Young—Tourneur Reissue).

NATIONAL PICTURES.

Distributed by Select Exchanges.

Jan.—Just a Wife.
Jan.—Blind Youth.

REPUBLIC PICTURES.

Distributed through Republic Exchanges.

Twelve-Ten (Marie Doro). Vol. 43; P-146.
The Blue Pearl (Edith Haller).
The Amazing Woman (Ruth Clifford).
Prisma Pictures (Nature Color Pictures).
Kinograms (News Reel).

WORLD PICTURES

Oct.—Arizona Catclaw (Edythe Sterling).
Nov. 3—Mo and Captain Kidd (Evelyn Greeley).
Nov. 10—The Poison Pen (June Elvidge).
Nov. 17—You Never Know Your Luck (House Peters). Vol. 42; P-454.

REALART PICTURES

Special Features.

Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts).

STAR PRODUCTIONS.

Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady), Vol. 43; P-465.
Judy of Rogue's Harbor (Mary Miles Minter).

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

A. H. FISCHER PRODUCTIONS.

The Amazing Lovers (Grace Darling).

SOL LESSER.

Sky Eye. Vol. 43; P-298.

UNITED ARTISTS.

Broken Blossoms (Griffith).
His Majesty the American (Fairbanks). Vol. 42; P-245.
When the Clouds Roll By (Douglas Fairbanks). Vol. 43; P-298.
Pollyanna (Mary Pickford). Vol. 43; P-636.

GAYETY COMEDIES.

Fireman! Save My Gal! (George Ovey).
Ladies Must Dance (George Ovey).
Bounced (George Ovey).
A Saphead's Sacrifice (Vera Reynolds and Billy Bletcher).
Ruined by Love (George Ovey).
Twin Bedlam (Vera Reynolds and Billy Bletcher).

(One Reel)

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.

CHRISTIE FILM COMPANY.

(One Reel)

All Jazzed Up.
Two A. M.
Kidnapping Caroline.
Bobby's Baby.
Settled Out of Court.

(Two Reels)

Nov. A Roman Scandal (Colleen Moore).
Go West, Young Woman (Fay Tincher), Vol. 43; P-470.
Jan. Save Me, Sadie (Eddie Barry).

CHESTER OUTING PICTURES.

(*One Reel Each.*)

The Fifteen Million. Vol. 42; P-854.
Considering Posey. Vol. 42; P-854.
Temple Bells and Wayside S--ines.
No Coma in Acoma.
The People in White.
Editorial Horseplay.
The Simple Life.
Mr. Outing Gets a Soup Dream.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters).
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.
The Forbidden Woman (Clara Kimball Young).

CAPITAL FILM COMPANY.

(*Two Reels Each*)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

ADOLPH PHILIPP FILM CORPORATION.

(*Musical Film Comedies—Two Parts Each*)

The Midnight Girl.
Oh! Louise!

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Vigilantes (Seven Reels).
"Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
The Wolves of Wall Street.
The Last of the Open Range.
Vigilantes (Seven Reels).
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).

ROMAYNE SUPER-FILM CO
Culver City, Cal.

Jan. 1. The Villain Still Pursued Her.
Jan. 15. Shot in the Kitchen.
Feb. 1. Underground Romeo.

HALL ROOM BOYS COMEDIES.

Dec. 2—The Chicken Hunters.
Dec. 16—Taming the West.
Dec. 30—The Millionaire Paupers.
Jan. 13—Wrong Again.
Jan. 27—Neck and Neck.

BULL'S EYE FILM CORPORATION.

(*Two-Reel Comedies Every Two Weeks Featuring Gale Henry.*)

Ham An——
This Way Out.
Legends of the Wilderness.

(*Two Reels Each.*)

Billy West Comedies.

Haunted Hearts.
A Scented Romance.
Hot Dogs.
Blue Blood and Bevo.
Bone Dry.
$1,000 Short.
A Rural Romance.

FROHMAN AMUSEMENT COMPANY.

Texas Guinan Westerns.
Mack Swain Comedies.
The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthal). Vol. 42; P-245.
Atonement (Grace Davison).
Hidden Code.
Sins of the Children.

Facts and Follies Series.
(*One Reel Each.*)

Baseball and Bloomers.
Back to Nature.
Camping By Proxy
In the Sweet Dry and Dry
My Kingdom for a Meal

S. L. K. SERIAL CORPORATION.

The Fatal Fortune Serial.

D. W. GRIFFITH.

The Mother and the Law.
Hearts of the World.
The Fall of Babylon.

TYRAD PICTURES, Inc.
729 Seventh Avenue.

And the Children Pay (Seven Reels).
Your Wife and Mine.
Human Passions.
The Red Viper (Six Reels).
It Happened in Paris.
Man and Woman.
Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

VICTOR KREMER.

Reissue of Chaplin Burlesque on Carmen (Four Reels).
Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
April 1—Reissue of Work (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).
March 1—Reissue of Jitney Elopement (Chaplin—Two Reels).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 42; P-854.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.

The Log of U-35, Vol. 43; P-470.

JACOB WILK, 1476 BROADWAY.

10 Alice Brady Reissues.
10 Robert Warwick Ressues.

ALGOOD FILM CORPORATION

The Whirlwind (Charles Hutchinson—Serial). Vol. 43; P-634.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

What a Correspondent Wants to Know About the Erection of a New Theatre

HERE'S an inquiry that I've just received from a correspondent who certainly wants to get at the basic facts of the exhibition end of the industry. Any additional information that the readers of this department care to contribute will be thankfully received and printed.

The writer and several associates are interested in a project concerning which we have but little information, and knowing that there are bureaus and organizations in these times designed for the purpose of supplying specific data upon any industry of consequence, we are endeavoring to get the information we need in this manner.

To be brief, we are concerned with the promotion of a corporation that would provide a moving picture theatre for a little city that will be adequate in every particular and so far surpass the two cheaper houses that we have here as to discourage competition for years to come.

A 5,000 Town.

Ours is a small town with a population of slightly more than 5,000. It is a manufacturing city; it is essentially an amusement loving city, and the demand for high grade pictures is very great—something that we do not have at present because we have no first-class motion picture house.

Moreover, the town is destined to grow very materially, as two big new plants now going up will within two years' time add a thousand additional workmen.

A group of business men are about to form a stock company to provide this town with a first-class moving picture house, provided we can get sufficient encouragement to do so, and this depends upon the information we can secure. If you cannot answer all the questions we ask, will you kindly answer those that you can and refer us to other parties whom you think may be able to give us additional information.

A One Street Town.

(1) This is a one-street town. Is it absolutely necessary to have a theatre of this character upon the main street, provided a fair site can be secured on a side street? How much premium would you be justified in paying for a site upon the main street?

Not absolutely necessary but desirable. It will increase your patronage from those who do not deliberately start out to attend your show, but may be tempted by your display. Premium value would depend upon local realty conditions. You might reduce carrying charges of an expensive location by providing for stores at front, as per plan on page 476 of January 17 issue of Moving Picture World.

(2) For a city of this population there would be occasions requiring a theatre having a seating capacity of one thousand. Under ordinary conditions, seating capacity of five or six or seven hundred would be adequate to take care of the daily patrons of the house. Would you build the house of the maximum capacity, or would you cut it down?

Would suggest an arrangement seating 750 on main floor with a balcony of 300 seat capacity, cutting off latter except when actually required.

(3) Can you give any idea as to the dimensions this building should be—width, depth, and height? What should the interior dimensions of the theatre itself be?

Depends upon size and shape of available plot. A long and comparatively narrow theatre is preferable from projection standpoint. Note loss of seating due to width of house on page 476, already mentioned. For single floor house, not less than 24 feet high.

Stage for Shows.

(4) The stage should be built so as to accommodate traveling shows from time to time or any other features that would require the ordinary theatre stage. How much additional would this cost?

(5) Can you give us any idea of what the total cost of a building would be? What material would you recommend that it be constructed of?

Depends entirely upon material, construction and equipment and furnishings, whether theatre only or stores are contemplated in connection with same. As to material, this is a matter for you, an architect and local conditions to decide. It's not so much a question of material as how you use it.

(6) We want to furnish the place so that it will be attractive from every angle, but we do not want to overdo it. We want comfortable seats, adequate illumination, with the decorative scheme carried out. Can you give us any idea of what furnishings would come to for a house of this size, including seats

It would be easier to tell you how much to pay for a suit of clothes or a motor car. A mid-west concern recently appropriated $500,000 for a string of thirteen picture houses. In our issues of January 24 are plans and description of a house not much larger than the one that you contemplate, costing up in six figures.

The cheapest theatre chair costs $5, the most expensive stock goods costs $25. Decorations and lighting systems vary about as much. The real question is "How much do you want to spend?"

Cost of Equipment.

(7) In the matter of cost of equipment, what does a first-class machine cost? What do first-class films cost? By these we mean the best films that are produced and the first releases. What would an operator cost?

Professional projection machines start at about $425, but you will probably require two and other projection room equipment according to the electric service of your town. Best correspond with the following concerns:

Master Machine Tool Co., 2638 Park avenue, New York.

Precision Machine Co., Inc., 317 E. Thirty-fourth street, New York.

Nicholas Power Co., 90 Gold street, New York,

telling them the size of your proposed distance or throw from projector to screen—whether alternating or direct current is available and whether the power is to be relied upon for service at all times. They will recommend suitable outfits and estimate on same.

It would pay you to come to New York and spend a couple of days at the International CinemaQuipment Center at 729 Seventh avenue, where you could inspect samples of apparatus and theatre equipment and observe the working of same in a well arranged demonstrating projection room and theatre as well as inspect the exhibits of accessory manufacturers from all over the country.

Rental Cost Varies.

The cost of film rental varies with the film and the territory in which it is rented. Would suggest that you read our advertising pages, decide upon the character of pictures that you desire to show and then correspond with their makers as to terms.

The minimum union scale for projectionists in your territory is probably about $30 per week. It would pay to secure the services of a good man and pay him more if necessary.

(8) We are so situated that we can get vaudeville from a town of 25,000 that is 20 miles distant. Would the earning capacity of the house be increased any by putting vaudeville on for, say, two or three nights a week? (The house can run on Sundays.)

Stick to straight pictures so far as concerns your own business. If a road

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—it choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.

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LOS ANGELES

show wants to use house on a rental or percentage arrangement, let them have it. Use your stage for church and school affairs and amateur dramatic club events.

Now Paying Fifteen Cents.

(9) We are now paying 15c plus the war tax for moving pictures. Should this be reduced, advanced, or remain as it is?

Fifteen and twenty cents and tax for evenings, ten to fifteen for matinees and higher admissions for features would be right for your town.

(10) In a town of this size and with the leading house and the leading pictures, what would you estimate the gross earnings for a year would be? What would you estimate the gross cost of operation would be?

Impossible to estimate. A great deal depends upon the personal equation as represented by the manager.

(11) Would you deem it advisable to feature any other things in connection with a moving picture theatre, provided you have sufficient room, such as a Palace of Sweets, bowling alleys and pool rooms in basement, cigar stand, etc., or would you recommend that the theatre remain distictively a theatre?

You must rely greatly upon local good will. If you intrude upon the territory of confectioner, pool room keeper or cigar man, you are in line for considerable "knockin" at the hands of those who can give the knocks wide circulation. You might equip the above and rent them, do not operate them.

Wants Architect Addresses.

(12) Is it possible to secure stock plans and specifications for moving picture houses? If not, will you furnish us with the names of several architects who specialize in motion picture theatre construction?

We feel that we ought to apologize for inflicting so many queries upon you, but if there is any advantage to the industry in having new and high-grade motion picture houses built, we trust that you will endeavor to give us all the information that you can.

Write the architects listed on next text page.

Suggestions Not on the List.

And now, if you will permit, I'm going to make a few suggestions that your inquiries did not call for, but that will probably give you a better line on the entire subject.

A set of the Exhibitors' Library will make you conversant with the methods of the better class of exhibitors, enable you to understand the problems that your projectionist and electrician must master and give you an idea of theatre architecture.

The last two bound volumes of the Moving Picture World and a subscription, commencing with the present year, will place before you the latest news of films, the activities of exhibitors and give you an opportunity to study plans and descriptions of recently erected picture houses and keep abreast with the latest ideas in house equipment.

After you have studied the above literature you will be in a position to know pretty definitely what you want in many cases and where to find out in the others. At present, the chief bar to our being of more assistance to you is that you cannot tell us, within reasonable limits, what your requirements are. You will KNOW after the above course of reading and be in a position to secure definite estimates on the cost of your project.

What They Cost.

The Exhibitors' Library costs, delivered	$11.50
Bound volume, July-September, 1919, not delivered	1.50
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You will find the expenditure of this sum a trifle compared with the money and time saving information that you will derive from the purchase.

What the Westinghouse-Cooper Hewitt Mercury Rectifier Is and How It Works

THE growing recognition of the fact that arc projection satisfactory to a critical public can be secured only by the use of direct current, has led to the development of several types of apparatus for converting alternating current into direct current. Prominent among these are the Westinghouse Cooper Hewitt mercury rectifier outfits. The latter accomplish the conversion function with a minimum of attention and in a most economical manner.

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The mercury rectifier acts as a switch opening and closing alternating paths in such a manner that the two halves of the alternating-current waves are transformed into uni-directional waves, without other loss than the low electro-motive force required to overcome the resistance of the bulb, a hermetically-sealed glass receptacle containing mercury, and comprising the main element of the outfit.

These rectifiers are easy to install and require little space, and their first cost is comparatively low. They are simple to operate and have no moving parts.

The regulation is effected by means of an auto-transformer, so that power is not wasted. The efficiency of operation is therefore high.

Bulb Only Requires Renewal.

The bulbs of the Westinghouse rectifiers are of glass. The terminals are sealed in and the bulb is charged with mercury, exhausted and sealed.

In operation a certain amount of heat is developed and a portion of the mercury is evaporated . This increases the vapor pressure inside the bulb. The latter is made with a sufficient amount of surface to act as a condenser for the mercury vapor, and this condensation serves to maintain a low operating temperature. The bulb is the only part of the rectifier outfit that requires renewal.

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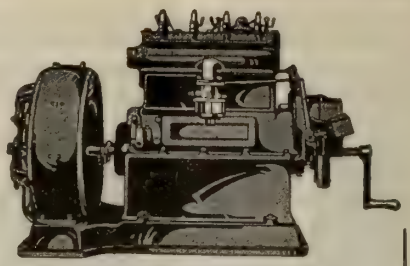

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How to Secure Harmonious Effects When Decorating a Picture Theatre

By E. C. ANDREWS

THERE are many ways of decorating and furnishing a moving picture house, and almost everyone has his own ideas on the subject; but it requires art to have the final result harmonious and pleasing. The architectural design is also an important factor in the final result.

When we step into the auditorium we at once form an opinion—sub-consciously perhaps. "This theatre is bare," "Too plain," "Too empty," if the decorations are undersized. "Too light," or "Too much sameness of color."

At the other extreme, where the decoration is heavy, we think, "It is close in this theatre," or it will induce the feeling that the whole theatre is bearing down on one, an effect of massiveness. This is the result of over decoration, too much design, or too much plastic ornamentation.

Make Patrons Feel at Home.

Every owner strives to have his theatre decorated in such a way as to give a pleasing impression, so that patrons, feel at home. Their minds are then focused entirely on the picture.

No matter who the person may be, how well educated, or how ignorant, every mind immediately forms some opinion and whether this be good or bad, depends entirely upon the judgment shown in selecting the draperies, color scheme, furnishings, etc.

No hard or set rule can be applied to the decoration of theatres, as there are many different types, and so many different color schemes to work with. Consequently, anything that is set forth here is done with the idea of taking into consideration generalities, and anyone who wishes to adapt such a plan *must use much judgment* even in following these ideas.

My honest opinion of the matter of decoration is, that any theatre owner or manager, contemplating having his theatre decorated, should get in touch with some reliable decorator who has handled theatre work and knows the game.

It will probably cost a trifle more money, comparatively speaking, but the result will be worth it. It is not because I happen to be a decorator that I state this. It is based on the theory that if you want a thing done right, get someone who *knows how to do it.*

A Concrete Suggestion.

On page 476 of the January 17 issue, appeared the plan of a theatre of the average type. I am suggesting a decorative, furnishing, and lighting scheme for this type of theatre, which is very effective and comparatively inexpensive.

Foyer ceiling in ivory. Walls in creme, and dado border finished in light buff color. If there is an artist who is

mercury arc rectifier. In addition to the great price reduction, there have been made important improvements in operating characteristics which result in increased efficiency (now approximately 72 per cent) and a power factor of approximately 70 per cent.

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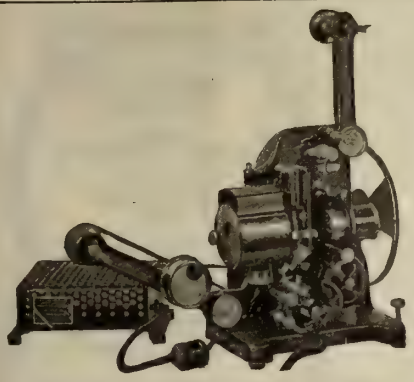

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competent to paint a good landscape, I would suggest that landscapes be painted on canvas and applied to the side walls above the dado border, but unless certain that the landscapes will be well executed it would be better to use a neat twelve-inch border for a frieze, with a three or four inch band border all around the ceiling, about one foot away from the walls.

Auditorium in Grey.

Finish the auditorium in French grey or pearl grey with a medium ivory ceiling. I presume that there will be a plaster cornice around the ceiling, in order to break the wall and ceiling angle. This should be finished in light ivory. I would use a band border about twelve inches wide and divide the walls off in panels about fifteen feet wide, that is, using the border to panel the walls.

The reason for panelling is to break the monotony of a plain flat surface.

The interior of the panels should be carried out in tiffany or mottled effect. The color scheme of the border should be bright, not flashy. This border would be appropriate to use around the edge of the ceiling, running it about twenty-four or thirty inches from the walls. I would use flat wall paint throughout, as this does away with the shine and glare of ordinary oil paint, and I would recommend that oil color be used through the entire theatre, as water color is not appropriate or serviceable in a building where there is much wear and tear.

Cover Exits with Velour.

Where the state or city ordinance does not interfere with such treatment, I would cover the exits with medium priced velour draperies or curtains. If a blue or green color predominates in the borders used in decoration, I would suggest that blue or green draperies of a medium shade be used.

If reds or browns predominate, I would suggest some shade of medium red draperies. There should also be draperies at the entrance of the auditorium and whatever color draperies are used, the same should be used for a stage curtain.

The most attractive and satisfactory type of curtains are the type that break in the middle, drawing to either side.

Lighting of Great Importance.

The matter of lighting is of great importance, as every theatre owner well realizes. One should choose lighting fixtures with the utmost care, and should be very sure of the result before going to the expense of installation.

The simplest and most effective type of illumination for the average theatre, having a fairly wide auditorium is by semi indirect lighting. When I say semi indirect, I refer to a fixture having the lower part clouded glass. This glass can be had in almost any color to harmonize with the decorations.

These fixtures may be wired so that only one or two bulbs to each fixture are turned on during the performance. Fixtures of this type can be obtained at a nominal cost.

It is my opinion that fixtures of ornamental plaster are the most attractive, as one may have many designs to choose from and also have a more or less distinctive fixture.

If the owner wishes to carry out the lighting further, indirect wall fixtures may be obtained that throw the light upward on the wall. These fixtures may be placed either between panels, or on in each panel, about eight feet from the floor.

[Mr. Andrews speaks with authority and from experience. He is of the favorably known William G. Andrews, Decorative Company of Chicago, which has to its credit the decorative schemes of many successful picture theatres.—Ed.]

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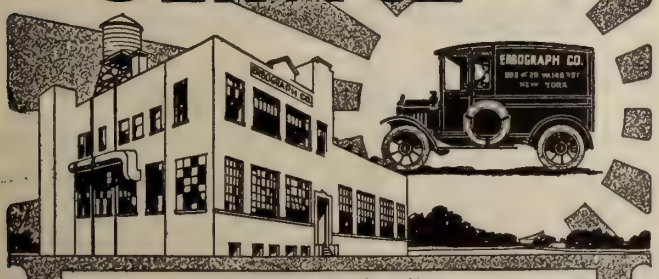

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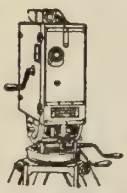

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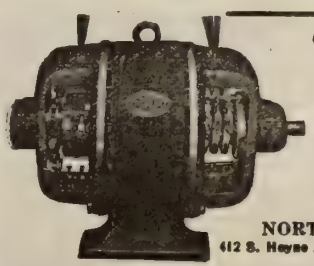

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LEWIS, New York State's leading and oldest established theatre brokers, has several large paying moving picture theatres to offer. Here is one of our many bargains: Leading show house in a town of fifteen thousand inhabitants, seating and standing nearly 850. At a very small expense can be enlarged to a capacity of 2,450. Now conducted entirely by hired help. The receipts for September, October, November and December were $19,307,24, and the expenses $13,300.60. Under personal management you can save five to six thousand dollars additional to these profits. If you are looking for a proposition that is earning better than $20,000 annually, here is your opportunity. Price including real estate and equipment $50,000, $25,000 cash required, or will sell half interest. Lewis, Theatre Broker, 580 Ellicott Square, Buffalo, N. Y.

EQUIPMENT WANTED.

WANTED: GENERATOR A-C to D-C 110 volts, 60 cycles, single phase, must be nearly new and reasonable; also a used booth. Generator, care of M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

FILMS FOR SALE OR RENT.

SIX REELS South American Scenics, brand new films, one reel subjects, also "Shore Acres" (5 reel feature), with advertising; bargains. Queen City Feature Film Co., 2212 Gilbert Avenue, Cincinnati, Ohio.

FOR SALE.—Million Dollar Mystery, 46 reels; "Girl From Frisco," 50 reels; "Socal Pirates," 30 reels; "Italian Battle Front," 10 reels; "Griffith's Battle of Sexes," 5 reels; "Cleopatra," 8 reels; "Rip Van Winkle," 5 reels; also series of "Ham and Bud," "Sis Hopkins," Mary Pickford, single reel specials; other features and comedies, large selection. Guaranty Pictures Co., 145 West 45th Street, N. Y. City.

CAMERAS WANTED.

WANTED: Bell Howell, Pathe or other good make of camera. Must be cheap for cash. Baker, 9325 Gaylord Avenue, Cleveland, Ohio.

CAMERAS, ETC., FOR SALE.

FOR SALE.—400 model B Ernemann 2 lenses, carrying case in good conditon. Must sell at once. Baker, 9325 Gaylord Avenue, Cleveland, Ohio.

OUR 35TH ANNIVERSARY CATALOG, chock full of season's best bargains—embracing motion picture cameras, etc., is now ready for mailing—write and ask for one. DAVID STERN COMPANY, "Value, Service, Satisfacton since 1885," 1027 DAVSCO BLDG., CHICAGO, ILL.

A WINNING COMBINATION, Universal M. P. Cameras and De Vry projectors. The new Universal with Internal Shutter Dissolve is the equal of any camera made. Do not be deceived by high sounding names. Buy a Universal for genuine satisfaction. 200 ft. model with Internal Dissolve $516.00. Bass price $467.00. 200 ft. model without Dissolve, list $430.00. Price $367.00. 400 ft. model with Dissolve, list $728.00. Our price $647.00. C-90 De Vry, the standard of the world in portable projectors, $200.00. Slightly used De Vrys always on hand. The latest book, "Behind the Motion Picture Screen," the only complete book on the subject ever published, postpaid $3.67. Telegraphic and C. O. D. orders shipped the same day received. Complete bargain list free. BASS CAMERA COMPANY, Charles Bass, Pres., 109 Dearborn St., Chicago, Ill.

THEATRES WANTED.

EXPERIENCED manager will lease or buy, reasonable terms, theatre, town ten to twenty thousand population, must be bargain. Stand investigation. Prefer southern territory, but will consider any part of United States. What have you to offer? Address A. A., care of M. P. World, N. Y. City.

WANTED to lease or manage theatre in city ten to fifty thousand population; young, employed, four years' experience; know advertising and projection thoroughly. References. State proposition fully. "E," care of M. P. World, N. Y. City.

THEATRES FOR SALE.

FOR SALE—Moving Picture Theatre—best equipped—nearly four hundred chairs—Pennsylvania town, 5,000 population—no opposition, big profits—bargain. Address: Theatre, care of M. P. World, N. Y. City.

WE are controlling four theatres in the same town. No oppostion. Big money making proposition. The reason selling, have too much other business to look after. There was never such a money making proposition offered before. The capital required will be from $50,000 to $60,000 to put the deal over. Do not answer this ad unless you are after the biggest thing in this industry. Address The Elyria Theatres Company, Inc., Elyria, Ohio.

MISCELLANEOUS.

Why leave it all to your architect? When you can obtain a work on theatre construction that will save you lots of money by helping you to avoid common errors. "Modern Theatre Construction," 270 pages, fully illustrated, sent postpaid for $3.00. Chalmers Publishing Co., 516 Fifth Avenue, N. Y. City.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

PICTURE THEATRE ADVERTISING
BY EPES W. SARGENT.
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BY F.H.RICHARDSON
They Dispel the Darkness that Threatens Failure in the Moving Picture Business
Order from Nearest Office
CHALMERS PUBLISHING COMPANY
NEW YORK 516 Fifth Ave.
CHICAGO Garrick Theatre Bldg.
LOS ANGELES Wright & Callender Bldg.

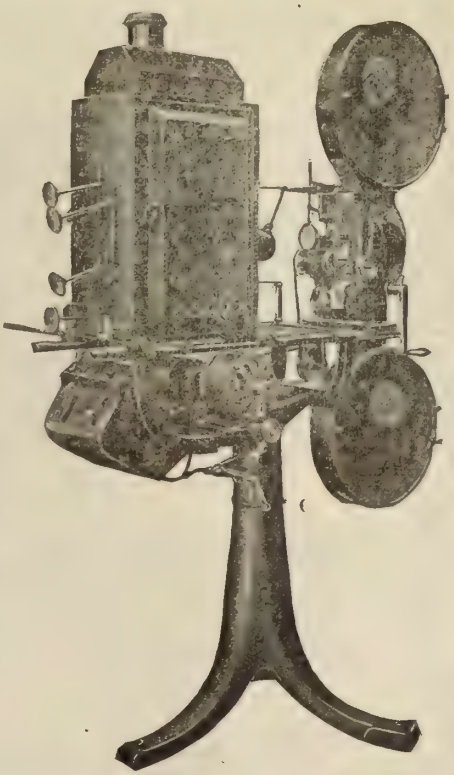
AN INVITATION TO THE TRADE

to witness a practical demonstration of

THE MASTER

OF

PROJECTORS



Words alone, though clothed in the most skillful language of the writer's art, must fail when but a printed, abstract description is attempted of THE MASTER PROJECTOR.

It is only by a personal inspection of THE MASTER—of its ingenious exclusive features—by witnessing its smooth, silent operation—by observing its unrivaled screen presentation—that you, too, will acknowledge OURS

The Master of Them All

A Cordial Invitation Is Extended to You

to visit the elegantly equipped Offices and Projection Rooms of

THE INTER-OCEAN FILM CO.

(Foreign Distributors of THE MASTER)

218 West 42nd Street, New York, near Broadway

(The heart of New York's motion picture interests)

where THE MASTER PROJECTOR is on daily exhibition for all who desire to make first-hand comparisons.

Ask to be shown to the Accessories Department. Those in charge will indeed be glad to extend every courtesy to assure a thorough examination and test of THE MASTER.

Let your judgment prevail in choosing a projector

MASTER MACHINE TOOL COMPANY

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Cable: AMSTANCO Phones: Melrose 362-363

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A TRIUMPH!!

for the

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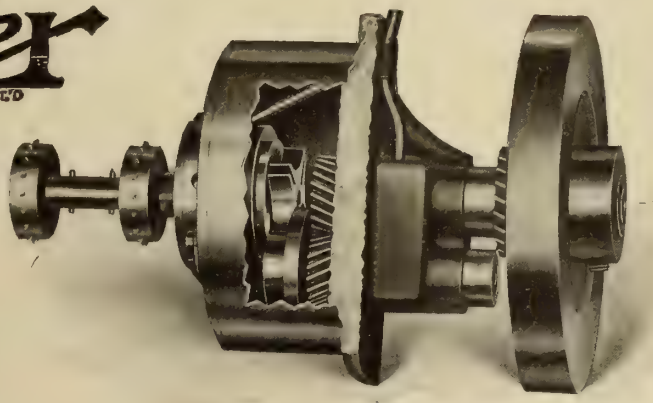
TRADE MARK PAT'D

INTERMITTENT MOVEMENT



During a series of tests conducted by competent and reputable Motion Picture Engineers in the presence of

MR. F. H. RICHARDSON
of the
"MOVING PICTURE WORLD"
and
A REPRESENTATIVE
of the
"MOTION PICTURE NEWS"

We proved to their entire satisfaction

By Actual Demonstration

that the Geneva Movement, as used in the **SIMPLEX, provides for a Longer Period of Exposure and a Faster Period of "Cut-Off"** than the other type of Intermittent Movement under test.

We make this announcement in order to refute the claims contained in the following line which appeared in a competitor's advertisement in the trade press of Dec. 13:—

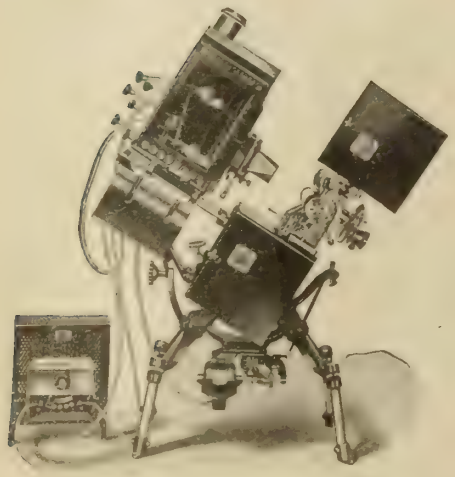
"We prove that the wonderfully efficient Intermittent Movement of Power's Cameragraph puts eighteen per cent. more light and picture on the screen than any other projector."

THE TRADE IS ENTITLED TO KNOW

NOTICE!

A Richardson Lens Chart is now included with every Simplex Equipment.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



6B CAMERAGRAPH

An Indisputable Fact

We state as an indisputable fact—Power's Cameragraphs made American projectors internationally supreme.

American exhibitors, however, have helped us build up this splendid reputation and the great expansion of our export department will not tempt us to develop the foreign field at the expense of the home market.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

ol. 43. No. 6 FEBRUARY 7, 1920 Price 15 Cents

MOVING PICTURE WORLD

CALIFORNIA STATE

Founded by J.P. Chalmers in 1907

THE SCREEN'S NEWEST SENSATION

HOPE HAMPTON IN A MODERN SALOME

Scenario and Direction by LEONCE PERRET

Produced by Hope Hampton Productions Inc.

Exclusive METRO *Distributors*

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1919, by the Chalmers Publishing Company.

TO A HUNGRY MAN A GOLD BRICK IS A MIGHTY POOR SUBSTITUTE FOR A LOAF OF BREAD,—BUT AN EXHIBITOR HAS NO SUBSTITUTE AT ALL FOR A *RITCHEY* POSTER!

EVERY exhibitor has to sell a certain number of tickets before his bare expenses are met. It is upon the surplus that his prosperity depends.

Because that surplus may be a very small per cent. of his entire receipts he cannot afford to overlook any detail that will increase it. The additional tickets that RITCHEY posters sell are pure profit for him; is it any wonder he demands them and considers any other kind as the merest substitute?

The exhibitor wants results,—results that can only be obtained through the co-ordinated efforts of the keenest poster experts in the world. In other words he wants the kind of poster that can only be made by the RITCHEY LITHO. CORP.

The RITCHEY poster *does* get results! The present attitude of the exhibitor more than bears out this statement. His demand is ever growing more insistent for motion picture posters bearing the RITCHEY trademark.

THE RITCHEY LITHO. CORP.
406 WEST THIRTY-FIRST STREET, NEW YORK

TELEPHONE, CHELSEA 8388

Ritchey
LITHO. CORP. N.Y.

THOMAS H. INCE
presents

DOUGLAS MacLEAN AND DORIS MAY

IN

"WHAT'S YOUR HUSBAND DOING?"

A Paramount Artcraft Picture

A Thomas H. Ince Production
By George V. Hobart

Good Morning, Judge!

YOU and the public acted as judge of Douglas MacLean and Doris May in their first picture, "23½ Hours Leave." The verdict you know. It was double confinement to as many pictures of the same sort as could be made.

Well here's the first one "of the same sort"—the same sort of youthfulness, the same sort of fun, the same sort of love, the same sort of plotful, pepful story—only better.

Those who missed their first one will never miss their second!

Those who saw their first one will never miss their second!

So let 'em know you have 'em!

FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES

EVEN BETTER THAN "23½ HOURS' LEAVE"

If you were a millionaire in disguise - -
And got paid for impersonating yourself - -
And got pinched for forgery - -
And then got charged for your own murder - -
How would you feel?
It's a whizzing comedy

JESSE L. LASKY
PRESENTS

WALLACE REID
IN
"DOUBLE SPEED"

BY J. STEWART WOODHOUSE
Directed by SAM WOOD | Scenario by CLARA GENEVIEVE KIMBLIN

A Paramount Artcraft Picture

Telling Thirty million people about →

A Government Resolution
BE it resolved that it is the sense of the Joint Committee on Education of the United States Senate and House of Representatives that the motion picture industry of the United States be requested to do all that is within its power to upbuild and strengthen the spirit of Americanism within our people"
THE greatest motion picture of its kind ever seen, "The Copperhead", had just been made by Paramount when the above Resolution was passed
"The Copperhead" is a faithful screen reproduction of Augustus Thomas' greatest stage play. Lionel Barrymore's matchless acting in the title rôle can now be seen by the entire country
To see "The Copperhead" is to be born again as an American.
This motion picture will thrill millions of people as entertainment, but it will do more—it will show you that Love of Country is not simply a duty but the deepest root of personal happiness, lifting you above your own weaknesses, charging you with a strange new purpose in life.
"The Copperhead" shows why Paramount is supreme You are entertained—but there's something more.
ADOLPH ZUKOR presents
The COPPERHEAD
WITH LIONEL BARRYMORE
Founded on the play of the same name by Augustus Thomas from a story by Frederick Landis
FAMOUS PLAYERS-LASKY CORPORATION
Adapted and directed by Charles Maigne
A Paramount Artcraft Picture

"THIS motion picture will thrill millions of people as entertainment but it will do more—it will show you that Love of Country is not simply a duty but the deepest root of personal happiness, lifting you above your own weaknesses, charging you with a strange new purpose in life."

That's the message the advertisement shown here will bring to over 30,000,000 souls in these United States,—lovers of dramatic entertainment, teachers, A. E. F. men, scholars, doctors, lawyers, ministers, professors, boys and girls, fathers and mothers and good Americans, all.

Secretary Franklin Lane said recently:

"I wish that 1920 may be a Lincoln year, a Lincoln year in which our people will learn to look at things through Lincoln's eyes—those kind, wise, steadfast, honest eyes—in which there was neither malice nor envy, but a great sympathy in a noble common sense. Why can't we make this 1920 a Lincoln year?"

It *is* a Lincoln year. The greatest success on the New York stage today is the play "Abraham Lincoln." And beginning now—just before Lincoln's birthday, the greatest success on the motion picture screen will be "The Copperhead" whose dramatic power, sublime appeal and inspired acting have never been equalled in motion pictures.

And the 30,000,000 readers of these magazines—readers of that advertisement—are prospective patrons for *you*:

Saturday Evening Post
Collier's
Literary Digest
American Legion
Atlantic Monthly
Century
Everybody's
Harper's
Hearst's
Home Sector
Metropolitan
Munsey's
National Geographic
Outlook
Review of Reviews
Scribner's
World's Work
American Education
American School
American School Board Journal
Educational Foundations
Journal of Education
Kindergarten & First Grade
Normal Instructor & Primary Plans
Ohio Teacher
Popular Educator
Primary Education
Progressive Teacher
School Century
School News

A Paramount-Artcraft Picture

Adolph Zukor
presents a

George Fitzmaurice production

"ON WITH *the* DANCE"

WITH

MAE MURRAY *and* DAVID POWELL

Don't Blame New York!

SAID one: "New York! To me it typifies misery, tragedy and sin where all that is beautiful withers and dies!"

Said the other: "Nothing fine or beautiful ever dies! Don't blame New York! It's not her fault! It's the fault of those of us too weak to fight the brave fight the city inspires. Don't blame New York! She gives each of us our opportunity to make what we can of it. If we're strong and good, the good in us will win. If the bad is strongest, God help us!"

The city! Where Broadway and Hester Street and Fifth Avenue and the Bowery and Herald Square and Harlem and Riverside Drive and Avenue A all meet—the vital, flashing, magnificent, merciless city—New York!

Stripped of its masks, its innermost secrets of life laid bare in a tale embellished in luxury and made human as the beat of the simplest heart.

That's "On with the Dance!"

Scenario by OUIDA BERGERE
founaed on a play of the same name by Michael Morton

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres.
NEW YORK

ARTCRAFT PICTURES

A

The vanity box of Manhattan spread out for all to view !

Paramount Artcraft Picture

Paramount-Arbuckle Comedy

JOSEPH M. SCHENCK *presents*

"FATTY" ARBUCKLE IN "THE GARAGE"

It catches on like a house afire!

EVERY New York daily spoke of "The Garage" as one of the funniest pictures ever filmed, when it played four Broadway theatres last week.

The trade papers weren't far behind. They agree like this:

"No picture bearing the Arbuckle brand has ever packed more laughs into two reels of films."—*Moving Picture World.*

"Should prove welcome to every exhibitor."—*Exhibitors Trade Review.*

"A fast moving comedy that will be liked."—*Variety.*

"Roused the spectators to loud and emphatic appreciation."—*Motion Picture News.*

"More laughs than any other effort of his for weeks."—*Dramatic Mirror.*

Exhibitors who have played it are enthusiastic in their reports.

And the public will laugh for weeks!

Written and directed by Fatty Arbuckle

Produced by Comique Film Corporation

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

JESSE L. LASKY
presents

Robert Warwick

in

"THE TREE OF KNOWLEDGE"

A
Paramount Artcraft
Picture

A Tale of Life's Forbidden Fruit

from the play by
R. C. Carton

directed by
William DeMille

scenario by
Margaret Turnbull

with

WANDA HAWLEY
KATHLYN WILLIAMS
IRVING CUMMINGS
TOM FORMAN
THEODORE KOSLOFF
WINTER HALL
CLARENCE GELDART
YVONNE GARDELLE

A Great Picture with a Great Cast!

An old legend says that the tempter in Eden was not a serpent but a beautiful woman, Lillith, the demon wife of Adam before Eve was created.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Gen. Mgr.
NEW YORK
CANADIAN DISTRIBUTORS FAMOUS LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO

No Matter What They Say

"THE Tree of Knowledge" is a Paramount-Artcraft sample of what a motion picture intelligently directed by a man like Willliam DeMille and crystallized from a good scenario by Margaret Turnbull can do toward helping one forget some film phantasms of the past."—N. Y. Sun.

"Margaret Turnbull has made a very intelligent scenario of R. C. Carton's melodrama 'The Tree of Knowledge' and William DeMille has contributed high class direction. The Parisian and English locations were carefully selected and there is a fine adherence to atmospheric detail. The whole presentation breathes class."—Variety.

"The play offered Paramount-Artcraft an excellent opportunity for a strong drama with keen humnn appeal. It is ably adapted and well presented."—Exhibitor Herald.

"In many respects a remarkable photoplay. Mr. Warwick a handsome and histrionically effective hero."—Evening Mail.

"Makes an excellent feature picture."—N. Y. Herald.

"All these values and the appreciation shown by a crowded house at the Rialto sum up in ranking 'The Tree of Knowledge' as a product generally and generously good."—Moving Picture World.

"The film is thoroughly enjoyable."—N. Y. Evening Post.

"Proves interesting alike for the story and the well-known cast. The story handled from an angle that holds attention."—N. Y. American.

"The story is nicely developed and the acting is of the very highest type."—Motion Picture News.

That's what the critics say in New York.

But *here's* the real point:

"The Tree of Knowledge" is a good picture that will please your audiences immensely, attract big business and make money for you.

No matter *what* the New York critics say!

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

A
Thomas H. Ince Production
By George V. Hobart

Step Lively!

A TITLE you can exploit, two stars who mean crowded houses and a picture that has never been equalled in its wonderful glow of youthful humor.

You'll get more praise in one showing of this one than you got in all of "23½ Hours Leave."

It's the third and the best.

FAMOUS PLAYERS-LASKY CORPORATION

THOMAS H. INCE PRESENTS

DOUGLAS MacLEAN AND DORIS MAY

IN

MARY'S ANKLE

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION

It's unusual nowadays to find a firm giving better goods and improved service without extra cost, and it's just as unusual to find a News Service adding an extra feature without raising the price. One reason why the Big Three

{International News
Universal Current Events
Hearst News}

has a greater circulation than any two of its competitors is because of the unusualness of a Service which has many times added extraordinary features to its news reels (released through Universal) without added charge.

This is a reproduction of the 24-Sheet on "THE FORTUNE HUNTER"

A Play for Head and Heart

"THE FORTUNE HUNTER" is both beverage and tonic. While it pleases the palate as rare entertainment it will inspire the soul with a new birth of optimism. Those who see it will smack their lips and grit their teeth. It is a picture that carries a strong message of hope. It is a story made of man-skin, written from the inkwell of reality; two fistfulls of life pulled out of the mass.

That universal regret among the younger generation of theatregoers, who missed seeing "THE FORTUNE HUNTER" during its memorable and record-breaking stage career, shall be banished. No longer need they be envious of their elders. For these latter it will be a past treat revived. What it was as a stage play and a novel it is even greater as a photoplay. Graham Baker, who wrote the screen version, has brought out all of the author's subtleties and EARLE WILLIAMS has made the hero an excellent object lesson for all young men. TOM TERRISS directed it and the total result of all this effort has been a special production that is naturally bigger and better than the stage play could have been.

What It Did and Will Do

A Stage Success at the Gaiety Theatre on Broadway for forty-nine weeks.

A Novel that always was a "best seller" and always will be as long as people read.

To satisfy the clamor after it took Broadway by storm, road shows played it in every city of 20,000 and upwards.

Its author, Winchell Smith, has never been guilty of anything but success, witness: "TURN TO THE RIGHT" and the latest breaker of records---"LIGHTNIN'".

Now, made into a delightful special photoplay production, it will gather a new harvest of popularity; a new and greater glory for itself and sow its logic and laughs broadcast once again.

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS FAIRBANKS (DEC. 20)

"Sure fire winner with any audience."—M. P. News.

Exhibitor Comment—"The fastest, funniest picture the star ever made. Better than his last one and has more action packed into it than any other film of its size. Fairbanks at his best and that's going some. Broke all house records for business. Flood scene was a masterpiece that put them all in the shade." "A splendid feature which pleased my patrons. I played it for one week and it did big business for me every day."

Consensus—"Splendid picture, good puller."

Making good all the way!

from
Exhibitors' Own Box-Office Reports
published in the Motion Picture News
January 31, 1920

You buy capacity houses when you book

DOUGLAS FAIRBANKS'

newest picture

"WHEN THE CLOUDS ROLL BY"

United Artists Corporation

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

Ten Consecutive Weeks at Tremont Temple, Boston.

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Mary Pickford in "Pollyanna"

From Eleanor H. Porter's Famous Novel, "Pollyanna," published by the Page Company
And the Four Act Comedy by Catherine Chisholm Cushing
Screen Adaptation by Frances Marion.
Photographed by Charles Rosher.

"Nothing quite so delicate has ever been done. It stands a production with which no comparisons can be made, the supreme effort of a true artist."

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"Must be ranked as a gem and entitled to a place of honor among the classics of the screen."

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"Mary Pickford rises to a new high level in 'Pollyanna'; it is a photoplay that will live while memory lasts."

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"In the annals of filmdom, 'Pollyanna' will doubtless go down as the big picture of 1920."

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IN THE LATEST AND GREATE

CHARLES

THE DAREDEVIL KING

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Written and Produced

NOW BEING STATE

GENTLEMEN, here's the Serial Box Office winner supreme, handed to you on a silver platter. Here's the brand new serial, produced by the same man, Joseph A. Golden, whose sensational serial success, "The Great Gamble," has been and still is the talk of the trade. Here's "THE WHIRLWIND," the new serial sensation, with the greatest stunt Star in the business, CHARLES HUTCHISON, whose name and fame are popular with millions. Here's the serial that's now being STATE-RIGHTED and that promises more profit, dollar for dollar, than any serial on the world's market.

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STALLGOOD PICTURES CORPORATION SERIAL

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OF SERIAL STUNTS IN

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by Jos. A. Golden Producer of "The Great Gamble"

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Gayety Comedies ARE BUILT FOR FAST FUN and FARCE

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IN THE SPECIAL $100,000.00 TWO REEL COMEDIES

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Million Dollar Pathé Serial

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Positively unprecedented in its business-drawing power.....

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from the "After Thirty" story by

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A Drew Comedy

The name of Mrs. Drew is associated everywhere with productions of the highest class,— comedies of a distinctly superior sort, delicate, light and human. Exhibitors will find "The Charming Mrs. Chase" delightful, and eminently suited to the finest kind of clientele.

Two parts.

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"It was only a question of time before Pollard would shine by himself. He is too capable a fun-maker to unload his comicalities for the benefit of anyone but himself..He has a style of his own..He has his own keen sense of humor..They can imitate his make-up but not his style."——————————*Motion Picture News*

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With an all-star cast:

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The photoplay of the novel by

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A Benjamin B. Hampton–Great Authors Production

This production is being booked on sight by all of the big first run theatres that booked and played "The Westerners" and "Desert Gold" to capacity business. It has all the added prestige that goes with the Benjamin B. Hampton name as sponsoring only big, successful pictures.

"The Sagebrusher" is another of those genuinely sincere screenings of powerful novels under the personal supervision of the author of the story. Trade press and exhibitor critics are unanimously enthusiastic in their praise of what the *Motion Picture News* calls "*a wonderful picture from every angle.*"

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From the notable stage success by
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BECAUSE—"the story is an engrossing one; logically told in action and will prove a money attraction," says *Exhibitors Herald.*

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BECAUSE—"The Capitol" had a splendidly profitable full week's engagement to heavy patronage at my Strand," says *Tom Moore,* the big Washington exhibitor.

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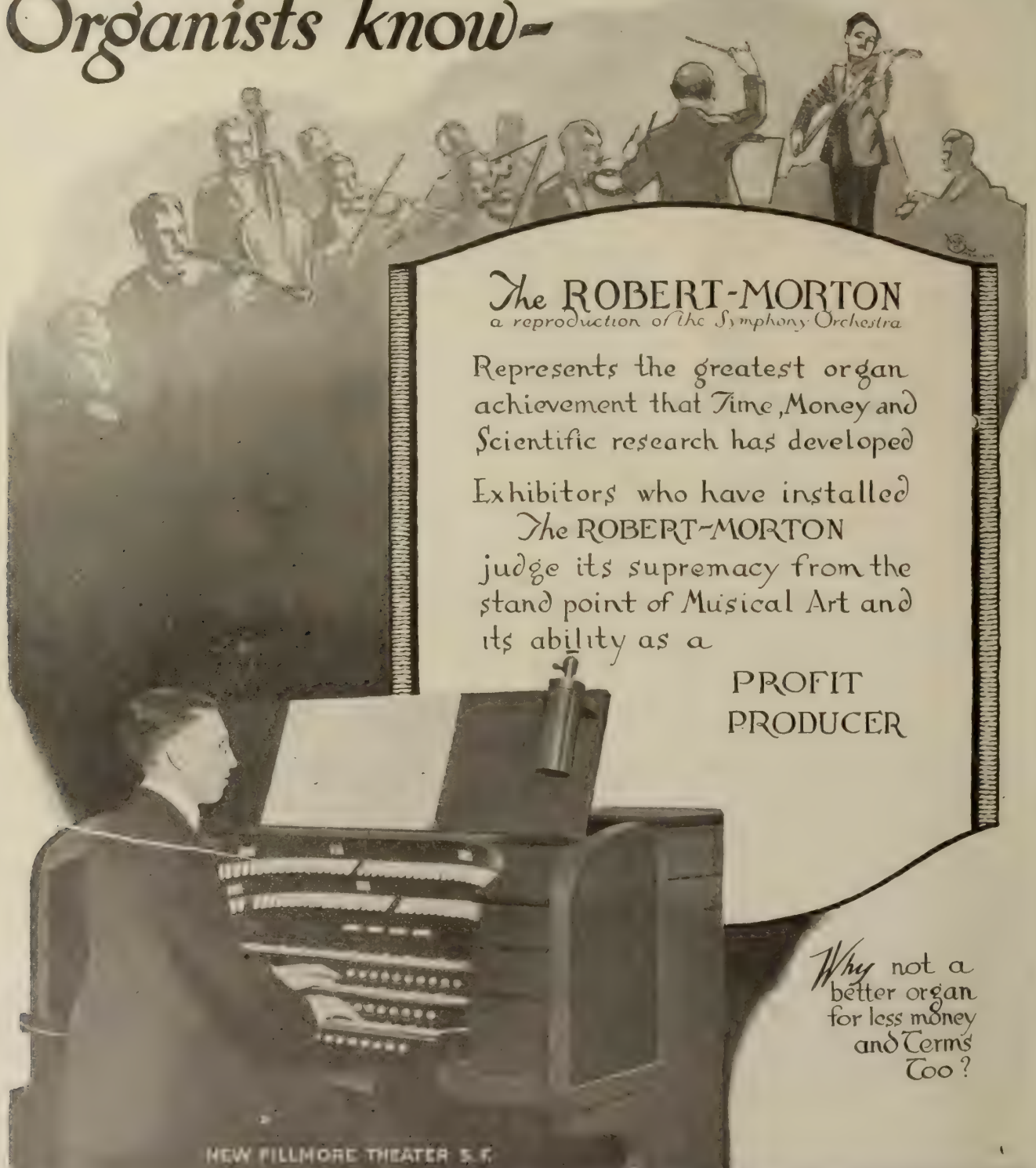

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THE GREAT FBO FILM WAY

OPEN LETTERS TO AMERICAN PRODUCERS—II.

EXPLOITING FILMS IN GREAT BRITAIN

Film Booking Offices (1919) Ltd
THE GREAT FBO FILM WAY

There are three ways of exploiting a Feature—the haphazard, trusting to chance and casual advice—the empirical—trusting to the old ruts and accumulated experience—and there is the scientific way!

"The Great Filmway" combine both of the latter methods. A central London organization directed by live men, quick to detect the pulse of public taste, of sage film experience and whose reputation is such that they have achieved the last word in effective exploitation of first-class Productions, they stand at the top rank of British renting organizations.

Their methods, too, ensure the highest British prestige for every American Production they handle.

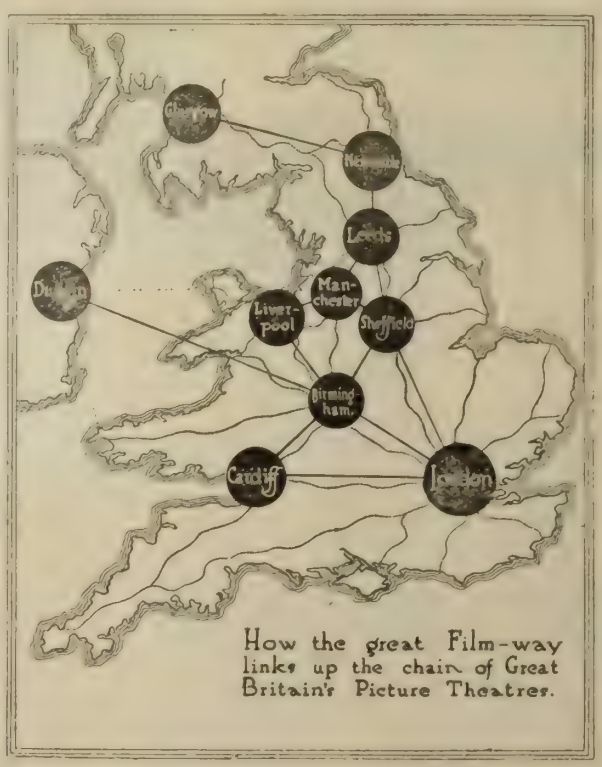
A glance at the records achieved in Great Britain by famous American productions entrusted to "The Great Filmway" will provide ample proof of their claims.

Their system of organization can be summarized briefly:

Nine Branches linking up the most profit-bearing territories are operated from the Central Organization in the hub of London.

Each Branch is a replica of the Central Organization and is fully equipped with Travelers, Private Theatre, Despatch Department, Telephone Exchange, etc.

The Sales Department operating from the Central Offices, links up and quickens the activities of The Great Filmway's Representatives in every Territory of the United Kingdom.



How the great Film-way links up the chain of Great Britain's Picture Theatres.

Its Publicity Department, under the guidance of a noted Newspaperman secures Publicity for F. B. O. features that is second to none.

The American Producer who wants to build up his business with Britain on the "rock foundation" policy, will be interested in "The Great Filmway's" system.

Our financial standing is such that we are prepared to pay cash on sight for any Productions we handle.

Write—or better still cable—us, and we will be happy to provide you with some solid satisfying facts about The Great Filmway's system.

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Governing Director.....SIR EDWARD HULTON, BART.
Managing Directors.....ARTHUR & ALBERT CLOZENBERG

The great picture of today is the picture that gives the observer a glimpse of himself. "The Street Called Straight" tells the dramatic story of a man who found himself through sacrifice It is already a special feature in the hearts of the millions who were held rapt and inspired by Basil King's great book.

SAMUEL GOLDWYN AND REX BEACH PRESENT

BASIL KING'S

FAMOUS STORY

THE STREET CALLED STRAIGHT

DIRECTED BY WALLACE WORSLEY

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SAMVEL GOLDWYN *President*

A wonderful face! Mabel Normand is the most liberally imitated comedienne in the world- but do you know of one actress who can even remotely approach her? "Pinto" reveals her in a thousand entrancing moods.

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MABEL NORMAND

IN

PINTO

WRITTEN AND DIRECTED BY VICTOR SCHERTZINGER

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ALL EYES ARE FOCUSED
ON "THE PALISER CASE."

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

IN

THE PALISER CASE

BY EDGAR SALTUS

DIRECTED BY WILLIAM PARKE

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In "Duds", Tom Moore has a new sort of role—a young American, just out of uniform, keen for anything that promises a fight or a fortune. He gets them both in a picture that piles thrill upon thrill, building up the most sense-tingling story that ever bore the Goldwyn imprint.

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TOM MOORE

IN

DUDS

BY HENRY C. ROWLAND

DIRECTED BY TOM MILLS

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ELAINE HAMMERSTEIN
in S. Jay Kaufman's
"GREATER THAN FAME"
Scenario by Katherine Reed
Direction - Alan Crosland

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"in Lewis Allen Browne's"
SOONER OR LATER
Scenario by R. Cecil Smith
Direction - Wesley Ruggles

EUGENE O'BRIEN
in
"HIS WIFE'S MONEY"
A RALPH INCE PRODUCTION
Scenario by R. Cecil Smith

ELSIE JANIS
in
"THE IMP"
By Elsie Janis and Edmund Goulding
Direction — Robert Ellis

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Direction - John W. Noble

Scenario by R. Cecil Smith

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"THE LAND OF OPPORTUNITY"

A two reel super-feature that embodies the spirit of Lincoln—the spirit of America

A RALPH INCE PRODUCTION

with Mr. Ince as Lincoln

Produced for the Americanization Committee
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"JUST A WIFE"

ADAPTED FROM THE PLAY BY EUGENE WALTER

Direction-Howard Hickman

Scenario by Katherine Reed

NATIONAL PICTURE THEATRES Inc.
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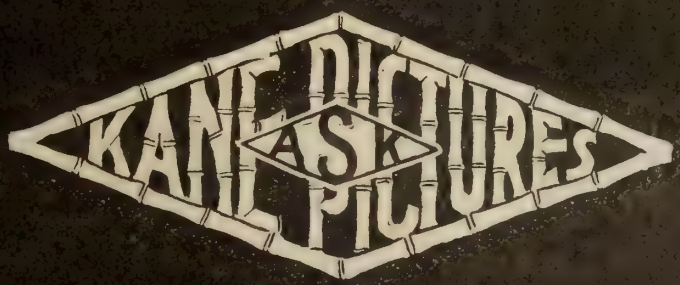

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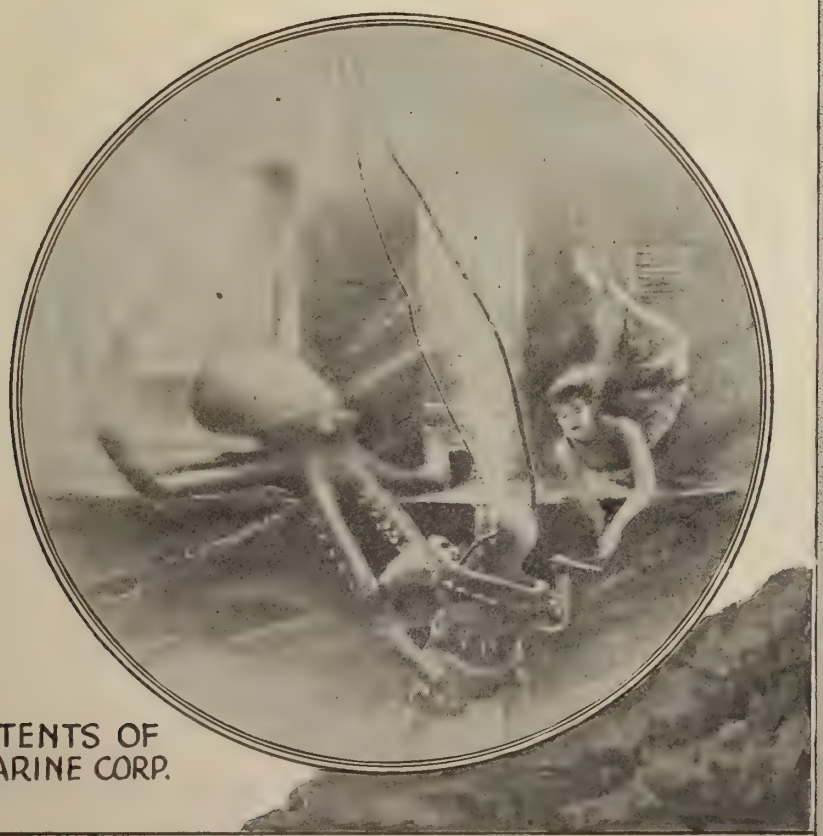

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A drama spilling over with powerful situations, produced in faultless manner, and certain to engage the undivided attention of your audiences.....

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A picture to book – to boost –
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OTHER MEN'S SHOES

Adapted from the book by Andrew Soutar. Directed by Edgar Lewis

It's merit is conspicuous, outstanding. It is sure that not often is it possible for the exhibitor to present to his audiences a picture of such class and distinction.

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Show it six months from then—your audiences will still be talking of sweet Blanche Sweet in one of literature's greatest classics.

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BLANCHE SWEET in FIGHTING CRESSY

BY BRET HARTE

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On a par with
WINGS OF THE MORNING.
WOLVES OF THE NIGHT.
LAST OF THE DUANES.
in
Heart Strings
Written by Henry Albert Phillips
Directed by J. Gordon Edwards
A big sacrifice of brother for sister
with a background of the most intense drama.
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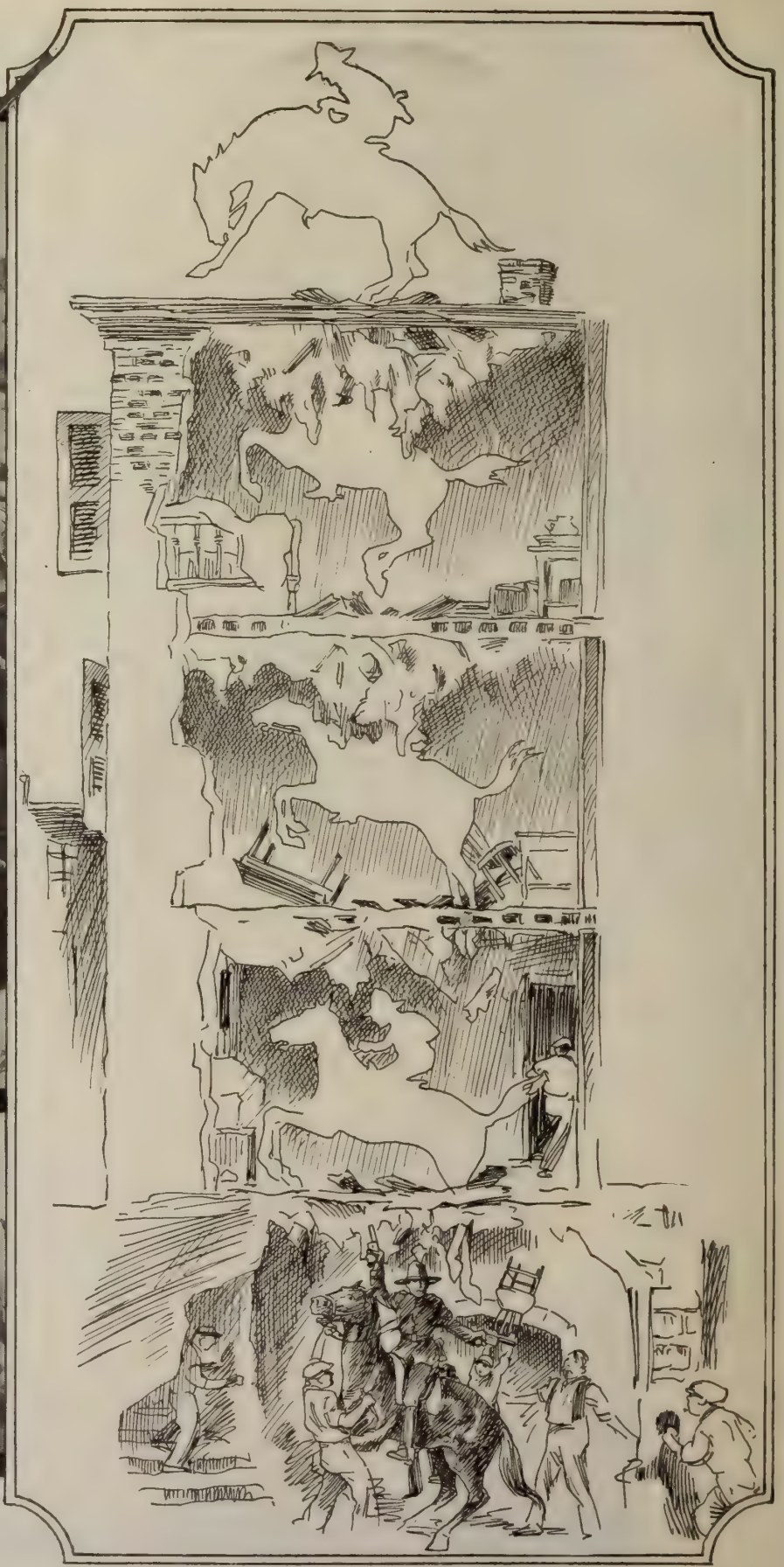

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Tom Mix

in the new Mix thriller

The CYCLONE

A tale of the Canadian Northwest Mounted Police

By Col. Todhunter Marigold
Staged by Cliff Smith

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WILLIAM RUSSELL

in

SHOD *with* FIRE

By Harold Titus
Directed by
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WILLIAM RUSSELL
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portrays with vigor, brilliance and skill a fine story with an appeal rarely to be found on the screen.

It is cordially recommended as a success production for the best theatres.

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Miss
SHIRLEY MASON
in the sweetest circus story ever told
HER ELEPHANT MAN
By Pearl Doles Bell
Directed by Scott Dunlap
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The most unusual picture in ten years in which Miss

SHIRLEY MASON

earns the right to be called a really great star

In

HER ELEPHANT MAN

she is described as 99 pounds of pep, personality and prettiness

It's a circus production that will sweep the world

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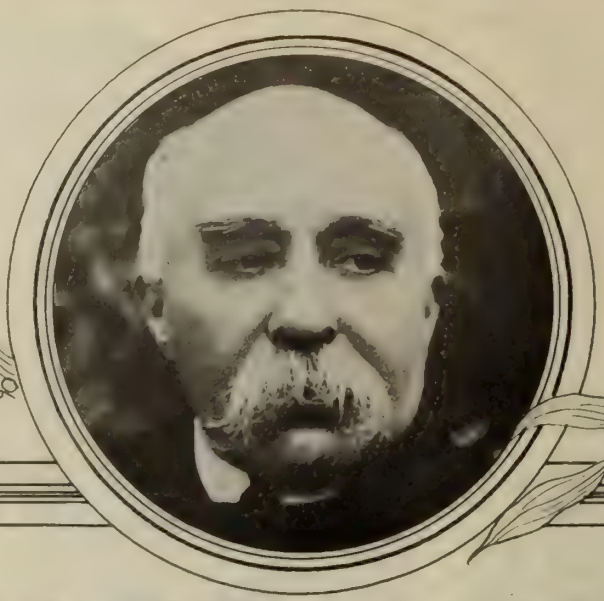

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Does the soul of woman rule the world?

The genius of
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is concentrated in
THE STRONGEST

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Alice Davenport	Jack Cooper	Frank Griffin
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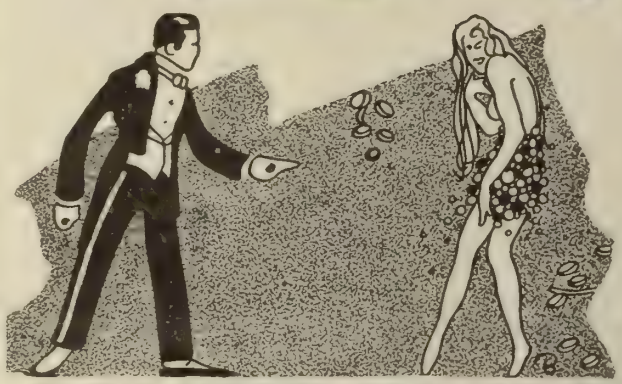

"You will never be a lady," said the society man. And even as Eve, she replied, "I care not, so I win the man I want."

Her feminine instinct warned this unsophisticated girl to beware of the unloved male, but before she realized it she was struggling in his grasp.

The prophet of the Shining Band fought to shear her beautiful tresses, that she might be ugly in the sight of man, for his creed said that love is a sin.

Taken from the story,
"The Shining Band,"
by the famous author

Robert W. Chambers

Presented by

B. A. ROLFE

Directed by

B. A. ROLFE and CHESTER DeVONDE

Produced by

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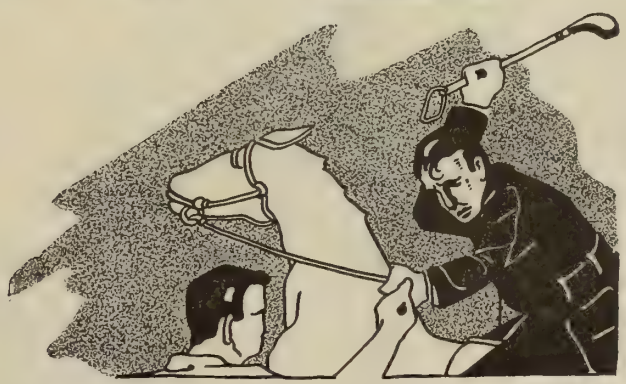
A "First National" Attraction

as EVE'

A Drama of Feminine Wiles

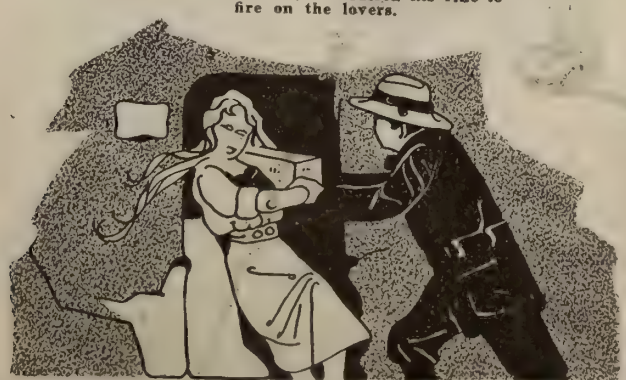


There was death in the clutch of the hermit, for he recognized in the rider the man who had wrecked his home, but an iron shod hoof knocked him senseless.

Full of Dramatic Punches and Gripping Heart Interest

Rather than see her in the arms of another, the prophet determined that she should die, and raised his rifle to fire on the lovers.

It Will Thrill Any Audience



When his glittering eyes caught sight of the hidden treasure, the prophet's heart was filled with greed, as he tried to wrest it from her.

MARSHALL
Presents
"THE RIV

By JAMES CUR

25,000,000 PERSONS WILL BE LOOKING FOR THIS PICTURE

The story ran in Good Housekeeping with a circulation of 700,000.

Full-page advertisements, followed by half and quarter pages, ran in 17 of the largest newspapers, with a combined circulation of more than 5,000,000.

Advertised in Good Housekeeping, Cosmopolitan, Harper's Bazaar, Hearst's Magazine and Red Book, with a combined circulation of 4,500,000.

Six hundred smaller dailies circularized. Sixty thousand copies of the book already sold. A total reading public of 25,000,000 persons reached.

MARSHALL NEILAN PRODUCTIONS

NEILAN

ER'S END"

OLIVER WOOD

A Thrilling New Tale of Love and Adventure in God's Country.

Scenario by MARION FAIRFAX

Photographed by HENRY CRONJAGER and SAM LANDERS

Art Director, BEN CARRE

Electrical Effects by HOWARD EWING

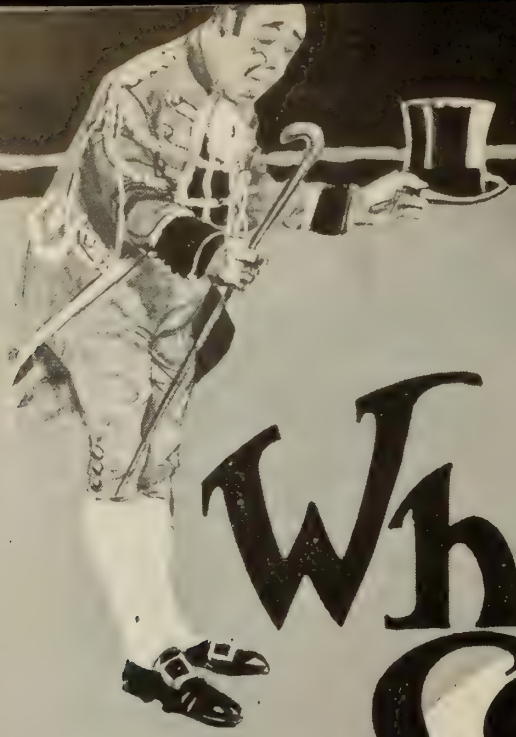
A "First National" Attraction

Charles Chaplin

Marie Dressler & Mabel Normand

in "Tillie's Punctured Romance"

Tower
Film Corp,
71 W, 23rd St,
New York City
C. E. MILLARD



Who's Your Servant

THE WATCHWORD OF THOUSANDS OF HOMES WHERE THE SAFETY OF FAMILY AND VALUABLES MUST BE ENTRUSTED TO UNKNOWN SERVANTS.

A breathless mystery, heart stirring romance and human appeal.

A MOST ABSORBING DRAMATIC SPECIAL FEATURE OF TIMELY INTEREST.

ROBERTSON-COLE SPECIAL

ADAPTED FROM JULIAN
JOHNSON'S CELEBRATED
PLAY WHICH STARTLED
NEW YORK DURING ITS
RUN AT THE PRINCESS
THEATRE ~

SCHOMER-ROSS PRODUCTIONS Inc.

ABRAHAM

Author and

"The

PRESENT

S. SCHOMER

Director of

"Sacred Flame"

Starring

EMILY STEVENS

ABRAHAM S. SCHOMER'S name on a motion picture is a seal of quality, and a mark of distinction, precisely as the name of Sterling is on silver. It is a guarantee of box office power, based on Mr. Schomer's former successes in both legitimate stage and photo dramatic fields. Thousands of exhibitors have applauded Mr. Schomer's great photo drama—"RULING PASSIONS," also "The Inner Man," "The Yellow Passport" and "TODAY." in "The Sacred Flame" says Mr. Schomer, I have brought to play those dramatic values that guarantee capacity and that stamp this production as one of the biggest Independent releases in years, thus Independent exchanges and State Rights buyers have a golden opportunity on

STATE RIGHTS

for "The Sacred Flame." Extraordinary line of advertising and publicity prepared in elaborate form in a wonderful campaign book, that simplifies the handling of "THE SACRED FLAME" and that guarantees sure fire success. With brilliant EMILY STEVENS and superb cast, "The Sacred Flame" stands out as one of the BIGGEST Independent productions in years. For complete information as to territory sold, territory open, prices, terms, and other details, communicate by letter, wire, or in person with

Schomer-Ross Productions, Inc.

126 WEST 46TH STREET, NEW YORK

E. S. MANHEIMER, General Manager **A. EGAN COBB, State Rights Sales Manager**

MORRIS R.
off
THE INIM

HANK

(HIM

Supported by MADGE HANK MANN

=

"BRO BUB

THE FIRST
OF THE TWO

Now Booking At These Exchanges:

For New York City and Northern New Jersey:
Seaboard Film Corporation, 130 West 46th Street, New York City.

For Eastern Pennsylvania and Southern New Jersey:
Masterpiece Film Attractions, 1235 Vine Street, Philadelphia, Pa.

For Delaware, Maryland, District of Columbia and Virginia:
Seaboard Film Corporation, Mather Building, Washington, D. C., and 210 North Calvert Street, Baltimore, Md.

For Western Pennsylvania and West Virginia:
Exhibitors' Film Attractions, 412 Ferry Street, Pittsburgh, Pa.

For Illinois and Indiana:
Celebrated Players Film Corporation, 207 South Wabash Avenue, Chicago, Ill.

For Ohio:
C. C. Hite Attractions, 532 Walnut Street, Cincinnati, O., and 701 Advance Building, Cleveland, O.

For Georgia, Alabama, North and South Carolina and Tennessee:
Arthur C. Bromberg Attractions, 73 Walton Street, Atlanta, Ga.

For California, Arizona and Nevada:
Peerless Film Exchange, 94 Golden Gate Avenue, San Francisco, Cal., and 802 South Olive Street, Los Angeles, Cal.

For Colorado, Utah and Wyoming:
Arrow Film Company, Denver, Colo.

For Eastern Canada:
Horsfall Productions, 337 Bleury Street, Montreal, Can.

For Michigan:
Arthur S. Hyman Attractions, Film Building, Detroit, Mich.

SCHLANK
ers
ITABLE
MANN
SELF)
KIRBY and the BEAUTIES...
IN =
KEN
BLES"
RELEASE
REEL SERIES

THE HANK MANN TWO-REEL COMEDIES

are being released by leading independent exchanges throughout the United States and Canada. "BROKEN BUBBLES" is the first release of the series of twenty-six two-reel comedies. These comedies will be released one every other week.

A SUPERIOR SERIES OF SUPER-COMEDIES

Critics who have screened the first four of the Hank Mann two-reel comedies pronounce them Super-Comedies that are superior to anything on the market today. Exhibitors who have not booked these comedies had better get in touch with their exchanges at the earliest possible moment. A contract for this series of Hank Mann two-reel comedies is positive insurance for packed houses and big bank accounts all year round.

ARROW FILM CORPORATION

W. E. SHALLENBERG, President

220 WEST 42ND STREET **NEW YORK CITY**

THE PHOTOGRAPH CO. N.Y.

-packed houses!

Capacity business is the rule at all theatres playing the proven box office successes listed below. "Standing Room Only" signs are frequently called into use. These unusual attractions have proven their worth in theatres the country over and are offered on our Special Booking Proposition. Write for it!

You run no risk in booking these features. Ask the exhibitor who has played them.

MARGARITA FISHER

"The Tiger Lily"
"Trixie from Broadway"
"Charge It to Me"
"Put Up Your Hands"
"The Mantle of Charity"
"Molly of the Follies"
"Fair Enough"
"Money Isn't Everything"

MARY MILES MINTER

IN

"Yvonne from Paris"
"The Amazing Impostor"
"A Bachelor's Wife"
"Wives and Other Wives"
"The Intrusion of Isabel"
"Rosemary Climbs the Heights"
"The Eyes of Julia Deep"

WILLIAM RUSSELL

IN

"This Hero Stuff"
"A Sporting Chance"
"Some Liar"
"Brass Buttons"
"Where the West Begins"
"When a Man Rides Alone"
"All the World to Nothing"
"Hobbs in a Hurry"

Ask for Special Booking Proposition!

Produced by
AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, Pres.
6227-6235 Broadway, Chicago, Ill.

Distributed by
PATHE
American Film Co. Representatives
At all Pathe Exchanges

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Features on the Rialto—

Don't Forget Your Lincoln Day Program.....*Page 878*
Secretary Lane backed by the industry's Americanization committee, is driving for a Lincoln Day program in every theatre in the country. Come on, you real Americans! Read Harry Crandall's message to exhibitors on this great campaign.

"What Right Has a Producer to See the Books of Any Theatre?".....*Page 863*
That's what the exhibitors of Maryland said when they condemned percentage booking at their last meeting, pledging with a bond of $100 not to show pictures on percentage for a year.

You Bet the Educational Field Is Growing.....*Page 900*
Our own educational department says so, and so do the big deals put over this week, one by Educational Films and one by Goldwyn.

Hot and Cold Air, Sure, But Nothing to Do with the Weather.....*Page 948*
Hot and cold air are served up in this week's Better Equipment department's discussion of heating and ventilating systems. It's something you've been waiting for.

Should the Producers Shift Their Focus to the Men Movie Fans?.....*Page 919*
Herman Stern, Universal manager at Pittsburgh, finds men attending picture shows in greater numbers than ever. And, as he says, producers have been catering to feminine tastes. See his letter to Moving Picture World for the answer.

Harnessing the Pictures for Practical Uses.....*Page 877*
A story from Watterson R. Rothacker on practical pictures he has made, inaugurating our own series of stories on the commercial utility of the motion picture. This is going to be a valuable collection. Don't miss the first.

The Only Real Chicago News Service in the Industry.....*Page 897*
Supplied to Moving Picture World by James S. McQuade, head of our Chicago bureau. If you think this is ballyhoo, read his news letter and his story on the Famous Players Chicago convention.

On Those Changes at the Capitol Theatre.....*Page 928*
Edward S. Bowes, managing director, tells of innovations in policy concerning this mammoth house. If you've picked the Capitol to watch, don't miss this.

Keeping Up with Bregstein.....*Page 875*
Our own "tourist" takes a professional slant at Lynchburg, Va., Memphis and Chattanooga, Tenn. If you want the angle on Dixie, follow him.

Advertising Index.....**Page 956**

Remember Lincoln Day!

A Beggar—But Not Beggardly with His Talent
is

Sessue Hayakawa

in

"The Beggar Prince"

His Superior Picture
for Robertson-Cole

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell.....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Garrick Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright & Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, February 7, 1920

Census Ignores Screen

SEEKING information for use later in the year our daily contemporary has uncovered the fact that in the United States Census for 1920 there will be incorporated no statistics of value to the motion picture industry. When inquiry was made of the census bureau in Washington the information was forthcoming that "the motion picture industry is not a manufacturing industry in the sense of that term as included in the law."

As undoubtedly the particular law to which reference is made was put on the statute books many years ago or at least before the days of the motion picture, the information contains no matter warranting surprise on the part of any reader.

Several weeks ago the Washington bureau of the Moving Picture World instituted inquiry in the Internal Revenue Department as to the possibility of obtaining definite figures as to the number of persons paying admission taxes to motion picture houses, if there could not be adopted some method under which those admissions could be segregated from those of cabarets and stage performances, for instance, not to mention amusement parks. The reply was given at that time that such action was not considered advisable, owing to the comparatively large number of houses combining motion pictures and vaudeville, to enumerate one of the reasons.

The significance of the foregoing is that there is small likelihood of the existence of any reliable and detailed official information about the motion picture for another ten years—and not then unless some agency initiates a movement in that direction. We commend the whole subject to the attention of the directors of the National Association of the Motion Picture Industry. Here is a business variously estimated as ranking from the fourth to the sixth in importance in the country, yet possessing no official record of its activities and practically debarred from having one for another decade.

Mr. Hickenbottom Is Indignant

WE print on another page a letter from J. F. Hickenbottom, of Milton, Oregon, who has been exhibiting pictures for five years. The letter is out of the usual in that the writer declares his sympathy with a movement to create boards of censorship; at least he says in a way susceptible of no misunderstanding that he will not be a party to the creation of any fund designed to combat propaganda in favor of censorship.

Mr. Hickenbottom relates an incident in which he was "stung" on a shifted booking for a Christmas performance, a substitution as to which he was not consulted, and one which he was compelled to run under the alternative of a dark house. The Oregon exhibitor points out that if censorship boards are created the support of these bodies ultimately will fall on the theatre owners; that if they are created the blame for the action may be placed squarely on the few producers whose work is responsible for the antagonism displayed by some against all pictures.

It is the unthinking as well as the unscrupulous who make unnecessary trouble for the great mass of picture men.

Male Patrons Increasing

THERE is possibly a hint for producers in the observations of Herman Stern, of Pittsburgh, which are printed on another page. Mr. Stern declares he has noticed in several towns surrounding the Pittsburgh district no longer a preponderance of women among the patrons of picture houses. Where once the feminine buyers of tickets outnumbered the masculine two to one the exchangeman says he finds in the theatres more of the men than of the women.

Mr. Stern makes no attempt to suggest the cause of this near reversal of ratio. He does not make the obvious remark that it is due to prohibition. Neither does he go on to intimate that there are any less women among the followers of the screen than formerly, nor that the shift, if there be a shift, is due to the increasing number of males seeking a new form of recreation.

What the exchangeman does say is that where heretofore among producers the feminine viewpoint has been a large consideration it perhaps may be the part of wisdom to give an increasing amount of attention to the subjects that contain matter of interest to the worldly-wise adult male. Mr. Stern's remarks make good reading.

Pep and Punch Presented

The Light Under the Bushel
Dolores Cassinelli in "The Hidden Light," a Schomer-Ross production.

Cleaner Films or Censors, Says Northwest Exhibitor

To the Editor of Moving Picture World:

I NOTICED recently an article about a censorship board to be established in one of the eastern states. It is suggested possibly the theatres of that state or of the United States will be assessed to raise funds with which to defeat the passage of such a law. Personally, I take issue with those behind any move to defeat a measure calculated to eliminate the rot that goes through in some of the pictures, some not fit for decent people to see, yet for which the exhibitor is forced to pay. I have refused to show a number of these in the past six months.

If the producer continues to make these kinds of productions, the exchanges continue to show them, it is only a question of a short time when all the states and all the cities and towns of note will have a censor board to support. Listen, fellow-exhibitors, the support will fall on us. If the exhibitors would refuse to show pictures of a nude character or suggestive nature the censor board problem would take care of itself.

Did you ever get really stung? I did, last fall. I contracted for a certain special attraction for Christmas. It was recommended by the salesman to be particularly suitable for this day. After the contract was secured and without my consent there was substituted another picture, one of the scenes of which was an attack by the villain on a girl behind a door locked by the former.

The picture came too late for a try-out, and I was compelled to show that rot for a Christmas night. Now, if there is a movement on foot to cut out such stuff and if I am expected to contribute to a fund to defeat that intended action you will find me the hardest nut to crack you ever tackled. Yours for cleaner pictures.

J. F. HICKENBOTTOM,
An exhibitor for five years.
Milton, Oregon.

Watervliet Wants Sunday Shows.

Through the common council of Watervliet, N. Y., proprietors of picture theatres in that city have just started a movement in the hopes of being able to open their houses on Sunday. A petition has been presented the council, but action has been postponed, the city's governing body apparently being split on the issue.

Tucker-Famous Players Case Is Argued in Court

A MOTION by George Loane Tucker for a temporary injunction restraining the Famous Players-Lasky Corporation from issuing lithographs and other advertising matter relating to "The Miracle Man" unless the name of George Loane Tucker was in letters as large as any other type matter, three times as large as the name of the Mayflower Photoplay Corporation, which produced the picture, was argued recently before Justice Platzeck of the New York Supreme Court.

Mr. Tucker also asked that the Mayflower Photoplay Corporation be restrained from cutting and assembling the second picture which he made. Mr. Tucker does not seek to enjoin the distribution of "The Miracle Man."

The defendant corporation produced evidence tending to show that it had given Tucker tremendous publicity, and that the teaser campaign which they conducted with the slogan, "'The Miracle Man' is coming," could not be regarded as a violation of any contract.

The court reserved decision.

Ministers Would Take "Sun Out of Sunday"

WHILE former Ambassador Thomas J. O'Brien, speaking before the Michigan State Society, was warning reformers to "make haste slowly" in attempting to force the passage of a Sunday closing bill for the District of Columbia, the Rev. H. W. O. Milligan, chairman of the committee of the Pastors' Federation, which is pushing the measure, told the members of his organization that the law will not be sufficiently stringent and that efforts must be made to secure its amendment by the inclusion of severe penalties for violation.

Characterizing the proposed closing law as another measure for the oppression of the people, Mr. O'Brien pointed out that too much regulation was one of the things responsible for the spread of Bolshevism in the most strictly regulated countries of the world—Russia and Germany.

"I hope this bill will not be passed," he said. "It ought not become a law, because Sunday should be a time when the people should enjoy every concession. We may, I believe, trust Congress to weed out proposed legislation which is undesirable."

Regulation, and more regulation, was the cry at the meeting of the Pastors' Federation. The Sunday closing bill, declared Dr. Milligan, will lack the desired stringency by the time it gets through Congress, and it is planned, if such is the case, to follow it with a measure which will, as one moving picture man expressed it, "take all the sun out of Sunday."

Possible failure to get the bill through at the first attempt was foreseen by the speaker, who declared that if such was the case, it would be due to the widespread indifference of the public toward a strict observance of Sunday.

T. L. Tally Resigns from First National Circuit

Los Angeles, January 27.

T. L. Tally, vice-president of First National Circuit, has sold the First National franchise for southern California and Arizona to Sol Lesser, president of the All Star Feature Corporation, and Gore Brothers, prominent Coast exhibitors, and will offer his resignation as vice-president of First National to that organization in a few days.

Tally says his intention of retiring as executive of First National is not caused by friction or disagreement of any kind, but is impelled by a desire for a less active life and a much needed rest. He took advantage of an opportunity to dispose of his franchise holdings and his retirement as an official of the circuit is the automatic result.

The Kinema Theatre, a first-run house on Olive street, owned by Tally, was also taken over by the Lesser-Gore combination. Gore Brothers control theatres in Los Angeles, San Diego, San Francisco, Seattle and Portland. Tally will devote his time to the management of Tally's Broadway Theatre.

GIEBLER.

Powers Denied Appeal in Suit with Eastman

ACCORDING to a decision handed down in Rochester last week by the Appelate Division, fourth department, the Eastman Kodak Company won another victory in its suit against Harry A. Warren and the Powers Film Products, Inc. The Appellate Division refused to grant permission to the Powers corporation to carry the case to the Court of Appeals.

The action was begun early last spring when Warren left the employ of the Eastman Kodak Company and went to Powers Film Products, Inc. Under a contract Warren was not to go to a rival firm within two years after severing connections with the Eastman Company, where he had been employed in the film-coating department.

The Eastman Kodak Company obtained an injunction order against Warren and the Powers company, which forbade Warren from working for that firm. Justice Adolph J. Rodenbeck modified the order so that Warren was permitted to work for the Powers company, but ordered him not to betray trade secrets. Later Warren was prohibited from working for Powers by a ruling of the Appellate Division. An attempt was made by the Powers firm to carry the case to the Court of Appeals but last wek's decision of the Appellate Division prevents them from doing so.

in Short Snappy Statements

Indiana Pastors Unite to Close Theatres Sundays

MINISTERS in Plymouth, Culver, Argos and Bremen, towns in Marshall county, Indiana, have united in an effort to close the picture theatres in these places on Sundays.

In doing so, the ministers have announced that as soon as the fight in Marshall county has been completed a similar struggle probably will be started in St. Joseph, Elkhart, Laporte, Kosciusko, Starke, Pulaski and Fulton counties, all in the northern part of the state.

"The fight is more than a fight against the motion picture theatre," said one of the ministers of Plymouth in explaining his position and that of the other members of the clergy. "It is a battle to see whether the churches shall or shall not fix the standard of life in the community. The fight against the motion picture theatres is only the beginning of a fight which will eventually lead to the closing of cigar stores, candy shops and all other places which infringe on the laws of the state."

The attitude of the ministers of Plymouth is said to be supported by the congregations of the Presbyterian, United Brethern, Christian and Methodist churches. Although nothing definite has been done to date it is highly probable that the ministers of the aforementioned counties will band together and fight the proposed movement to a finish.

October Tax Returns Show Increase Over Previous Year

WHILE collections on liquor fell off some twenty-three million dollars last October, as compared with October, 1918, taxes on admissions showed an increase of two millions.

According to a report just secured from Commissioner of Internal Revenue Daniel C. Roper, $6,500,731.60 was collected from the admission tax during October, as compared with $4,452,272.12 during the same month of 1918. During the month, also, $101,244.07 was collected from the seating tax, as compared with $28,710.20 in October, 1918, and $182,412.61 was received as tax on films released and licensed.

Total collections for the month show an increase of forty-seven million dollars over those for the same month of the preceding year, the report for last October showing $182,929,487.21, although, in addition to the loss on liquor, the taxes collected on estates also fell off five million dollars.

Bacharach Introduces Substitute for Film Tax

THE repeal of the film rentals tax, in company with the present war and excess profits taxes, the soft drink and ice cream taxes and the luxury stamp and insurance taxes, is contemplated in a bill just introduced in the House of Representatives by Congressman Isaac Bacharach, of New Jersey.

To replace the loss of revenue Mr. Bacharach suggests a tax of one cent on each dollar or fraction thereof paid for any article of merchandise in excess of twenty cents, sold for consumption or use, up to $500; and of five cents on each dollar or fraction thereof when in excess of $500; of one-half cent on each dollar or fraction thereof, in excess of $500 on real estate sales; and one cent on each dollar or fraction thereof on sales of raw materials taken from mines, woodlands, waters, etc.

Ontario Will Censor All Sorts of Advertising

THE Ontario Government has passed an order in council which provides for the censorship of all moving picture posters, handbills, cuts, newspaper advertisements, periodical advertising, banners, flags, still photographs and lobby displays used by all theatres in the Province. A special board has been established for the purpose. The chairman of the new board is Otter Elliott, chief inspector of moving picture theatres in Ontario. J. J. Burns has also been appointed to the board and a third person, possibly a woman, wil be selected.

The order provides for the collection of a fee of $150 per year from moving picture exchanges for having all paper and photographs examined. All theatres are to be charged $10 per year for this censoring.

A penalty of from $20 to $200 is specified for failure on the part of exchange managers or exhibitors to submit all posters, advertisements, heralds and other printed matter for censorship. The order does not state how an exhibitor in a city or town seven hundred miles away will be able to send copies of newspaper advertisements or special lobby displays to Toronto for censoring and get them back in time for use for a current attraction.

Another Bill in Congress Advocating Two-Cent Coin

ANOTHER bill providing for a two-cent coin has been introduced in Congress by Senator McLean of Connecticut. The coin provided for in this measure is intended to be a memorial to the late Theodore Roosevelt, and on the obverse a medallion of the former President is to appear, with the dates of his birth and death. The coin is to be composed of an alloy consisting of 95 per cent. copper and five per cent. of tin and zinc, and is to be of a size easily distinguishable from the one-cent pieces.

Reports from the Director of the Mint show that while his department is able to keep up with the ever-increasing demand for pennies by working the mints overtime, and it has been found impossible to get far enough ahead of the demand to provide a reserve to be issued in case of necessity. The two-cent coin, it is pointed out, would not only make it easier for the mints to keep up with the demands for subsidiary pieces but would be much easier for the public to handle.

We're Glad to Hear It, Ruth
The news, folks, is that Ruth Roland has begun on "Broadway Bab," her next serial for Pathe.

Urge Cleaner Theatres.

A campaign to bring about improved sanitary conditions in theatres in the territory covered by local film exchanges is to be inaugurated by the Salt Lake Film Board of Trade. At a recent meeting the board discussed the question at considerable length. While most of the theatres in the larger cities of the state are up to the required standard in all respects, it was pointed out that many show houses in the smaller towns are in dire need of improvement.

The film men are going to make a vigorous effort to bring about improvements in such houses. Many of them require improved ventillating facilities, and this is one of the questions that will be urged upon exhibitors.

Screen Supplants Liquor at Famous Sauntaug Inn

THOUSANDS of people with healthy appetites, expensive thirsts, a craving for music and the bankroll to satisfy all three desires have for years visited the famous Sauntaug Lake Inn at Lynnfield, Mass. New Englanders in their Rolls-Roughs and foreign diplomats in their limousines have all sought out the unique environment of this hostelry to be welcomed by Proprietor Harry Mansfield. The genial proprietor is now dead and John Barleycorn has passed away, but still the people come, another attraction having supplanted that of liquors.

The recently vacated throne room of John Barleycorn is now a projection room, presided over by two Simplex projectors. They flash the latest feature on the screen for visitors from near and far. Mrs. Eggleston, a well-known Massachusetts exhibitor, recently purchased Sauntaug Inn and added it to her chain of theatres along the north shore of Massachusetts.

The Simplexes were furnished by the Boston Motion Picture Supply Company, which has also sold Simplexes in one month to the Town Hall, Middleboro; Union Square Theatre, Summerville; Rialto Theatre, Brockton, and the Strand Theatre, Lynn, Mass. Each purchased two Simplexes.

Rambles Round Filmtown

With Walter K. Hill

BELLRINGING FOR PUFFLICISTS

The old Blue pencil Rhymes with Stencil.

He's a Healthy pup Is "Please Play Up."

—o—

Some Pufflicist Expressions Readers Of Tradepapers Have Learned by Heart.

"Nation-wide advertising campaign."
"Circuit-wide booking contracts."
"Distribution from key-cities."
"President and General Manager."
"Director General."
"The following statement has been issued."
"Backed by unlimited capital."
"Exhibitor owned and controlled."
"The last word in photoplaying."
"Supported by an all-star cast."
"The vicious influence of Wall Street."
"Produced under the personal supervision of."
"Service departments in all exchanges."
"$10,000,000 (Ten Million Dollars).
"The title has been changed to——"
"On his departure for Los Angeles."
"Upon his return from Los Angeles."
"In the final analysis."
"Contracts, telegrams and letters are pouring in."
"The best picture in her screen career."
"Never before in the history of."
"The greatest work of this famous author."

—o—

Our Dainty Screen Queens.

From publicity we learn that Sylvia Breamer is a blood-thirsty fight fan as per:

"When a rousing fistic battle was staged" . . . Miss Breamer stood on a lawn bench and cried encouragingly: 'Get him, Bob! That's a good one! Kill him, Bill, kill him; oh, boy!"

—o—

Following a lively chase after a young pig that was finally captured in a Christie studio restaurant scene, Pat Dowling wrote:

"The pig failed to find the easiest entrance, which leads one to believe they are still blind.

—o—

"Danger—Go Slow" (Universal).

"The Dangerous Talent" (Pathe).

—o—

"End of the Road Banned by British Censor Board."—Tradespaper Headline.

Guess they'll have to detour.

—o—

Information Wanted.

What to say when the barber holds the mirror behind your head after he has finished hair-cutting?

Is a man expected to give up his seat in the subway to a woman in riding togs whom he had just previously seen straddling a horse in Central Park?

Why don't someone photoplay Frank R. Stockton's novels—"Rudder Grange," "The Hundredth Man" and, especially, the funniest novel ever written:

"The Casting Away of Mrs. Lecks and Mrs. Ayleshine."

—o—

"Jans Secures 'Nothing a Year' for Olive Tell" is a tradepaper headline that does not mean exactly what it says.

Incidentally it might be cited that "Love Without Question," followed by "Nothing a Year," is logical sequence.

Some Red-Hot Attractions For Fire-Proof Theatres

"Flames of the Desert" (Goldwyn).
"Flames of the Flesh" (Fox).
"Flame of the Yukon" (Triangle).
"Shod with Fire" (Fox).
"The Sacred Flame" (Schomer-Ross).
"Fires of Faith" (Paramount).

What might be referred to as "burning up the screen."

But Goldwyn has, to smother the conflagration, "Water, Water Everywhere."

—o—

"The Great Accident" (Goldwyn).
A good picture.

—o—

Some Deleted Definitions.

Milliondollars.—Loose change in the piffle-pocket.

Adjectives.—Toys broken in the hands of pufflicists.

Electric.—Visible **signs** of inward vanity.

Publicity.—Mask of mush for unsightly complexions.

Mimeographs.—"Big Bertha's" equipped with percussion caps.

Interviews.—Words set to kettle-drum music.

—o—

If "The Fighting Shepherdess" met "The Little Shepherd of Kingdom Come" who would get fleeced?

—o—

Hail the Returning Banquet.

Free eats were offered at three places in one day, January 23.

Thanks to Wells Hawks, the "nut" on our own lunch for one day was completely lifted.

With booze unavailable there should be more of these functions in future.

We voice the hopes of all tradepaper lunch-hounds.

—o—

Exploitation for "Scratch My Back" (Goldwyn).

Sheets of sand-paper, with advertisement on plain side, appealing to smokers and gas-stove cooks.

—o—

An inconsistency in film-titling:

Irene Castle, in "The Amateur Wife."

—o—

Statisticians are compiling figures on the moving picture business in Los Angeles.

The Cristies, Mack Sennett and Henry Lehrman show the best ones.

—o—

"Attention is becoming focused," says Martin J. Quigley, "upon the smaller theatre in the smaller town and city."

Isn't it time—and long past time?

—o—

Charley Fuhr, known to film-fame, has finally landed in print with his handiwork.

He's providing film-lists to a western weekly otherwise devoted to circus and carnival conservation.

—o—

Open Season for "Trimming."

"Trimmed in Scarlet" is Maxine Elliott's newest play.

"Trimmed with Red" is Madge Kennedy's new Goldwyn.

"Trimmed with 'Readers'" is a cardplay lately staged here in New York that bids fair to get into Court rather than pictures.

Filling Otherwise Waste Spaces With Jazzful Quips and Wheezes.

(By H. T. Snowden).

IN the issue of January 17 the **straw** boss of this column comes to bat with a statement that I. H. T. Snowden **used** the vulgar term of "Leaping Dominoes" **in** referring to dice.

Financially I am so far ahead of this national pastime that I would be the last person on earth to use any disrespectful phrases that might have a tendency to degenerate this time-honored game.

I merely referred to them as "Ethiopian Polo."

"Double Speed" (Artcraft).

Grinding out a show in a two hundred seat house on Saturday night.

"What's Your Husband Doing?" (Artcraft)

"Oh, he's a salesman."
"What's his line?"
"Brains."
"I never saw him carrying any samples."

"It Pays to Advertise" (Artcraft).

In spite of this any number of exhibitors will confine their publicity to two-ones and a three on a super-special and then wonder why they don't pack 'em in.

"The Greatest Question" (First National).

Actors.—"When do we eat?"

Exhibitor.—"How long will it be before Marcus Loew gets my house?"

Rum Hound.—"What am I going to do after the last bottle is gone?"

Public.—"When will prices come down?"

"Desert of Wheat" (Hodkinson).

Music suggestion: "What Will the Harvest Be?"

A Heart Flush.

"Heart of a Child" (Metro).
"An Adventure in Hearts" (Artcraft).
"Heart o' the Hills" (First National).
"Heart Strings" (Fox).
"Heart of a Gypsy" (Hallmark).

"Nothing but Lies" (Metro).

What an exhibitor thinks of a peddler's sales talk.

"Why Smith Left Home" (Artcraft).

To follow "The Moonshine Trail" "In Old Kentucky."

This happened "When Bearcat Went Dry."

"When the Clouds Roll By" (United Artists).

A number of exhibitors that follow the "not how good, but how cheap" policy will label this, "When the Crowds Roll By."

"The Great Air Robbery" (Universal).

Exploitation: Decorate your lobby with vacuum cleaners.

We Have With Us.

"Red Hot Dollars" (Artcraft).
"Three Gold Coins" (Fox).
"His Wife's Money" (Selznick).
"The Golden Shower" (Vitagraph).

And then comes:

"The Lincoln Highwayman" (Fox).
"Counterfeit" (Artcraft).
"Thieves" (Fox).

And last of all:
The H. C. of L.

Exit.

—Snowden.

—o—

"Roads of Destiny" (Goldwyn).

Rail, plank, macadam, asphalt, concrete and plain mud.

—o—

In "The Eternal Mother" Florence Reed has the concentration of all the oncoming rush of "Eve" titles.

—o—

There could be a most effective lobby display arranged for "Mary's Ankle" if the prevailing skirt-styles were not so short.

—o—

He Longs for a Real Old New York Stew.—Morning Telegraph Headline.

Can't be negotiated within the law.

—o—

A man's cellar may be both down and out.

Associated Exhibitors, Inc., Starts with New York Capitol Chief Unit

THE Associated Exhibitors, Inc., with franchise holders representing 250 theatres of the country and which will have additional circuit and other alliances was lately organized at a meeting of important exhibitors held in New York City. It represents a formidable combination of theatre owners and is devoted to the development and purchase of pictures and the protection of franchise holders against other combines.

At the first meeting of the organization Messmore Kendall, president of the New York Capitol Theatre Realty Company, was elected president; Edward Bowes, New York, first vice president; James Q. Clemmer, Seattle, second vice-president; Saul Harris, Little Rock, third vice president; H. H. Wellenbrink, Newark, secretary; Harry Crandall, Washington, treasurer, and Fred. C. Quimby, general manager.

Directors—Messmore Kendall, Edward Bowes, Harry Crandall, Michael Shea, Dennis Harris, I. Lisbon, Samuel Harding, Joseph Lubliner, James Q. Clemmer, Hugo Lambach and Paul Brunet.

Initial Franchise Holders.

Among the exhibitors who have associated themselves in the new enterprise are Lubliner & Trinz Theatres, Chicago; Reuben & Finkelstein, Minneapolis; Capitol Theatre, New York; Harris & Ackerman, Los Angeles; H. Cornwell theatres, St. Louis, and Harris & Ackerman, San Francisco.

Harris & Libson theatres, Pittsburgh and Cincinnati; Paul Gustanovich, Cleveland; J. H. Cooper, Oklahoma City; Harry Crandall theatres, Washington; Samuel Harding, Kansas City; Bishop Cass Investment Company, Denver, and Harding & Cohen, Omaha.

J. Q. Clemmer, Seattle; Olsen & Sourbier theatres, Indianapolis; Harris & Libson, Detroit; H. H. Wellenbrick, Newark; Michael Shea, Buffalo; Merrill Theatre Amusement Company, Milwaukee; Clemmer & Lambach, Spokane; Samuel Harris, Little Rock, and Clemmer & Lambach, Portland, Ore.

Men of Millions Represented.

The financial interests back of the theatre circuits embraced in the organization represent millions. It is claimed that before the step was taken they had the assurance of the co-operation of other theatre owners who will join with them in the purchase and distribution of motion pictures.

In New York City the franchise of the new organization goes to the Capitol Theatre. This means that the productions taken over by the organization will have their premiere at that theatre.

Careful selection has been made of the best theatres in Chicago, San Francisco, and other large centers and important theatres in those cities have secured the franchise for their territory. This gives them first runs on the pictures.

An All-Exhibitor Organization.

The Associated Exhibitors, Inc., is completely an exhibitors' organization, according to the first announcement of its policy and plans. In each territory the franchise holder will sell subsidiary franchises for the territory.

Each exhibitor will be protected from competition in the showing of the organization's productions for he will have the exclusive rights in his territory. Thus every franchise holder will be assured of productions.

A purchasing committee made up of well-known exhibitors will pass on productions before they are bought for distribution. The purpose of the association to bring the producer, star, director and independent seller of features into direct contact with the exchange will thus be accomplished. Supplementary to this its object is to prevent any attempt at monopoly.

Promise Equity in Dealings.

Dealing directly with the star, director, or producer the exhibitors, it is asserted, will be better able to fix the valuation on a picture and to reward those responsible, according to the drawing power of their production. Their work will, it is declared, be encouraged by proper distribution of the profits to those responsible for the pictures.

It is pointed out that a committee purchasing a picture for an association of exhibitors in one contract can acquire the picture for an amount much less than the total if each exhibitor negotiated separately. The producer renting the picture can afford to name a fair price, for he is eliminating sales effort and is insuring himself a market.

Pathe Will Distribute.

The Associated Exhibitors, Inc., has selected the Pathe Exchange to handle their product throughout the world. Pathe is said to have more branch offices than any other distributing concern, is operated on sound business principles, has a long history of successful operation. Another factor in the selection of Pathe is the broad business policy and the square dealing which has characterized its relations with exhibitors.

Ferrandini and Craver Visit Atlanta.

The First National Exchange at Atlanta received a visit recently from Frank Ferrandini and R. D. Craver, owners of the First National Exhibitors' Circuit franchise for Georgia, Florida, Virginia, Alabama, North Carolina and South Carolina.

C. R. Beacham, manager of the Atlanta Exchange, gave a get-together oriental supper for the visitors, all First National employes, and several visiting exhibitors.

"True southern hospitality awaits any member of the First National organization from Maine to the Pacific," says Mr. Beacham.

Visualizing "Edgar," "The Little Shepherd of Kingdom Come" and "Two Cents' Worth of Humaneness."
Johnny Jones, Jack Pickford and Madge Kennedy are the stars in these three Goldwyn features as pictured from left to right.

Dr. Cyrus Townsend Brady, Vitagraph Scenarist, Dies Victim of Pneumonia

VERY unexpectedly Dr. Cyrus Townsend Brady died at his home on Park Hill, Yonkers, Saturday morning, Jan. 24. He was stricken with pneumonia only two days before and despite the best medical attention died surrounded by members of his family before they fully realized the danger. Dr. Brady was in his fifty-ninth year, having been born in 1861 at Pittsburg.

When he was a boy of ten his family moved to Leavenworth, Kan., where the youth subsequently was graduated from high school and was admitted to Annapolis. When he was graduated from the Naval Academy the prospects of promotion were negative and he, therefore, turned his attention to other pursuits than sailoring for Uncle Sam.

Brady was first employed in railroad work, and married in 1883, the year of his graduation from Annapolis. Clarissa Sidney Guthrie was Dr. Brady's first wife, and three children resulted from the union. Mrs. Brady died while her husband was rector of an Episcopalian church in Crete, Neb.

From Railroad Man to Clergyman.

Dr. Brady's studious nature had revolted at prosaic railroad work and he had undertaken a course in theology under Dr. Worthington, Bishop of Nebraska, with Dean Gardner of the Cathedral in Omaha as his tutor. The parish in Crete was his first charge.

From Nebraska Dr. Brady moved to Sedalia, Mo., where he was rector of the Episcopalian church, when he married Mary Bartlett, of Sedalia, who, with three children resulting from the union, survives him. St. Mark's, Denver, was Dr. Brady's next assignment and he later became archdeacon of Kansania.

It was while he was rector of a church in Overbrook, Pa., that Dr. Brady turned his attention to literature. "For Love of Country" was his first book; followed by "The Grip of Honor" and "For Freedom of the Seas." Since 1897 more than a hundred novels, juveniles and works on history and religion have been the fruits of Dr. Brady's authorship.

In the Spanish-American war Dr. Brady served with the First Pennsylvania Volunteers as chaplain—thus attaining the record of serving his country in both army and navy. Returning from the war Dr. Brady decided to make New York his home, but after living here a short time he was called to Trinity Church, Toledo, and then to St. George's, Kansas City.

Serves in Both Army and Navy.

Dr. Brady's last fixed mission as an Episcopalian clergyman was in Mount Vernon, N. Y., although he has continued to preach and do missionary work in Episcopalian churches and Y. M. C. A.'s in and around New York. He was, indeed, conducting a series of Sunday afternoon missions in St. Stephen's Church, New York, in his last days of life.

Six years ago, after two of his scenarios had been produced by other firms, Dr. Brady signed a contract to write for Vitagraph and has since been exclusively employed in turning out feature and serial stories for Vitagraph presentation. His first Vitagraph was "The Island of Regeneration."

His other Vitagraph feature included "The Chalice of Courage," "The Little Angel of Canyon Creek," "Hearts in the Highway," "The Hero of Submarine D-2" and "The Island of Surprise." The last feature Vitagraph produced from Dr. Brady's pen was "By the World Forgot."

While these works were going through the process of production there were several serials in which Dr. Brady collaborated with A. E. Smith, president of Vitagraph, in preparing and presenting. "The Fighting Trail" was done in 1917, putting Vitagraph "on the map" as a serial concern.

Six Years as Film Scenarist.

"Vengeance and the Woman," "A Fight for Millions," "The Iron Test," "The Perils of Thunder Mountain," and "The Invisible Hand" were subsequent Brady-Smith serials that have made money for showmen. There is still in Vitagraph's hand, to be produced, another serial at present unnamed. "The Invisible Hand" and "By the World Forgot" are cited as the last serial and the last feature done in Dr. Brady's life.

The degree of L.L.D. was conferred upon Dr. Brady by St. John's College, Annapolis, and other signal honors had come to him because of his ability and devotion to militant churchmanship. His funeral was conducted by Bishop Burch, of the Diocese of New York, at St. Stephen's Church, and the remains were interred in Sleepy Hollow Cemetery, Tarrytown.

Colonel Jasper Ewing Brady, editor of Metro's scenario department, and Mrs. L. C. Ashbrook, Mitchell, Neb., a brother and sister, are the only immediate relatives other than those previously named, surviving Dr. Brady.

Minneapolis Exhibitors Protest as "Flu" Threatens Dark Theaters

Minneapolis, January 28.

GUARDS were stationed today by Dr. E. E. Harrington, Minneapolis Public Health Commissioner, in front of all motion picture houses with strict injunctions to disperse all lobby crowds as a preventative measure against the influenza epidemic. Ticket sellers were warned against issuing any tickets after houses were filled. Theodore Hayes, president of the Twin City Scenic Company, was appointed by the Exhibitors' Protective League as chairman of a city committee to co-operate with city health authorities following a meeting to-day of thirty Minneapolis motion picture exhibitors with Dr. Harrington to protest against the proposed closing of theatres as announced by the city health department.

Dr. Harrington was informed that if theatres here were closed exhibitors would see that every business of the city was also closed if the fight had to be taken to court. Other committee members are A. E. Parks, New Franklin Theatre, secretary; W. A. Steffes, Northern Theatre; Clyde Hitchcock, Princess Theatre; Burton Meyers, Pantages, and Henry Green, New Lake.

The Minneapolis committee will meet this week with a committee from St. Paul headed by A. E. Braddock,, of the New Liberty Theatre, to devise measures for co-operation between the Twin Cities next week during the Northwestern Automobile Show, when more than 50,000 out-of-town visitors are expected. All theatres have special attractions for the week. Finkelstein and Ruben, owners of more than twenty-five houses in the Twin Cities, ordered all newspaper advertising dropped to-day for a week because of Harrington's orders. It is estimated that guards will cost exhibitors $5,000 daily in business.

Mr. Parks issued the following statement to-day:

"Influenza epidemic is not serious. Less than 1,000 are ill in Minneapolis out of a population of 400,000. Exhibitors are tired of being singled out for persecution in every calamity. If theatres are closed, we will see that every department store in the city is closed. Theatres are fumigated and are more santary than crowded street cars, building elevators and basement stores. I favor a permanent committee to uphold exhibitors' rights in the future. Harrington's action has united exhibitors as nothing else has done."

The Exhibitors' Protective League today took up the question of assisting North Dakota exhibitors to purchase 100-foot trailers for 300 houses in the State, to carry propaganda against Sunday closing. Secretary H. L. Mitchell announced that league members will confer February 3 with A. J. Kavanaugh, Ruby Theatre, Jamestown; Joseph Isaacs, Strand Theatre, Grand Forks, and Sam R. Cornish, Strand, Fargo, representing North Dakota exhibitors, as to means for helping in the fight to reopen the State for Sunday theatres.

Harris Secures Injunction.

An opinion was handed down Wednesday, January 28, by Justice Platzek in the New York Supreme Court(Special Term, Part 1) granting an injunction to restrain the production of a motion picture, "East or West," by Carlyle Blackwell. Application for injunction was made by William Harris, Jr., producer of "East Is West" at the Astor Theatre, and Samuel Shipman and John B. Hymer, authors. Justice Platzek said in his opinion: "It is apparent that the two titles in this case are so similar as to create confusion. Plaintiff's title is fanciful and so is defendant's. Of course there can be no monopoly in the use of such words as 'east' or 'west.' Anyone may use them as part of a descriptive title. But the fanciful combination 'East Is West' is entitled to protection against another fanciful title so nearly like it as 'East or West.' The motion for an injunction is granted."

Reviews printed in Moving Picture World are written with authority by experienced craftsmen; written from the production exactly as it will be presented on the screen of your theatre.

Maryland Exhibitors Vote Against Percentage and Bond Themselves

THE Governor of Maryland has promised to appoint a Baltimore exhibitor on the Censor Board of Maryland. Governor Ritchie will give a hearing to the exhibitors' side of any question which may come up pertaining to the film business in Maryland.

These facts were given out in the reading of the minutes of a meeting which was held by the Exhibitors' League of Maryland on January 19, by Secretary William E. Stumpf, at the rousing meeting held by this body of exhibitors on Sunday afternoon, January 25, in the Baltimore headquarters of the league. The meeting on January 28 was called to order by President Eugene B. McCurdy.

Those at the table with him included Samuel Berman, executive secretary of the New York State League; Thomas D. Goldberg, vice-president, and William M. Stumpf, secretary of the Maryland body. The minutes of the preceding meeting as well as the financial report were read by Mr. Stumpf, which were both approved and accepted by the members present.

The Maryland League is well on its feet according to the financial report. According to the report of Mr. Goldberg, chairman of the Business Committee, the method of utilizing the screen for advertising slides, has proved a success and is progressing very favorably.

Screen Advertising a Topic.

A point was made by Mr. Goldberg, however, that if any prospective screen advertisers approach an exhibitor, he should refer them to the business committee of the league and co-operate with them so that the project will be a success. That several exhibitors had told prospective advertisers that they knew nothing about advertising on the screen as arranged by the league, had been called to his attention, said Mr. Goldberg, and this was his reason for saying what he did.

Frank H. Durkee, chairman of the Legislative Committee, which also includes Frank A. Hornig and Harry Reddish, reported that as the Maryland Legislature is now in session, information about any bill or discussion which may come before that body will be communicated to him immediately. He has arranged for someone to watch out for the interests of the league.

Vote Against Percentage.

The new plan of percentage booking by producing companies was thoroughly condemned by those present and the following motion was made by Thomas D. Goldberg and seconded by Myer Fox:

That all members of the league are not to book any pictures on a percentage basis and that each member of the league is to deposit $100 or the equivalent thereof, to be forfeited if they play any picture on a percentage basis. This motion to take effect immediately for a period of one year after the signing of the necessary legal papers.

A storm was created at the meeting by that part of the motion relative to the depositing of $100 to show good faith. Those present became divided into two factions.

Discussion Over Percentage.

Frank Durkee lead the one against that part of the motion which was originally introduced as an amendment and later incorporated in the motion which was suggested by Goldberg, moved by Rome and seconded by Pacey. The other side was lead by Thomas Goldberg.

A heated discussion between the two factions followed and a vote was taken. Of the 34 members voting, 20 favored the motion while 14 were against it. So the motion was adopted. Mr. Pacey then suggested that a committee be appointed to interview the various members as to who would back it up, and Frank H. Durkee, Myer Fox and Marion S. Pearce were appointed.

Stirring speeches were made by Samuel Berman and Thomas D. Goldberg relative to the danger to be incurred by percentage booking. Some of the shots that Mr. Goldberg put over were:

Goldberg Fires Hot Shot.

It is none of the producer's business what the expenses of a theatre are. What right has a producer to see the books of any theatre. We want to buy pictures on a flat basis and let the producer figure his overhead and charge accordingly. Pictures should be sold like any other merchandise, so that producer and exhibitor can make a fair profit. No other manufacturers ask to see the books of the retailers, and banks are the only people who want itemized statements and that is because they are lending you money. The producers do not offer to help make up your losses.

Mr. Berman sounded a warning to the exhibitors by stating that the profits to the theatre manager or owner, if they accepted the percentage booking proposition, would in a short time, not be a fifty-fifty proposition, but would probably be a 75-25 per cent. basis—75 per cent. being in favor of the producer.

"It may come to the point where there will never be a flat rate again for booking pictures, if the percentage basis gains headway," he said. He also stated that he had been down south recently to get a line on business conditions and he found most of the exhibitors very nervous relative to business at the present time and explained that the Lynch interests had bought out 176 theatres.

Berman Sounds a Warning.

How the owner is approached and his theatre bought, notes being given, and then the profits of the theatre being used to pay off the notes, which practically means that the theatres pay for themselves, Mr. Berman explained.

Louis Schlichter said that only recently in New York he had heard someone connected with a producing company brag about how the percentage basis had been put over in Baltimore and what big chumps they were.

Mr. Berman next spoke about advertising reels that are now being produced by a certain company regularly, which are rented through state leagues to exhibitors on a fifty-fifty basis and half the rental thereof being given to the league for its territory

A list of names which are to be submitted to Governor Ritchie, from which he is to make a selection for an exhibitor to be appointed on the censor board was made up. The next appointment for the censor board that will be vacant will be the chairman of the board

As the Democratic party is now in power in Maryland, it was decided that this appointment would have to be a Democrat, so all the names on the list are staunch Democrats.

Governor Shows Fairness.

When Governor Ritchie spoke to the exhibitors at the meeting on January 19, he is reported to have said that he was willing to co-operate with all businesses and industries in the state of Maryland regarding their troubles and complaints But he wanted a man who was in the business to come and talk to him rather than have someone outside of the industry talk to him as its representative.

There is also a chance, it is understood, to have an exhibitor of Baltimore appointed on the State Board of Moving Picture Operator Examiners. Harry Cluster and Louis A. DeHoff were the names mentioned for this appointment.

Elect Officers and Directors.

Next the election of officers and Board of Directors for ensuing year was held and the following members were unanimously chosen: Eugene B. McCurdy, president; Thomas D. Goldberg, vice-president; J. Louis Rome, treasurer, and William E. Stumpf, secretary. Sixteen names were nominated for election to the board of directors, and an election followed with the result that the seven members were elected as follows: Charles A. Hicks, Walter Pacey, Frank H. Durkee, Frank A. Hornig, Louis Schlichter, Benjamin Cluster and Wallace High.

List of Those Present

Those present at the convention were: Harry Morstein, Wallace High, Arthur B. Price, Harry Reddish, Myer Fox, Vincent Valentini, Miss Ulman, Mr. Ulman, J. Louis Schlichter and Mr. and Mrs. Phillip Miller.

William Kolb, Charles Nolte, Frank Holmes, Guy L. Wonders, Frank H. Durkee, C. A. Hicks, Joseph Brodie, M. A. Berger, Harry Cluster and Joseph Fields.

William Tyler, Frank A. Hornig, Louis A. DeHoff, Ben Cluster, Marion S. Pearce, Phillip Scheck and Greenburg Brothers.

W. E. Stumpf, E. B. McCurdy, Milton Caplon, B. Rosenbear, Mr. Strobele, J. Louis Rome, Morris A. Rome, M. T. Eiser, J. Rabinovich, Walter Pacey, R. L. Byrum and Julius Goodman.

"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position.

Famous Players-Lasky Executives and

Company Will Institute Individual Exploitation and Feature Aids to Exhibitors

EXECUTIVES and sales representatives of Famous Players-Lasky Corporation from all the districts and branches of the organization throughout the United States opened the first national convention of its character ever called in the history of the moving picture industry at the Hotel La Salle, Chicago, Monday morning, January 19, and closed Friday evening, January 23.

Adolph Zukor, president of the organization; Jesse L. Lasky, vice president; Arthur S. Friend, treasurer, and H. D. H. Connick, chairman of the finance committee, did not arrive until the Friday morning session, making the closing day the most interesting and spectacular of the convention.

Monday's Sessions.

The convention was called for the purpose of discussing problems of sales, distribution and exploitation. The opening session was conducted by Al Lichtman, general manager of the department of distribution, at which he sounded the keynote of the convention. He reviewed the history and development of the Famous Players-Lasky Corporation from the days of the Famous Players Film Company, the original organization, and the first feature release, "Queen Elizabeth," up to the present time, and he touched on the various problems that had been encountered and which resulted in the development of various plans of distribution.

Mr. Lichtman reviewed the various sales and distribution methods which had been followed in the past and announced that the sales organization was going back to first principles, namely, that every picture would be ultimately distributed and exploited solely on the basis of its own merit, without reference to any other consideration.

"All the methods of the past have been makeshift methods," said the speaker. "These were developed and employed to meet emergencies as they arose. None were based on a consideration of all the elements of solid fundamentals. One picture is the basis of the industry and each picture must be distributed to the exhibitor and to the public absolutely on its own merit. The time of the exhibitor must be measured against the quality of the picture.

Era of Specialization.

"This is the era of specialization and we must be specialists on every picture. We are organizing a special force of exploitation experts and salesmen combinging the duties of selling first to the exhibitor for the producer, and then selling to the public for the exhibitor. The plan calls for the recreation of our sales force. It calls for the organization of a corps of film experts, who will consider each production as a living thing and not as so many cans of film. This exploitation force will be increased by one man for each exchange, he to work under direct control from the home office and in thorough harmony and co-operation with the branch executives."

After the opening session the publicity and advertising department and the exploitation force met in separate session, with John C. Flinn, director of publicity and advertising, presiding, to discuss exploitation problems. The distribution department continued its departmental sessions, with Mr. Lichtman presiding.

Tuesday's Sessions.

Problems arising in the sales and exploitation departments of Famous Players-Lasky Corporation were considered in detail during the second day of the convention of executives and representatives of the sales and exploitation department.

Among the items of discussion were film service on a percentage basis and the element of skipped bookings. Methods to reduce the number of skipped bookings were also discussed.

One of the interesting features of the session was the urgent instruction given to branch managers that reports be made to the home office, New York, on all salesmen who show promise of developing their ability, so as to justify placing them in positions of greater responsibility.

In the course of the general discussion Mr. Lichtman said:

"We are going to continue to be the leaders in this industry both in production and in distribution. We can distribute in any way that any other organization can distribute, and in any way that their product can be distributed.

Won't Shut Out Exhibitors.

"Exhibitors have taken in $750,000,000 through their box offices in the last year and we feel that we could invest our money in the exhibiting end of the business with chances of getting better returns on our investment than we now receive; but we feel that if we were to do this we would shut out other exhibitors and thus cut off our own production outlet."

A tribute was paid to Cecil B. DeMille for the quality of his releases.

John C. Flinn, director of advertising and publicity, outlined the general plan of publicity and exploitation which will be adopted, by which each production will be given individual exploitation by experts in the field. Claud Saunders, manager of the department of exploitation, followed, giving further details of this plan of development. Jerome Beatty, advertising manager, detailed the improvements that have been made in poster paper designs, and described the

The Initial National Convention of Famous Players-Lasky Held in Chicago—a Mighty Gathering of the Idea Clan.
Gathered here around the banquet and conclave board, stopping only momentarily for this pictorial record.

Salesmen Hold Convention in Chicago

phenomenal growth and development of the designing department in that and other advertising work.

The exploitation department representatives held a separate meeting at which their work was outlined in careful detail by John C. Flinn. A. C. Dillenbeck of Hanff-Metzger, Inc., advertising, discussed the national advertising campaign and the part it plays in the general exploitation of the productions.

Wednesday's Sessions.

The sales organization and the advertising and exploitation departments held a joint session and considered a wide range of subjects. During the day an open forum was held at which the exploitation representatives from various sections explained the manner in which they had carried out their plans for the benefit of exhibitors. It was shown that a special effort had been made by the exploitation forces to aid the small exhibitor to get the maximum of revenue from the pictures shown. This work has been highly successful throughout the country.

During the day the plans for the growth and extension of activities of the exploitation department were discussed in detail, and it was decided that no more pictures will be handled than can be given thorough and comprehensive exploitation. The dates on the calendar will no longer regulate releases. The only regulation will be their own pulling power.

Will Feature Accessories.

The attention of the convention was given to the matter of marketing accessories in such a way that they will bring increased revenue to the exhibitor. The proper use of accessories is of vital importance to the box office and the exhibitor will be educated to the intelligent use of these money makers.

The delegates attended the Winter Garden show in the Consumers Building, in the evening, and the leading men of the convention were made the butts of the jests of the performers. They then went to the Chicago office of the organization, where they were the guests of Special Representative J. W. Allen and Branch Manager Fred Creswell. They viewed the first pre-release of "On with the Dance" and a special production showing the ramifications of the department of foreign distribution of Famous Players-Lasky Corporation. A light supper was also served, after which the exchange was inspected thoroughly.

Thursday's Sessions.

The only item of Thursday's business given out was the speech of H. D. H. Connick, chairman of the finance committee of Famous Players-Lasky, which was delivered during the afternoon session. The speech follows:

"No business that I know of has the opportunity today that the motion picture business has. You have got the greatest company; you distribute the greatest pictures and you have an organization that is ten times bigger than any other, and bigger than all the others put together.

"Your company's financial condition is as fine as that of any other big corporation in any line. At the rate you are growing now I would not be surprised to see the corporation grow to three times its present size and power within the next few years.

Connick Declares Industry Has Had Only Average Share of Diseases of Childhood

Proportion of Margin Inadequate.

"All you have got to do is to watch your step and push your pictures. The only big criticism that I would make is that you operate on too small a margin. You do not get the same proportion of margin that the man gets who makes any one of a large number of other products.

"You are in a good substantial, solid industry. It is just as firm a business as any other industry. This business has no more of the diseases of childhood than any other big business has had.

"You have not begun to scratch the surface of your possibilities. There is the foreign field; there is the wonderful future for the feature production and all the other fields of which you now have a little knowledge. New fields will develop as the industry grows, which will give you even greater opportunities for expansion than you have known.

"No need to worry about the combination of other interests. The same thing occurred when United States Steel was organized. There were plenty of imitators; but none of them got very far. United States Steel is all right because its foundation was secure and sensible. So is Famous Players-Lasky Corporation."

Friday's Sessions.

Adolph Zukor, president, and Jesse Lasky, vice president in charge of production, were present at the morning session. Mr. Lichtman again was in the chair.

President Zukor's speech on the occasion was not given out to the press; but it is said that he aroused enthusiasm among the delegates by his reference to the loyal and steadfast service which they have rendered and to his confidence in their purpose to develop and grow with the organization in the future.

Plays and Stories Under Contract.

Vice President Lasky held the close attention of the delegates as he outlined a program of production which will insure to the exhibitor the choicest material available in book stories and the drama. He announced that arrangements had been completed with a number of successful writers and with theatre organizations, by which the organization will receive the benefit of their entire output. He mentioned in this regard the works of J. M. Barrie, secured through the Frohman interests; George Broadhurst's, through the same channel, and also the works of John Williams, Oliver Morosco's productions and others of like merit. Famous Players-Lasky has the first call on all of these for their works, Mr. Lasky declared.

Speaking of directors, Mr. Lasky said that the services of the "big five" are assured for a number of years. These include Cecil B. DeMille, George Fitzmaurice, William DeMille, George Melford and William D. Taylor. This list does not include Hugh Ford, whose work in London can well be classed with that of the others. The "big five" will probably make twenty special productions in the year.

Great Stock Company Announced.

Mr. Lasky said that the production department has also developed the idea of a great stock company, which will enable the producers to put on their productions with an all star cast.

Mr. Lasky stated that plays already contracted for, or which are now in work, include "Peter Ibbetson," "The Sea Wolf," "The Roundup," with Roscoe Arbuckle as the Sheriff; "The Sorrows of Satan" (by Marie Corelli), "Held by the Enemy," "The Prince Chap," "The Fighting Chance," Victor Hugo's "Toilers of the Sea," in which some wonderful spectacular effects, including the battle with the sea monster, will be filmed; "The Savage," "The Man Who Killed," "The Heart of Maryland," "Civilian Clothes," "The Crimson Alibi," "Sacred and Profane Love," in which Elsie Ferguson is to star on the speaking stage and in which she will star in the picture production; "Dr. Jekyll and Mr. Hyde," which John Barrymore has just completed for Famous Players; "Declasse," "Conrad in Quest of His Youth," "For the Defense," "The Charm School" and "The Great Day." "We will also have the works of Max Marcin and Salisbury Field to draw upon," Mr. Lasky said.

Mr. Lasky promised that the art titles of motion pictures produced by his department will be made most distinctive by the employment of artists of unques-

The Strong Man

John Barrymore in his great role in Famous Players' "The Copperhead."

tioned ability, who will title the pictures in the spirit of the production itself. Radical improvements and developments in this line are promised.

What the Convention Accomplished.

The inauguration of a completely new plan of exploitation and distribution of Paramount-Artcraft picture was brought about by the convention just closed. The change from old methods, in themselves highly successful but outgrown, is almost revolutionary in character. The plan is to give the exhibitor of Paramount-Artcraft pictures the maximum financial returns on every picture of that brand that he shows. Each picture will stand absolutely and solely on its own merits, without relationship to any other picture. Each picture will make its own record for the exhibitor and for the producer. The good ones will stand on their merits and will not serve to bolster up the occasional weak ones.

The motion picture going public will be the sole judges of the compensation received by the exhibitor and the producer. To the exhibitor it means that he will get the full pressure of the exploitation, sales, advertising and publicity departments back of every picture he shows. This force will be concentrated on the individual picture instead of being scattered among the list. The adoption of this plan will bring about a complete reorganization of the exploitation and sales departments to meet the new conditions.

First Step in Reorganization.

The first step in the reorganization will be to double the number of the existing force and train the new men to carry out the work in the field. This work will be outlined by a corps of experts in the home office and in the field. Each exchange headquarters will have assigned to its territory one or more of these trained exploitation men whose services will be given direct to the exhibitor. A zoning system will be worked out, as quickly as it can be done, with an intelligent consideration of all local conditions and requirements. Exploitation salesmen will be assigned to these zones and will carry the exploitation to the box-offices.

The adoption and application of this plan will open the way to every exhibitor of Paramount-Artcraft pictures for longer runs of pictures with merit, to greater profits from the showings and to more thorough and satisfactory conditions in every element of their relationship to the distributing organization.

To Announce Profit Sharing Program.

It was announced during the convention that the finance committee and the executives of the corporation are completing a profit-sharing program, the details of which will be given out in the near future. The committee has been at work on this plan for several months, investigating the operation of various similar plans that have been adopted and put into effect by other corporations, and taking the best elements from all these for their use.

"Pep" Issued Daily During Convention.

During the convention a daily edition of "Pep," the confidential house organ of Famous Players-Lasky, was issued by the publicity department. It was edited by Gordon H. Place, editor of Progress-Advance, directed by Mr. Flinn.

Accompanying the New York delegation were George W. Weeks, of Toronto, general manager of Famous-Lasky Film Service, Ltd.; N. L. Nathanson, Toronto, and A. H. Blank, Omaha, who operates an important chain of theatres in the Middle West.

The following district managers were present: Harry Asher, Boston; W. E. Smith, Philadelphia; C. E. Holcomb, Atlanta, Ga.; Louis Marcus, Salt Lake City; Herman Wobber, San Francisco.

The special representatives present were Melvin Shauer, New York; J. W. Allen, Chicago; M. H. Lewis, Kansas City; W. J. Pratt, Atlanta, New Orleans and Charlotte, N. C.; L. L. Dent, Dallas, Texas.

The branch managers present were J. A. McConville, Boston; William O'Brien, Portland, Me.; Henry T. Scully, New Haven; H. H. Buxbaum, New York City; J. D. Clark, Philadelphia; Paul J. Swift, Washington; Herbert E. Elder, Pittsburgh; H. P. Wolfberg, Cincinnati; G. W. Erdman, Cleveland; Fred Creswell, Chicago; J. W. Hicks, Jr., Minneapolis; H. A. Ross, Detroit; C. L. McVey, Kansas City, Mo.; R. C. LiBeau, Des Moines; C. L. Peavy, Omaha; R. E. Bradford, Atlanta, Ga.; H. F. Wilkes, New Orleans; G. E. Akers, St. Louis; T. O. Tuttle, Dallas; Joseph H. Gilday, Oklahoma City; David Prince, Charlotte, N. C.; F. B. McCracken, Salt Lake City; Milton H. Cohn, Denver; H. G. Rosebaum, San Francisco; H. G. Balance, Los Angeles; G. W. Endert, Seattle; C. M. Hill, Portland, Oregon.

The exploitation representatives present were Oscar A. Doob, Cincinnati; John P. Goring, Kansas City; John D. Howard, Seattle; Fred W. McClellan, Philadelphia; Paul L. Morgan, New Haven; Herman Phillips, Cleveland; H. Wayne Pierson, Atlanta; T. J. Planck, Detroit; Al Price, Los Angeles; Daniel Roche, Chicago; Wayland H. Taylor, New York; Lester Thompson, Boston; Leslie F. Whalen, Dallas, Tex., and Charles L. Winston, Denver.

Robertson-Cole Has Release Rights to Johnson's "Who's Your Servant?"

"WHO'S YOUR SERVANT" has been secured for release by Robertson-Cole from L. L. Hiller, who controlled the world rights to the production penned by Julian Johnson, a motion picture critic of national importance. This special feature has attracted the attention of hundreds of exhibitors in all parts of the country, owing to its exploitation possibilities and the timeliness of its story.

The picture is based upon a stage play that had a successful run at the Princess Theatre in New York City. The plot lays bare the astonishing conditions prevalent in some homes owing to the confidence which the family has in its servants. To carry out this theme, Mr. Johnson was in constant communication with one of the leading police officials of the United States, who took a personal interest in the making of the drama.

Statistics compiled by Mr. Johnson show that every city in the country at the present time is having its own troubles in settling the servant problem. Murder, theft and fire are placed directly at the door of the servants in Mr. Johnson's story, and he shows how these evils have their origin and what are the methods of bringing peace and qniet into the home via the servant route.

Well Exploited.

One of the leading first run exhibitors in the United States, while on a visit to New York, asked to see the film. After the screening this man of national importance in filmland said that "Who's Your Servant?" was without doubt one of the best pictures ever given to the trade for exploitation, according to Robertson-Cole.

"'Who's Your Servant?' is without doubt one of the best exploitation pictures ever sold by me," said Mr. Hiller. "As soon as I heard the title of Mr. Johnson's version of the up-to-date servant question I wanted to see the print. To see this picture is to book it, for after I had the production screened, I secured the world's rights to the sensation of the year.

"There is a tieup for every exhibitor in the land in this picture. The police approve of it, and as Mr. Johnson's theme is true to nature, exhibitors will receive all kinds of assistance to put this picture over with a bang. It is a big picture with a big theme and contains a wealth of exploitation possibilities."

Many Accessories.

No matter what the exhibitor wishes to feature in his exploitation, whether it is his lobby, stunts, advertising tieups or window displays, he will find his problems all solved when he books "Who's Your Servant?" The campaign book and the special publicity supplement cover every possible angle involved in selling the picture to the public. Besides these there is a long list of accessories that range from a tiny sticker to elaborate four-color designs for postals and window cards.

Special attention has been devoted to the development of ideas that will enable the exhibitor to build up his advertising in co-operation with public service corporations, merchants and others. This plan gives the theatres the benefit of whole page newspaper advertising at a no greater expense than he customarily spends on an ordinary production.

To Stage Fight Scene in Mountain Pass.

British and Indian troops numbering 900 will battle in the Santa Susana Pass during the coming week for scenes of "The Hope," the Drury Lane melodrama now being filmed by Screen Classics, Inc., as a Metro release. This pass, located in the mountains above Chatsworth, Cal., is the division between the San Fernando and Ventura valleys.

It was chosen as the location for the fighting scenes because of its similarity to the famous Khyber Pass in India. This historic "gateway to India," is the scene in Cecil Raleigh's and Henry Hamilton's melodrama of a spirited engagement between Afghanistan savages and troops of the British India army.

Goldwyn Has Controlling Interest in the Bray Pictures Corporation

GOLDWYN PICTURES CORPORATION now holds a controlling interest in the Bray Pictures Corporation, whose product it has been distributing since September 1919. It is stated that the scope of the Bray Corporation's production will be substantially increased along entertainment, educational and industrial lines. The first move will be the introduction of a

Samuel Goldwyn.

weekly release under the title of Goldwyn-Bray Comics, in addition to the Goldwyn-Bray Pictograph.

At a meeting recently held the following officers and directors were elected. J. R. Bray, president; Francis A. Gudger, vice president; J. F. Leventhal, vice president; Moritz Hilder, treasurer; Gabriel L. Hess, secretary; Erich Sonay, assistant secretary, assistant treasurer; Watson B. Robinson, assistant secretary. Executive committee: Francis A. Gudger, chairman; J. R. Bray, Samuel Goldwyn. Board of Directors: J. R Bray, Francis A. Grudger, E Dean Parmelee, Duncan A. Holmes, J F. Leventhal, F. J. Godsol, Max Fleischer, Moritz Hilder, Watson B. Robinson, Gabriel L. Hess.

Leslie's and Judge Represented.

In making the Goldwyn-Bray Comics the producers will have the backing of the extensive resources of the Leslie Judge Co., publishers of Leslie's Weekly, Judge and other magazines. The Comics will contain one of Bray's animated cartoon subjects and a compilation of paragraphs selected and edited by Leslie's and going under the general head of Penpoints.

Mr. Bray declares there is a steadily increasing demand for instructive subjects coming from schools and other institutions. The Bray company controls patents that make it possible for instructive drawings to be perfected to the highest point, and the same processes may be utilized in conjunction with straight photograph in making industrial films.

Another important step in the progress of the organization is the sending of cameramen to all parts of the world to secure travel and scenic subjects in far-away countries never before visited by photographers. Several expeditions already have been sent out and others are planning to leave soon.

Bray Among Cartoon Pioneers.

The growth of the Bray organization forms one of the interesting chapters of motion picture history. Back in the early days of the screen, Mr. Bray then a newspaper cartoonist contributing to the leading comic weeklies and various newspaper syndicates, conceived the idea of putting humorous cartoons into motion pictures.

During 1912 he perfected a process whereby animated pictures could be produced at a profit. Under these processes the number of drawings necessary was reduced from thousands to hundreds, the time from months to days, and the quality and artistic finish were greatly improved. Patents were obtained on the process.

The first cartoons were distributed under a contract calling for six cartoons within six months and a try-out, the negative being sold outright. The initial subjects met with such success that a large increase in production was demanded, and Mr. Bray trained a staff of assistants until he had a force of twenty-five artists in his employ.

Joined Goldwin Last September.

In 1914 Bray Studios, Inc., was formed with a capital of $10,000. In 1915 the company decided to retain ownership of its own negatives, having arranged for the distribution of the prints throughout the United States. Business relations with Goldwyn date from last September.

Finding that cartoons went best in lengths of 500 to 600 feet, the Bray company decided to put educational split reels on with the cartoons to balance the release and complete the 1,000 feet. Thus Bray became a pioneer in the educational subjects because of the funny cartoons attached to the releases, in spite of a strong prejudice against educationals at that time. In this way educational pictures were introduced into many theatres, until now programs are not considered complete without an educational subject as a part of it.

Helped Greatly in War Training.

During the war the Bray company discovered that the processes used in producing cartoons were adaptable for making animated technical drawings for educational purposes, and films of this type were produced and circulated with great success. Early in the war Bray went to West Point and produced six reels on the training of a soldier. The War College accepted Bray's idea, appropriated money for motion pictures for the training camps and the Bray company was commissioned to make the films.

These pictures show the operation of the mechanism of the Lewis and Browning machine guns, rifle grenades, trench mortars and all the various ordnance pieces, as well as how to read military maps, harness cavalry horses, etc.

As a result of the success of this type of picture in the war, a great demand for these films has developed among industrial concerns for the training of their men, exploiting their goods, and in other ways increasing the efficiency of their business. Educational institutions are calling for pictures of the kind, because it has been found that many of the scientific courses can best be explained by the animated technical drawing. Films on botany, astronomy, chemistry, physics, biology, geology, history, geography and other sciences have already been produced by the Bray company.

The latest development of this concern is the cartoon in color, which has just been perfected. It will doubtless be of great value commercially because of the new artistic possibilities it opens.

The company's steady development resulted in recently increasing its capitalization from $10,000 to $1,500,000 to provide for the expansion of its business. Bray Pictures Corporation will now be able to develop further the educational and industrial fields.

J. R. Bray and Two Members of His Board of Directors.
The president of Bray Pictures has on his right Max Fleischer, of "Out of the Ink Well" fame, and on his left J. F. Leventhal, technical expert.

Stepping Right Up
Is Olive Thomas in this step scene from her Selznick, "Society People."

Equity Plans Graphic Pageant for Easter Pilgrims to Western Mecca

A PAGEANT in which 2,000 people will participate and in which motion picture players will constitute the entire cast of principals for the first time in history, is to be staged at Riverside, Cal., Easter Sunday, April 4. Clara Kimball Young and her producing organization will be responsible for the entire pageant, and Miss Young will be seen in the leading role.

Riverside, Cal., has long been the Mecca of Christian worshippers on Easter, and each year thousands make the pilgrimage to a huge wooden cross on top of Mount Rubidoux, just outside the town. This cross, erected by Frank Miller, owner of the famous Mission Inn, of Riverside, is on the highest peak of the range, and can be seen for miles.

Miss Young and her company will stage the pageant on the lawn of the Mission Inn, thirty miles from Los Angeles, and the drama pageant will be Marah Ellis Ryan's story of southern California, "The Soul of Rafael," in which Miss Young will appear in a motion picture production for Equity. "The Soul of Rafael" is woven around the missions of the Sunset State and lends itself admirably to this enterprise.

Many to Take Part.

Two hundred Indians have been secured from the government and will be transported from their reservations to Riverside. One thousand natives of Riverside county will take part as supernumeraries. Monks and priests from Santa Barbara, San Rafael and other noted missions will be seen in the pageant, and Clara Kimball Young, Conway Tearle, Sam Sothern, Edward Kimball and all the other principals at the Garson studio will have the leading parts, with Miss Young in the title role.

Harry Garson will have charge of the staging, assisted by a number of technicians, and John W. Voshell, technical director at Garson's plant, will be in charge of sets and construction. There will be no admission charges, but Garson will photograph a number of the scenes to be used later in the film production of the same story. The United States Railroad administration will offer excursion rates for the occasion and will exploit the affair at all railroad stations and ticket offices.

Proceding the pageant there will be services on top of Mount Rubidoux, at dawn, on Easter Sunday. This manifestation occurs every year at the same hour and is usually the attraction for 10,000 or more people. After this service the drama will be staged.

Miss Young has secured the services of a number of California organizations and a number of historians who will aid in putting the proper atmospheric touches to the attraction. Marah Ellis Ryan, authoress of "The Soul of Rafael," will also aid in the production, as she will later with the film offering. Churches and religious organizations throughout the entire state have already pledged support and 50,000 spectators are expected this year.

Applause Greets First Screening of Violet Hopson Film in Canada

A PRIVATE screening of the first of the British releases to be presented in Canada through the Anglo-Canadian Picture Plays, Ltd., Montreal and London, took place at the Imperial Theatre, Ottawa, on Friday, January 16, before an invited audience of 300 people who evinced their appreciation of the picture by considerable applause.

The feature screened was "The Gentleman Rider," a Violet Hopson production, in which the stars are Violet Hopson, George Scott and Stewart Rome. Like many other British pictures, the plot revolves around a horse race at Epsom Downs. The screening was arranged by Milton F. Gregg, V. C., M. C., of Ottawa, who is one of the directors of the Anglo-Canadian Picture Plays, which holds or controls the Canadian rights for fourteen British film producers.

Comment Favorable.

The comment of experienced moving picture men regarding the quality of the feature shown at the Imperial Theatre was quite favorable. It was evident that the sympathy and sentiment of the crowd was aroused toward the British picture while the exhibitors who saw the presentation and who looked upon it more from the box office point of view, regarded the release as being among the best that had ever been brought from England.

No severe criticism was offered by exhibitors. One man expressed the belief that the sub-titles had been remade in Canada, as they were better than had been seen in previous British attractions. One man declared that too many British film plots were based on a horse race, a comparatively large number of British features seen in Canada during the past year or two being of this type.

Sentiment Favors British.

It is understood that no attempt was made to secure local bookings for the feature after it had been shown, as the apparent purpose of the screening was to introduce the Anglo-Canadian company to the public. The newspaper critics who viewed the picture were quite favorable in their reports. One newspaperman declared that the picture equalled the "standard productions of well-known American companies." One prominent local exhibitor declared that "The Gentleman Rider" was worth a three-day booking.

There is a strong possibility that the British features, as secured by the Anglo-Canadian Company and distributed by the Specialty Film Import, Ltd., Montreal, will gain some headway in Canada, because the sentiment of the people generally has been aroused in favor of British productions by a number of government officials, so-called Imperialists and others, ever since the release in Canada of a considerable number of war dramas of American origin. Feeling ran high in some sections against the American war pictures for a time and there are those who yet express themselves strongly in the matter.

Gallagher to Star in Supreme Comedies.

Another name has been added to the list of stars appearing in Supreme Comedies, released by Robertson-Cole. Ray Gallagher, for many years a juvenile leading man on the legitimate stage, will be co-starred with Molly Malone.

Mr. Gallagher returns to the screen after an absence of two years, during which time he toured the world with the Melies Company. He played in many Christie Comedies three years ago.

"Artistic Temperament" will be the first production. It is said to be a clever bit of satire on "temperamental" persons.

Another Supreme Comedy which will shortly be released is "Her Novel Idea," in which Teddy Sampson and Harry Depp play the leading roles. It was written by Frank Roland Conklin.

Realart Claims Good Cast in Support of Miss Minter

MARY MILES MINTER has completed her second Realart offering, "Judy of Rogues Harbor," adapted from the novel by Grace Miller White. The story is a mirror of American girlhood.

Miss Minter is provided with varied opportunities to employ her youth and charm. Heart interest is stressed by Realart as the vital quality, and Miss Minter is said to put this human message across with skill.

One of the outstanding characterizations is the role of Pop Ketchell, depicted by Theodore Roberts. Herbert Standing, as the governor of the state, is said to invest the part with naturalness and dignity.

Among the other players are Frankie Lee, Allan Sears, Clo King and Fritzie Ridgeway. Director William D. Taylor has had supervision of the production. He declares that the evenness of the cast gives the story opportunity to get across. The novel was adapted for the screen by Clara Beranger.

Educational's Growth Necessitates Fifteen New Distributing Offices

THE Educational Films Corporation has grown so large that it has been found necessary to open offices in fifteen of the large distributing points east of the Mississippi river in order to meet with the ever-increasing demand for quick delivery of their attractive short scenics and educationals.

This enlargement of the Educational's scope is the net result of E. W. Hammons' recent trip to Europe to confer with the group of English interests that are closely allied with Educational. It means further ambitious developments of a branch of the film industry that has been growing by leaps and bounds for two years.

Five years ago Mr. Hammons started to put Educational output on the screen and met with such serious rebuffs that anyone less persistent would have given up in despair. The great majority of exhibitors insisted the public would not be interested in anything that savored of the educational. These were the days of crude thrillers, when that element of all development, imagination, was not overly plentiful.

Overcame Prejudice.

Gradually Mr. Hammons beat down this prejudice, and his scenics and wild animal life studies found their way upon the screen. Today the world is being photographed in terse units and being brought to the view of the patron in the smallest picture houses in the land as well as the most pretentious ones.

Educational Films Corporation has grown from an experiment into one of the important factors of the film industry. It is backed by great resources both as to finances and intelligent direction of its affairs. Mr. Hammons declared after his return from London, where larger affiliations for world conquest were completed, that the sky is the limit and the bottom of the sea is to be penetrated before the scope and reach of Educational films is one-tenth explored.

"At one of the labratories we are now perfecting," said Mr. Hammons yesterday, "a camera which will register life under the waves and show the hidden beauties of the deep. In marked contrast to this development will be an aero service with specially outfitted camera equipment for catching bird life on the wing, and the only limit is the height to which an aeroplane can be raised.

Represented the World Over.

"Expeditions carefully outfitted by Educational are now in India, Africa, the Arctic regions, South America, the South Sea Islands, Antarctic fields, China and the Far East and the wonders of Europe and America, contrasting civilization with every form of wild animal and natural life in the remote places of the world. Here the camera will unerringly reveal beauties and conditions which have been known to only the most daring of explorers or the few scientists who have devoted their lives to unearthing the secrets of the unexplored world."

Mr. Hammons naturally was reticent to discuss the part he has played in developing this field for the moving picture industry, a branch to the advancement of which he and his associates have contributed so largely. And now from the humble start, when men had to be coaxed and cajoled into showing the pioneer scenics and natural life studies, he has reached the position where the output is in such demand that a chain of offices is to be opened to facilitate delivery.

Educational views and subjects are chosen from the carefully gauged angle of the exhibitor, for these scenes and life studies are not mere photographic achievements, but are selected with a thorough knowledge of the entertainment and dramatic qualities combined. It is never overlooked that the theatre after all is a place of amusement and nothing lives upon the screen that does not possess the dramatic flavor.

Plan Musical Accompaniments.

Joseph Lee, one of the best known film hustlers, has just joned Educational and has left on an extensive tour of the country east of the Mississippi river to open distributing offices for the new output in fifteen of the great centres where film exchanges are now flourishing. By the time this trip is concluded, Mr. Lee, under the guidance of Mr. Hammons, will have placed Educational's output at the immediate call of the exhibitor and in such a way that these studies will be given the same expert exploitation that is now devoted to a feature.

It is likely that some of the finer efforts will have special musical accompaniments arranged for them, and the advertising specials and illuminating press copy will supply the exhibitor with the same pretentious aid that is now turned out by the biggest presenting forces that handle feature subjects for screen distribution. This concentration of energy and exploitation means an ever increasing interest in Educationals.

Pathe Press Force Enlarged by Addition of Three Men

THE Pathe publicity and exploitation service have been strengthened with the addition of Thomas C. Kennedy, J. Irving Greene and Joseph A. Brady. Mr. Kennedy started on the staff of Motography five years ago and later joined the Exhibitor's Trade Review in November, 1916, as a reviewer and advisor on exploitation. He is now handling the publicity on the Jack Dempsey serial, "Dare Devil Jack."

Mr. Greene is a graduate of Brown University. His initial work was on the newspaper advertising of the "Elaine" serials. He remained with International until 1917, when he joined the advertising staff of Paramount. Later for a short time he did special promotion work for the Edward MacManus Corporation. In the Pathe forces he is working with Victor Shapiro, who is in charge of feature exploitation.

Mr. Brady started newspaper work with the New York American several years ago. He later did publicity and then served on the staff of the New York City News Association and was four years with the Evening World. Recently he became associated with Robertson-Cole publicity and advertising, and left to join the Pathe, where he is working under Randolph Lewis, publicity manager.

"Curses! Give Me Back That Wood Alcohol Detector!"
Says the hynotist to Margarita Fisher in her American feature, "The Hellion." in this film.

Keeping in Personal Touch

By Sam Spedon

ARTHUR ASHLEY, featured in the World productions and recently starring in W. A. Brady's stage play, "The Man Who Came Back," now heads his own producing company, the Poet Photoplay Company, Inc. He has secured the motion picture rights to Ella Wheeler Wilcox poems. The first picture to be made by this company is "Laugh and the World Laughs with You."

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Harry Crandall and his general manager, J. P. Morgan, of Washington, were in New York the latter part of last week. Harry is a staunch believer in co-operative booking and has an interest in most of these organizations.

* * *

William Worthington, an experienced photoplay director, has resigned from the Haworth Pictures Corporation and will assume the director generalship of Gibraltar Pictures. He will direct the first production of the Louis Tracy Pictures Company, a unit of the Gibraltar, entitled "The Silent Barrier."

* * *

Milton D. Crandall, of Pittsburgh, is stopping at Wallick's in New York, where he will remain for the next week or two. Mr. Crandall has organized the Crandall Film Company at Pittsburgh, and while here is in the market for big state rights features. Mr. Crandall is the original exploitation man who put over "Mickey" in Pennsylvania and Ohio.

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C. C. Johnson, secretary of the United Pictures Productions Corporation, is on a trip to Chicago, Cincinnati, St. Louis and Kansas City.

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David G. Rodgers, special representative of the home office staff of the United Picture Productions Corporation, is in New Orleans establishing the United in the former Triangle exchange, pending the appointment of a branch manager there.

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Charles Dazey, who wrote "In Old Kentucky," "Manhattan Madness" and "Suburban," also wrote "The Silent Barrier" for the Louis Tracey Pictures Corporation.

* * *

Harry Friedman, assistant New York branch manager of the Metro, has resigned and established himself in the wholesale and retail jewelry business.

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Al Hack, formerly poster salesman, is now general manager for Charles L. O'Reilly theatres, Rex and Sixty-seventh Street, New York, and Park View, Brooklyn.

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The Fox scenario department has moved from 130 West Forty-sixth street to temporary quarters on Fifty-fifth street and Tenth avenue. It is not certain when they can get in the new studio building, but they have got to vacate the old quarters.

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C. B. Price Company, Inc., has sold the rights to "The Log of the U-35" to G. S. Rankin, of Billings, Mont., for the State of Montana. Western Pennsylvania and Eastern Ohio have been sold to Harry Davis, of Pittsburgh. Alexander Film Corporation of New York and the Exhibitors Distributing Corporation of Boston have purchased the rights for New England.

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Pete Smith, publicity director of the Marshall Neilan Productions, has been laid up with influenza for the past ten days.

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M. M. Goldsmith, treasurer of the United Picture Productions Corporation, is making a month's tour of the United branches.

* * *

Mr. Fischel, owner of the Grand Theatre, of 116th street and Fifth avenue, has sold it to Mr. Freeman. After extensive alterations have been made by Mr. Freeman, the Strand will be run exclusively as a picture house.

* * *

Bruno J. Becker, general manager of the Model Comedy Company, is still in New York and expects soon to announce many important matters relative to the Gale Henry comedies for the ensuing year. During his absence from the studio at Hollywood, Major J. M. Campbell is handling his company's affairs.

* * *

Byron Park, of the Park-Whiteside Photoplays Library, is now covering the state rights territory throughout the West, presenting the feature production "Empty Arms," in which Gail Kane and Thurston Hall assume the leads.

* * *

Frank Dazey and Agnes Johnson, it is reported, are engaged to be married in the near future. Both these young people are well-known authors and scenario writers.

* * *

Many of the prominent exhibitors of New York City and Brooklyn who were former members of the old Manhattan Exhibitors League are organizing a local board of trade or commerce. They held a meeting on January 23 at the Hotel Astor and a luncheon at the same place on Tuesday 27. They will hold another meeting on Tuesday, February 2. We understand that plans are so far advanced that announcements and prospectus will be given the trade press within a very few days.

* * *

Sam Morris, general manager of the Selznick Pictures, is home with the flu.

* * *

Moe Streimer, formerly with the Famous Players-Lasky, is now a representative for the Selznick Pictures.

* * *

Earl Hudson, assistant publicity director of First National, is down with the flu. He has the earnest wishes of his many friends for his speedy recovery.

* * *

M. C. Solomon, formerly manager of the Crescent Theatre, Harlem, and now representative in Manhattan for Select, is doing a marathon record in booking the territory.

* * *

Ralph Ince starts for the Canadian border on February 1 to take the outdoor scene for his next big special, "The Law Bringers."

* * *

The contract department of the United Picture Productions Corporation is greatly increasing its pace at the home office, 1600 Broadway, New York, taking over the space formerly occupied by the publicity department, which has moved to the Brokaw Building, 1457 Broadway.

* * *

A. L. Fineman, associate editor of the Selznick Times, has resigned from that publication.

* * *

Louis Weinberg, salesman for Select Pictures, will resign his position in the near future and open Plaza Theatre at 187th street and Washington avenue, New York, about March 10. The Plaza will seat about 1,200, with an open air annex seating 1,200.

* * *

A. Bela Viragh-Flower, the well-known interior decorator, formerly with the Clara Kimball Young company, is now with the Park-Whiteside Photoplay Library. "Empty Arms," the first offering by this organization, contains many striking examples of Mr. Flower's decotative ability.

* * *

B. T. Phelps has been appointed salesman of the Chicago branch of the United Pictures Productions Corporation. W. Harding has been given a like position at the Boston exchange.

* * *

Coleman Brothers, located in the Borough of the Bronx for thirteen years, are now proprietors and managers of the Scenario Theatre in Orange street, Newark, N. J., and the Regent Theatre, at East Orange, N. J.

* * *

Maxwell Milder, the London representative of the Select, arrived in New York on the Mauretania on Tuesday, January 27.

Rubye de Remer
In "A Fool and His Money, Eugene O'Brien's vehicle for Selznick.

Pastor Says Church Should Utilize Screen's "Inherent Power for Good"

DECLARING that motion pictures have an "inherent power for good" and suggesting that the churches form a motion picture exchange for the quick and broad distribution of films for churches and Sunday Schools, the Rev. Dr. Joel H. Metcalf, pastor of the Unitarian Church, Winchester, and a clergyman-astronomer of fame, has caused widespread discussion in Massachusetts. Dr. Metcalf's parish is the church-home of many wealthy and influential residents of Greater Boston.

"There is nothing wrong with the movies themselves," declared Dr. Metcalf. "They may be put to bad uses now and then, but that in no way prohibits their inherent power for good. On a Sunday night, for example, your churches are empty and your movie houses are filled. Why could not the church have movies and bring the people to herself?

Not to Compete with Theatres.

"I do not mean that the church should endeavor to compete with the theatres. I mean that the church should endeavor to bring itself up to the times and make itself attractive. The trouble with the church is, that it is, as far as methods are concerned, back somewhere in the Stone Age. The men and women of today are modern children and they want what is modern. It is the church that is to blame. The church should step in and take the new inventions, the new triumphs and make them her own, and the moving picture, one of the century's achievements, should be one of her greatest instruments for good.

"One would only with difficulty exaggerate the possibilities of the movies in the hands of the church. As a means to wholesome recreation it is incomparable. The church, we know, should not separate itself from life and hold itself as something apart. It should intertwine itself with every branch of life. It should be social. So, if the church should arrange to exhibit good, up-to-date movies on evenings and Sunday afternoons, it would have taken a long step toward the quickening of her own life and the life of the people.

Educational Films First.

"I do not mean, you know, that the church should exhibit problem plays and those thrilling dime novel dramas. Nor do I mean that the church should cease to have regular church services. It is not a plan to compete with the movie theatres.

"We could start with educational films for children. They could be confined to Bibical subjects. Then we could branch out on a broader educational field. One could have travelogues, studies of foreign peoples and places, studies of the habits of animals and the wonders of the mountains and the seas, and so on. Children would no longer be loath to come to Sunday School. They would be eager. And it would be not only interesting, but profitable.

"I have long considered the advantages of movies in the church. But it was my first experience on the other side that first brought home to me their really great potency. I saw weary, homesick doughboys grow gay and lighthearted just from watching wholesome, hearty movies. I saw the sick and the wounded forget their sufferings as they lay on their cots and followed the episodes of a photoplay. I saw the morale of the men improve under the stimulating influences of these exhibits. The movies over there did a great deal to make our boys happier and better, better men and better fighters.

Suggests Church Exchange.

"There is absolutely no doubt that the proper movies are invaluable as a recreational and educational power. But beyond this, in the right hands, they could be a mighty, uplifting and spiritualizing force. And the right hands are the hands of the church.

"Once it was the church that not only ararnged amusements, but originated them. Dancing, for example, was religious before it became secular. The modern drama itself is but a product of the old church's miracle plays and pageants, but now these things seem to have gone away from her. She should change her policy. The attractions that are taking the world away from the church should be used by her to bring them back. And the movies furnish the first convenient step.

"It is almost imposible for a solitary minister to put on the proper movies. He is all alone and would be unable to get the films he wanted. Hence, it is why the church, as an organization, should undertake the project. Moving picture shows should be started in all the churches. The church should organize, or at least superintend, an exchange where pastors can get the films they wanted, whether they are Bibical and religious or recreational. The exchange should have up-to-date pictures, healthy, stimulating pictures. It should have a method of quick and broad distribution. Once this is done the first step will have been taken. This step will accomplish much toward the bringing of the world back into the church."

Plans Prepared for Wick's New House in Kittanning

SKETCHES have been made for the theatre which John Wick, Jr., announces he intends building on the north side of Market street, Kittanning, Pa., between the Alexander and the Citizens' Hotels, opposite his opera house, which he recently purchased from the Moose Lodge. Tenants on the premises have been notified to vacate on April first.

The theatre will have a frontage of 41 feet 6 inches and a depth of 200 feet. There will be an outside lobby eight feet deep and an inside lobby seven feet three inches in depth. The seating capacity will be 1,342 and the seats will be arranged in four separate blocks, separated by two four-foot four-inch aisles. The ceiling will have a height of 17 feet and there will be 18 different exits. The second floor may be converted into a ballroom or other amusement place. A third floor may also be added. The building will be of concrete, reinforced with structural steel, and Mr. Wick hopes to open the house on Labor Day.

The Opera House will be used for road shows and special feature film productions after the new house is completed.

Adele Farrington to Be Seen in Neilan Picture

MARSHALL NEILAN has announced the addition of Adele Farrington to the cast of his second big independent features for First National release, which is now in course of production at the Fairbanks studio in Hollywood. Miss Farrington, by her long experience on both stage and screen, is well fitted to play the character part in the forthcoming picture for which she was selected.

Before her entrance into motion pictures, Miss Farrington was on the legitimate stage for twenty years. Most of the time she was in comic opera. Later she was starred in "Tess of the D'Ubervilles," and then played the vampire part in "A Fool There Was."

Her best known screen successes are "Too Much Johnson," with Bryant Washburn"; "A Fugitive from Matrimony," with H. B. Warner; "Rio Grande," an Edwin Carewe production, and Marshall Neilan's "In Old Kentucky."

Miss Farrington is an accomplished musician and composer. She recently wrote both words and music to "War Baby's Lullaby" and "Liza Lou," which were published and which are now being sung throughout the country.

No two men advertise alike. If they did, there would be little pull in advertising. But the man who does the best work is usually he who makes the most radical departure from the average.

Adele Farrington.
Will play big role in Marshall Neilan's second production for First National.

Baron Daue Brings French Films, "Call of the Blood" and "Alsace"

THE first of the big French films to reach this country since the outbreak of the war has arrived from Paris and will be distributed here shortly. These subjects were brought over by Baron R. C. de Daue, a special representative of M. Louis Mercanton, managing director of the Societe des Films Mercanton, who is generally recognized as the foremost film producer of France.

Baron de Daue will spend some time in this country. He has established an affiliation with Guy Croswell Smith, Ltd., the American exporting company recently organized by J. J. McCarthy, Theodore Mitchell and Guy C. Smith, by which the Mercanton interests in America are looked after, in association with the Mercanton interests in the American film subjects which Guy Croswell Smith, Ltd., handles for the world outside of the United States and Canada.

Baron de Daue is a veteran of the film industry in France and has been interested in the development of the cinematographic art for the past twenty-five years. He is a great friend of American films in France and continental Europe and his present visit is to establish reciprocal relations between the leaders of the French and American film industries, or rather those branches of the business devoted to the presentation of the big feature specials.

Has Two of the Best.

His services were of great value in establishing "Intolerance," "The Birth of a Nation" and "Broken Blossoms" in the European markets. The last named picture, made by America's D. W. Griffith, Baron de Daue unconditionally pronounces the finest cinema ever presented upon the screen, and he predicts that its European vogue will exceed that of any motion picture that has yet been presented upon the screen throughout the civilized world.

Two Good French Pictures.

Baron de Daue brings with him two of the best pictures made in France since hostilities ceased. Foremost of these is M. Louis Mercanton's production of "The Call of the Blood," a picturization of Robert Hichens' novel of that title. The scenes were taken in Rome, Sicily and Africa, where the action of the story takes place. It follows the Hichens narrative closely.

The scenes are said to be realistic and beautiful and the direction to be faultless. The surroundings and background are actual glimpses of aristocratic life in Rome, with a pastoral charm of Sicilian exteriors. The picture's value is further enhanced by a cast including the stunningly handsome Phyllis Neilson Terry, M. LeBargy, one of the foremost actors of the Comedie Francais in Paris, and Ivor Novello, De Gravone, Desdemona Mazza and Lo Turco.

Scenes of Alsace.

The other picture Baron de Daue brings over is "In Old Alsace," a charming and whimsical study in photographic action of the Erckmann-Chatrian operetta, "L'Ami Fritz," which Jack Mason and Marion Manola did in this country some years ago, and which was subsequently used as a vehicle by young J. K. Emmett. It is a semi-human fairy story of the rural life of a town in Alsace when men had to be coaxed into marriage under the ever watchful eye of the storks and a few busy humans who made the assisting of courtships a vocation. With the original music synchronized to the action of the picture, it is said to be irresistibly charming.

"In Old Alsace" was taken in that regained province of France under the direction of Rene Rervil, who was aided by Mme. Devorod, of the Moliere Films Societe, an associate of the Comedie Francais, from which institution the cast was recruited. It includes such distinguished artists as M. Max, M. Mathot and Mlle. Duflos, one of the most beautiful women ever presented to the screen.

During his stay in America, Baron de Daue is making his office with Guy Croswell Smith, Ltd., at 807 Longacre Building, New York City.

Just Read the First!

THE article on page 877 from Watterson R. Rothacker, president of the Rothacker Film Company of Chicago, inaugurates a series of feature stories to be published by MOVING PICTURE WORLD on novel and practical uses of the motion picture.

As Mr. Rothacker himself has said, "The best advertisement will never be written" because the motion picture, more powerful than the written word, has entered the field of selling to the public.

And, too, the growth of the non-theatrical lines of the moving picture has been one of the most stable developments of the industry. The making of pictures serving church, school and industry at large has taken on proportions so large that in many cases the plants catering to these lines have not been able to keep pace with the demand.

The series of articles inaugurated by this story of Mr. Rothacker's is therefore particularly timely. It will be followed by others, dealing not in generalities, but as here with specific cases where the motion picture has served novel and at the same time practical ends.

Good reading!

Pat Dowling Turns Round and Looks Toward California

PAT DOWLING reached the eastern limit of his tour of North America in the interest of Christie Comedies, early in the week ending January 31. He sailed around Broadway in his high-top rubbers and said he was satisfied that all he had heard about the improvement in our city was correct.

He found some faults and discovered more to praise, striking an average of approval for what has happened since he last visited New York's Main Street. He echoed the general complaint that there was nothing to take that made the lights seem brighter and frequenter, but kicking against the Eighteenth Amendment gets nobody anywhere—and Pat admitted it.

Hopping from Christie exchange to Christie exchange has been a pastime with Pat in his trip from coast to coast. He was willing to talk but no one would listen to his "statement."

"The year 1920 will be the greatest in the history of an infant industry for comedy films" was as far as he ever got. Repeatedly he tried to deliver to the tradepapers a verbal translation of the fat bundle of mimeograph copy he carried under his arm.

For President: "Christie."

Asked about his views of the forthcoming Presidential marathon, Pat said he had only two candidates for vice-president and virtue president, to wit: The Christies, Al and Charlie. He didn't say which office should be filled by whom—just so they each got one of the two chairs to be offered as prizes next election.

During the course of fifteen minutes' conversation in the office of Moving Picture World Dowling mentioned the name of either Al or Charlie Christie just eighty-six times. He said Fay Tincher would make Broadway "sit up and look" if she came along in one of her Christie Comedy costumes.

"Charlie Christie gave me an awful big wad of money when I left the Christie Comedy lot," said Dowling as he handed in this terrible piece of copy, "and I must do SOMETHING to earn it. Try and slip this through, will you, kid?"

Taken utterly aback by such conversation—here's the result.

Dowling will be here for ten days or so—if he doesn't break through into the "singles" he is using as the core of a roll of pretty large sheets of money.

Much Activity Reported from Selznick Studios

A REPORT from the Selznick Fort Lee and Bronx studios states that some excellent interior scenes are being made for three of the Selznick productions now in the making of the studios.

"The Woman Game," said to be a powerful drama, and which was written for Elaine Hammerstein by Leighton Osmun and Frank Dazey, is nearing completion under the direction of William P. S. Earle. The production abounds with a variety of sets of more than usual magnificence.

"Glorious Youth," by John Lynch, is the sixth starring subject of Olive Thomas. The opening scenes of the pictures were made in New Orleans and the first reel is concerned almost entirely with the lovely, fast vanishing, old-fashioned southern life, actually made in the country where the story is laid. Alan Crosland is directing, assisted by William J. Scully.

In the Selznick studio, Sophie Irene Loeb's big melodrama, "The Woman God Sent," is taking form under the direction of Larry Trimble, who adapted the story to the screen. The cast includes Zena Keefe, Joe King and John Wade.

Fight Epidemic Closing with Facts Gleaned from Last Influenza Panic

TAKING a leaf from their experiences of the last epidemic, wise managers are already preparing to fight against the theatre closing orders which nervous Board of Health officials are likely to slap upon the picture theatres.

During the epidemic of the fall of 1918 the picture theatres were the first to come under the ban. When the epidemic became noticeable in a town the theatres were closed. Later on perhaps the schools and churches and even the stores might be closed, but few Health Boards seemed to wait to think before closing the theatres. It was a spectacular move; the theatre managers were few and unorganized. They wanted to be doing something, so they shut the theatres.

Don't let it happen this time, and don't wait until it does happen before you begin to fight. Start right in today.

One of the best of the schemes which were turned up in the last epidemic was developed by Steve Farrar, of the Casino, Eldorado and Orpheum, Harrisburg, Ill. Steve got the opposition house to come in with him. The two managements pooled their interests and united in an advertisement for which they got a special rate of two thirds, the newspapers contributing the other third on the representation that they would lose the advertising of both houses were they closed.

How it Was Done.

One advertisement was a cross page nines under the heading of "Notice to the Public." It was followed with this material, the first, in a bank across five of the seven columns reading:

Desiring to co-operate with the local health authorities to prevent the spread of Spanish Influenza in Harrisburg and Eldorado, and to safeguard our patrons, and for the protection of this community, we make the following suggestions and requests:

1.—Don't attend our theatres if you cough or sneeze. Coughers, spitters and sneezers will be refused admission.

2.—One of the important things in preventing influenza is to prevent chilling the body, especially if you are tired. It is suggested that those who attend the show tonight remove their heavy wraps while indoors so that they will not be chilled when they go out.

3.—Change damp shoes and stockings as promptly as possible.

4.—Don't be panicky, but be careful. Protect yourself and help protect others.

5.—If you get a cold these days, go home, go to bed and call a doctor. EVERY cold is serious when Influenza is prevalent.

6.—Stay in bed until your doctor says you are completely well. If you have a fever, stay in bed for three days after the fever disappears. This is the best way to avoid pneumonia and other serious consequences.

7.—Our theatres will be thoroughly aired, ventilated and disinfected each day. We are making every effort to protect our patrons. We desire the co-operation of all good citizens, so that it will not be necessary to close the theatres, schools and churches.

8.—At present there is practically no influenza in Eldorado and Harrisburg, and if we all will co-operate to keep it out, there will be none.

There followed a double column article on the Flu, giving the causes, symptoms and treatment, with hints on the avoidance of the disease. This was headed: "Spanish Influenza—What It Is and How it Should Be Treated," with a sub-head: "Nothing New—Simply the Old Grip or La Grippe That Was Epidemic in 1889-90. Then it Came from Russia, Now it Comes from Spain."

Keep it Going.

Handbills were also printed and distributed. Mr. Farrar wrote that with houses all around them closed, the theatres and other public resorts kept open and they had a smaller percentage of cases than any towns in Southern Illinois.

Build up on this idea. Use the screen. Get up slides with the points plainly lettered. Give special matinees for children—free morning matinees—where a couple of comedies are the reward for reading the slides and listening to a talk from some Board of Health official or local physician. Paste posters all over town. Print the tips in your programs and get out throwaways.

Get the papers to take the matter up. They will if you advertise. Get them interested to the point of going with you on the space bills. Give them facts to work with. It is a notable point that New York City showed a smaller death rate than any city in the country, yet remained wide open. Tell them that a hysterical scare will actually help to spread the disease. Point out that "Be cheerful" is one of the rules for the avoidance of the pest and that it was for that reason Dr. Copeland refused to close the New York theatres.

New York differs from most cities in that the traffic flows only in three directions and every form of transit is packed morning and night. Elevated and subway trains are crowded to suffocation night and morning and are a hundred times more dangerous than the most crowded theatre. People are forced into the cars until there is absolutely no room for another passenger. They stand face to face for twenty minutes to half an hour. They are herded together on station and platforms for another ten minutes, and the housing congestion exceeds that of any city on the continent, yet the New York percentage was smaller than in any other place in the country.

It Is Not Crowding.

Evidently it is not crowding which spreads the infection. But it must be remembered that the cars ran with open windows, even in the coldest weather, and some relief was obtained by changing the hours of opening the stores and theatres, so as to spread the rush over a longer period, reducing the crowds somewhat.

But ventilation was the real safeguard. and the wise manager will play up his ventilation. A. C. Raleigh, then managing the American, Butte, obtained a supply of confetti, which he threw into the auditorium, showing how the huge fans sucked up the tiny bits of paper. Others used strong perfumes or smoke, which were quickly cleared.

After it was all over many state and local officials admitted that an error had been made in the wholesale closings. Dr. Bracken, of the Minnesota State Board, said: "I regret more than I can explain the action of the Minneapolis officials in closing the city as has been done. It is not in a sense of criticism that I am making this statement, but merely as an expression from a state official who believes that a serious mistake has been made." Minneapolis closed down. St. Paul, across the river, kept open and many from Minneapolis sought their amusement in St. Paul, yet the St. Paul percentage was smaller than that of Minneapolis.

In Review.

If the truth could be known, it would probably be found that fear killed almost as many as the flu. People were scared to death. They were told of the terrible dangers they faced. They were required to cut off their usual amusements, to herd by themselves in their homes and were led to believe that a bad cough was the hollow voice of death. Their resistance to the disease was gone.

Any physician will admit that a hopeful patient stands the best chance of recovery. Any one of them will admit that a man can be scared to death by newspaper headlines. A quarantine is a bad move, and cheerfulness combined with caution will do much to prevent the spread of disease. Only about four per cent. of the cases are said to terminate fatally and there is a disposition to ascribe to the prevailing plague many deaths which are really due to other causes, which help swell the death rate to no good end. Combat superstition. Fight stupid bureaucrats. Help keep your community free from disease through advertising and propaganda. Do your bit and we shall have none of the errors of 1918 repeated.

Marguerita La Barnette.
Fox News camera correspondent of San Antonio, Texas.

Cradle Rocking for an Infant Industry

Glancing Into Moving Picture World Ten Years Ago

THE issue of Moving Picture World dated February 5, 1910, contained nothing like the "startling" outcomes of present day promotion in THE industry. "Wall Street" was looking elsewhere for its investments; there were no million dollar theatres and no combinations of exhibitors. The "Infant" was just worrying along, *its cradle far enough away from the wall to prevent damaging the mop-boards as it rocked.*

The Imperial Film Exchange was doing full page advertising. The president was William F. Steiner, known perennially to film-fame as "Big Bill." He's still "the same old Bill," but is now a producer for the independent market instead of renting films to the independent exhibitors of other days.

Tom Moore Gets Into the Game.

Tom Moore was manager of "Bill's" Washington branch. *Unless the similarity of names tangles the assertion into a misstatement,* Tom is the same Moore who is now a leading picture showman of the Nation's capital. Other officals of the Imperial Film Exchange were William Devery and Representatives Lon Vail, Lee Langdon, Frank Noeles and J. S. Levin.

R. H. Cochrane broke into cartoonery to illustrate "the independent movement." With a broom labeled "bluff" a dame tagged "old mother Patents Company" was trying to sweep back the tide. *"It is to laugh,"* said Mr. Cochrane in his Laemmle advertisement.

Calehuff's Day and Night Film Service showed a "Henry" standing ready to motor off with a load of film to Philadelphia exhibitors. It is believed that the practice of picking up films after the show, inspecting them during the night and delivering them to another showman next morning was, at about that time, "revolutionizing the renting game."

Richardson's Other Job.

Aside from doing a projectionist department for Moving Picture World F. H. Richardson has just been hired by Nicholas Power to inspect all machines before they were shipped to purchasers—to make sure they were "100 per cent"—an expression, by the way, that had not, at that time, blossomed into film-language. *It is used now to prove how the industry has advanced!*

New locations were being sought by the picture makers. The Vitagraph players were on their way to Jamaica, West Indies, to take "pichers," the Biograph has just started a troupe to California and Kalem had, for some time, been in the South. *These moves were all hailed as epoch making steps by an Infant already walking without a shove-chair.*

"Manufacturers are recognizing the personalities of the actresses who make the films. The public has its favorites on the screen as well as on the stage. Some of these portraits have been published in Moving Picture World. Some are shown in entrances to moving picture theatres." *The foregoing excerpt tells of a day previous to the star system and bathing girls in stills and on the screen.*

Film Banquet First Photographed.

Pioneering a practice that has since kept the tradepapers highly illustrated with "feed fest" flashlights, the World printed a cut made from a photograph of "Cincinnati Exhibitors Dined by Exchanges." The Gibson House sold the food and the committee of arrangements included I. W. McMahan, Cincinnati Film Exchange; Thomas A. Reilly, Southern Film Exchange; A. Dresner, Magnetic Film Service, and James L. Steele, Pittsburg Calcium Light Company. *A very pleasant time was had by all.*

The Thanhouser Company, New Rochelle, N. Y., had lately completed its studio, was working on production and promised early releases.

The Mastermark of Picturedom.

Remember that one? It was William N. Selig's hallmark. "Shooting an Oil Well" was the Selig release that then took on more of the nature of a latter-day news reel than a "feature." They're still "shooting oil wells"—*and many a bank-roll to boot!*

Maude Allen was then "creating a furore with Greek dancing" and Pathe hooked the furore into advertising the film "In Ancient Greece." Length, 410 feet. "Coloring, $9.50."

Think of it! Edison Notes occupied 2½ inches; Essanay Notes, 4 inches; Vitigraph Notes, 7 inches. *The publicist for films had not then been introduced to the space-stealing game in tradepapers.*

Enter Times Square Electric Signs.

The editor saw hopes of moving pictures taking their proper place on Broadway. "The Sign in the Sky" was his caption to an editorial that spoke of the pioneer moving picture sign on the Great White Way: "And we saw outlined against the black sky in bright letters: 'Moving Pictures.' The sign to which we refer is placed immediately above the roof of the New York Theatre." *It's different now around Times Square.*

Bret Hart's "The Luck of Roaring Camp" was a release ready for Edison distribution. *Nary a name mentioned of star or cast!*

"Five Minutes to Twelve" was a Vitagraph—fifteen minutes ahead of Marie Doro's "12-10" of nowadays. "The Confession" was an Essanay. *Page Joe Brandt!*

W. K. H.

We Refuse to Make Such a Pun as "Mary Miles Minter Is a Roguish Judy in 'Judy of Rogue's Harbor.'"
It's so obvious, old top, and one doesn't do that in speaking of Mary's second Realart, "Judy of Rogue's Harbor."

Indicating the Dotted Line to Picture Showmen in Dixie Land

By Nat Bregstein

FROM the station to the main street in Lynchburg, Va., is like climbing the Alps. Two exhibitors run the movies in town. C. M. Casey owns three theatres, the Isis, the Belvidere and the Gaiety. The Isis will increase its seating capacity soon from 650 to 1,000. I was shown a newspaper clipping regarding a little agitation against the theatres in Lynchburg. The church faction is very strong. The other exhibitor is Mr. Trent who owns the Trenton Theatre, seating 1,100.

In Tennessee.

Covering Tennessee is not the easiest thing to do via railroad. Aeroplane would be better. Trains are rather limited in number and local in stops. Starting at Knoxville, we have a town of 90,000. The Signal Amusement Company controls the situation in Knoxville, owning the Queen, 800 seats; Strand, 1,000; Rex, 400; and Majestic, 300. Loew also has a theatre, at present being renovated.

The Brichetto Brothers own the Crystal, 350 seats, and the Liberty, a small suburban house seating 200. The Brichetto boys have the "mazuma." They lately bought a piece of corner property costing $68,000. Regular Dough Boys, eh? They have been in the show business about six years. The Brichettos informed me that melodrama gets money for them. They are cleaning up; both good fellows who deserve success.

Signal Strong in Chattanooga Also.

From Knoxville to Chattanooga is a night's ride. The latter is another city where Signal Amusement Company is in full bloom. They control the following theatres: American, 900 seats; Royal, 750; Bonita, 400; Superba, 400; Fine Arts, 700; Alcazar, 950; Rialto, 900; Lyric, 850, and one more theatre under construction in the Tivoli.

F. H. Dowler, Jr., general manager of this concern, was on a trip at the time of my visit. I spoke to F. H. Dowler, Sr., who said, "Business is excellent. Wait until Dowler, Jr., gets back."

Abe Solomon and A. J. Alper are teamed up and run the Strand and York theatres in Chattanooga. Abe, a good press agent, says the York was named after Sergeant York, famous war hero of Tennessee.

Memphis Looked Over.

It was a typical southern story-book day when I arrived in Memphis, Tenn. The millionaires out for pleasure, commercial travelers out for business, and actors in for a few days to amuse the populace, all made the city look like a busy place. All the life is centered on Main street, within a radius of about ten or twelve blocks, with the movies doing a land office business all along the line.

One of the first showmen I visited in Memphis was General Manager McElroy of the Lynch Enterprises, offices over the Savoy Theatre.

McElroy believes in plenty of newspaper space and exploitation. Mrs. Christie Collins, McElroy's secretary, recently went skying a bit with Aviator Lieutenant Francis. While up in the air she dropped literature pertaining to "The Miracle Man." Did it pull well? I should say so. "The Miracle Man" lived up to its name. After counting the receipts it was a miracle how McElroy got them all in.

At the Majestic Theatre, one of the Lynch Enterprise houses, Abe Morrison is manager. This man has had a world of experience in the show business, and is turning his talent into pleased patrons —and currency.

Memphis Theatres.

A complete list of houses catering to whites is as follows: The Lynch Enterprise-owned Strand, 1,100; Princess, 650; Bijou, 500; Empire, 500; Savoy, 490; Majestic, 1,100; Loew's have a house in town under the supervision of Ben Steinbach, who talks with his hands and is a handsome talker. His house gets capacity business, too.

"Old man Richards" runs the Beauty Theatre, which doesn't live up to its name in all respects. I think Mr. Richards believes in Santa Claus. The house seats 250 and charges five and ten cents, using shooting and fighting.

Across the street is another theatre, but its manager is on the alert.. While he hasn't an up-to-date house he is an ambitious worker. J. Frederick, the manager of the Queen, is the young man alluded to. The Queen seats 220, admission price, ten cents.

Going Through Birmingham, Ala.

Birmingham, Alabama, with a population of 132,000, is surrounded by steel plants, which exhibitors claim are in competition with the movies, the reason being they have pictures of their own, book big attractions for their employes and charge low prices.

According to a statement made by the Mudd & Colley Amusement Company, this is the exact situation in town. This concern owns the Rialto and Trianon. Mr. Mooney, the manager, states there are eleven suburban towns within a short ride of Birmingham, all with theatres of their own. Birmingham gets very few customers from these towns.

The Lynch interests have several houses in town, among them being Strand, seating 850, first run house, and the Colonial, seating 700. Loew has a house seating 2,000. F. H. James looks after it.

The colored section is well taken care of by H. Hurry, affiliated with Engle. These boys look after the Champion and Frolic theatres. Mr. Hurry has been in the colored section for several years. I asked him about the taste of the darky on the movie stuff, and he claims they like high grade productions, fine orchestras, etc., and he is giving it to them. Mr. Hurry is soon to erect another colored house to cost $50,000.

Marvin Wise runs two white houses, the Alcazar and the Odeon. Mr. Wise claims a fair business. He raises his prices on special productions and claims producers are 200 per cent. out of the way when it comes to asking prices. He wants it known that he will book big productions on percentage.

Lost in the Forest.
Jackie Saunders in "Dad's Girl," a David Fischer production for Republic.

Many Picture Theatres Are Planned for Southern States

IN addition to new motion picture houses to be built this year in the southern states and already announced in the Moving Picture World, a number of other such projects have been announced in the past ten days.

The Savannah, Ga., Savings and Real Estate Corporation has advertised for bids for the construction of a bank, office building and theatre.

F. L. Kuykendall is to build a store and theatre at Columbus, Miss.

The Atlanta office of Marcus Loew announces that a new $300,000 theatre will be erected at Dallas, and that work will begin in the near future. It will run on the usual Loew policy of high-class pictures and vaudeville.

Dr. W. H. Ivey of Greensboro, N. C., has announced that he will build a $100,000 theatre and moving picture house in that city.

Will B. Wood will spend about $40,000 enlarging the Belle Theatre at Gadsden, Ala. He plans to increase the seating capacity to 1,500.

A five story building, the first floor to be leased as a motion picture theatre, will be built at once in Knoxville, Tenn. The building will cost about $200,000.

Hill Buys Greensboro Interests.

Roland G. Hill, of South Carolina, has purchased all the George Pryor theatre interests in Greensboro, N. C. The purchase takes in the Victory, Bijou, and Isis Theatres and the consideration named is $75,000.

Gotta Little Monocle in Your Dome?
Bert Lytell wears one well in his Metro, "The Right of Way."

Many Franchise Holders Attend United Picture Theatres Meeting

A MOST enthusiastic and beneficial meeting was held by the United Picture Theatres of America, at the Yates Hotel, Syracuse, N. Y., on January 22. At least 50 per cent of the franchise holders in northern and western New York were present. Many important improvements and policies were adopted at this meeting.

A classification committee was appointed, as follows: Emmet Cornell, Eckel Theatre, Syracuse, chairman; J. S. Burnham, Temple Theatre, Cortland; W. A. Callahan, Regent, Rochester; J. J. Walker, Lincoln, Schenectady; James B. Kelly.

A result of the meeting was the admission of five new members and the general endorsement and adoption of all policies as laid down by the United Picture Theatres of America up-to-date. One of the chief subjects of discussion was the dominating entrance of Wall Street into this industry, and plans and policies were proposed which will eventually offset outside interference toward any members of this circuit of theatres, it was announced.

Those Attending.

Among those present were: J. D. Roe, Actograph Theatre; Harry Gilbert, Regent; George Sardino, Hippodrome; Mitch Fitzer, Happy Hour; Emmet Cornell, Regent; E. B. Thompson, Lyric; Pete Smith, Novelty; Metzger Bros., Acme; August Schneelack, Seymour; Merriman Bros., Alcazar, all of Syracuse; Shane & Kaufman, Star, Rome; A. B. Blessing, Carrol, Rome; J. W. Schwarzwalder, Universal, Auburn; Morris Silverman, Happy Hour, Schenectady; Sam Suckno, Albany, Albany; J. S. Burnham, Temple, Cortland; M. Gardner, Temple, Cortland; James B. Kelly, Buffalo branch manager; H. L. Taylor, assistant Buffalo branch manager; Max Rowley and Arthur Dana, personal representative of United Picture Productions Corporation.

Another meeting of the United Picture Theatre Exhibitors will be held at the Hayward Hotel, Rochester, Wednesday, January 28, at 2 p. m., at which J. A. Berst, president of the United Picture Theatres, and Harry Hall, vice-president of the United Picture Theatres of America, will be present. A large atendance is expected.

The United Picture Exchange is now fully established in new quarters at 86 Exchange street, Buffalo, N. Y., and in addition to controlling all Triangle Corporation productions it will handle the distribution of the Hallmark Pictures Corporation.

New York League Would Deny Cities Local Option on Sunday Question

IT came to light recently that the State Bill Drafting Commission, acting on the request of George H. West, of Albany, one of the prime movers of the New York State Civic League, is drafting a bill for later presentation in the legislature which has for its purpose the repeal of a law passed last year that allows motion picture houses to open on Sundays in all cities, following permission from the governing bodies of the municipalities.

For the last two or three weeks there has been a persistent rumor that the league was preparing for some such action and that it would have the backing of ministerial associations throughout the state. While the Bill Drafting Commission refused to divulge the nature of the bill in its details, it was said that it was a short one, that it would be introduced in the near future and that no mention was contained of censorship matters.

There is every indication, however, that certain interests will induce Assemblyman John W. Slacer, of Buffalo, who fathered last year's censorship bill, to introduce a similar bill in the very near future. The provisions of the bill include the appointment by the State Regents of a board of censors of three members. Films may be disapproved that are found to be sacrilegious, indecent or immoral or tending to debase or corrupt morals.

Capes Meets Senator Walters.

This bill must be understood to be entirely distinctive from any which will follow a second meeting of the special committee appointed by the State Conference of Mayors. W. P. Capes, secretary of the conference, in Syracuse the past week, had a long talk with Senator J. Henry Walters, majority leader of the Senate.

In going over the program which the State Conference of Mayors has outlined for this session, Mr. Capes and Senator Walters came to the question of censorship.

"What do you intend to do in regard to this?" inquired Senator Walters of Mr. Capes. The latter replied that the specially appointed committee was at work and that he did not know what the outcome would be until after the meeting in Albany on February 2, which will be closed to the press and at which the four sub-committees will report, and after which another committee will be named to draft the recommendations that will be made to the legislature in regard to the need of further regulation of motion pictures in New York State.

Senator Walters refused to commit himself in connection with the censorship problem. Walter W. Nicholson, of Syracuse, commissioner of public safety, and the head of one of the four subcommittees, following an illness of several days, is again at work with members of his committee on matters concerning the National Board of Review and will report in this city on February 2.

Son to Replace Theatre in Which Father Died

A NEW Orpheum Theatre to cost over $100,000 is to be constructed at Mexico, Mo., to replace the show house that burned on January 3, resulting in the tragic death of its 72-year-old owner, O. B. Thompson. The announcement was made recently by Shirley C. Thompson, son of the old exhibitor.

Work on the new structure will start in thirty days, Mr. Thompson said. The location has not been decided upon, but several are under consideration.

"I intend to give Mexico the finest theatre of its kind possible to erect here and it will be built with a view to the future growth of the town into a much larger city than at present," the exhibitor said. "The theatre will be fireproof throughout and will have a seating capacity of 2,000."

Plans include a large stage to accommodate the largest road shows and their usual massive scenic equipment, in addition to moving pictures. The front of the building will be handsomely constructed, giving an artistic touch to its four-story effect. It will have every modern convenience, including rest rooms for both men and women.

Mr. Thompson has contracted with several leading film companies, including First National, Goldwyn, Fox Film and Famous Players-Lasky.

"Bathing Beauties" Fined.

Three of Mack Sennett's Bathing Girls were fined $10 each in police court at Atlanta, for the alleged violation of a city ordinance covering indecent exposure; B. J. Shea, manager of the girls, was fined $50 on the same charge.

The "Bathing Beauties," as they were termed, were in Atlanta during the engagement of the Sennett production, "Yankee Doodle in Berlin," at the Criterion theatre. Police officers visiting the show declared that the girls did everything but go entirely nude, and as a result Chief of Police Beavers swore out a warrant against the whole outfit —six of them—including the manager.

Oklahoma Association Indorse Bill.

Resolutions urging the passage of a bill to prevent the transportation of moving pictures showing scenes of crime, adopted by the Oklahoma Press Association, have been submitted to all members of Congress from that State following the adoption of similar resolutions by the Oklahoma State Bar Association.

The Oklahoma Press Association indorsed the act now before Congress and urged its immediate passage.

Harnessing Pictures for Practical Use

Rothacker Organization Helps DuPont Sell Dynamite to Farmers and Big Western Bank to Put Over Bonds

THE fact that conservative financiers have turned to motion pictures for help in selling gilt-edged bonds is one of the most significant recognitions of the screen's value to modern business.

There was a time when business men looked upon motion pictures as a freak or novelty. That most certainly was the attitude of the average business man when we blazed the trail in the industrial pictures branch of motion pictures ten years ago.

Movie Not a Freak.

Through a film we made for the DuPont Powder Company in 1911 it was first proved in a big way that instead of being a freak, the motion picture rivaled printer's ink as a business getter.

At that time DuPont had demonstrators in various parts of the country for the purpose of increasing the market for dynamite for farm uses—stump blasting, under soiling, ditch digging, etc. There were drawbacks to these demonstrations. A demonstration could not be given in frosted ground, and during the spring and summer months farmers were often too busy to attend a demonstration. And the very word dynamite was enough to cause many farmers' wives to keep their particular farmers at home.

We proposed to DuPont that one perfect demonstration be made before the movie camera and then the film sent around to work in the winter and at night without causing any accelerations of feminine pulses. Well, that films was shown all over the United States, in Canada and in foreign countries.

Demonstration Clear.

This was the first advertising film for which nation-wide circulation was ever attempted—and obtained—in this country. It educated farmers as to the farming possibilities of dynamite at a far lesser cost than the field demonstrators, and several DuPont officials held that the celluloid made the demonstration much more clearly than the human demonstrators.

Another unusual problem presented itself when the Central Illinois Public Service Company put out a bond issue of $4,000,000. This corporation serves 131 communities in central and southern Illinois, with one or more of such public necessities as electric light and power, heat, gas, water, ice, street and interurban car service.

Pictures Promoted Enthusiasm.

The motion picture was made primarily to "sell" the bonds to the bond salesman. In order to make good salesmen it was necessary to impress upon the minds of those salesmen a picture of the corporation's extensive holdings, so that they could tell prospective customers about it.

To take the salesmen over the concern's property, which covers practically the entire south central portion of Illinois, would have been a very expensive precedure, involving much time. The corporation decided to do the modern

By Watterson R. Rothacker, President Rothacker Film Mfg. Co., of Chicago.

thing and take the property to the salesmen.

We were selected to make the pictures. In order to pack up a substantial portion of the corporation's holdings ready for shipment via the "Celluloid Rapid Transit" to the salesmen in Chicago, it was necessary for the Rothhacker camera men to shoot 5,000 feet of film. The five reels showed many of the power plants, mines, gas plants, oil wells, electric railway lines, ice plants, water works, etc., which the company owns in the southern part of the state.

Buyers Saw Exhibition.

When these five reels were shown before a gathering of salesmen in a Chicago hotel, those salesmen learned as much about the company's property in a space of minutes as they could have learned in a personal visit which would have taken weeks. The pictures were found to be so successful in educating salesmen that several exhibitions were given.

The pictures "sold" the bonds to the bond salesmen so effectively that it was decided to use its film to sell securities to prospective buyers. Shortly after the film was completed two investors came on from New York with a view to buying substantial blocks of stock—after carefully going over the corporation's holdings. To their surprise it was not necessary for them to make a tour of Southern Illinois. They sat in a hotel room and saw all they wanted to see. It is needless to say that the most eloquent salesmen cannot compete with motion pictures when it comes to letting prospective bond buyers know what a company has behind it. Halsey, Stuart & Co., handled a large part of the bonds, and Halsey-Stuart salesmen would invite prospectives to the private picture show in the Chicago Hotel.

Film Showed Publicly.

After all the bonds were sold the Central Illinois Public Service Company found that the film was practically just beginning its usefulness. Some citizens of the 131 communities served by the corporation had the idea that the public utility was confined to their respective cities. They did not know that the corporation operated in other cities, that its holdings covered a large area of territory.

Under such circumstances, therefore, when the citizens saw a balance sheet of a public utility and found that it had thousands, perhaps millions, of dollars of bonds and stock outstanding, they were likely to form the concept that the corporation was vastly over-capitalized. Loose talk of politicians and publication served to accentuate this impression.

The pictures were shown in various cities in Illinois. The public was impressed with the true proportions of the public utility corporation and the vast amount of money tied up in the extensive holdings. Wherever citizens were unable or unwilling to conceive of the magnitude, strength and financial requirements of the public utility, the film was put to work.

This Article Leads Our Special and Exclusive "Practical Pictures" Series. Watch for the rest.

The Kind of Pictures That Put the Written Advertisement Behind.
A scene from "Threads of Romance," made by Rothacker for Marshall Field & Co.; written and directed by Edward O. Blackburn. Its purpose—to revive feminine interest in fine laces, going back centuries for material. Thousands of dollars' worth of costumes were worn by women in this film.

"Americanization" Program Calls to Patriotic Picture Showmen

THE first definite instructions to motion picture exhibitors concerning the industry's campaign on Americanization have been issued by Harry M. Crandall, chairman of the exhibitors division of the general committee. The committee, which was selected by Hon. Franklin K. Lane, Secretary of the Interior, is composed of Lewis J. Selznick, representing the distributors; Adolph Zukor, representing the producers; Harry M. Crandall, repsenting the exhibitors, and Major Raymond Pullman, the municipalities. Secretary Lane is chairman of the committee.

Mr. Crandall's statement is as follows: "After working night and day for the past five weeks the committee has finally come to a definite understanding regarding the distribution of these films.

"I had hoped to have been in a position to give out some information two weeks ago, but, unfortunately, our plans were not all completed at that time. In all my dealings with the committee I want to emphasize the fact that I am, first, 100 per cent. for my country, and, second, 100 per cent. for the exhibitors.

The Call of Patriotic Duty.

"According to our plans, there are to be fifty-two pictures issued, one for each week in the year, beginning with Lincoln's Birthday. With the exception of fifteen, which will be two-reelers, these will be single-reel features and will be made by the best brains and include the best known stars in the industry.

"I understand that a number of companies will probably produce longer patriotic pictures, but these will be sold wholly on their merits and are outside the jurisdiction of the committee. I want the exhibitors to realize that these pictures are not being shown for profit.

"No manufacturer or distributor is to profit on these pictures and our whole aim is for circulation. We want them to be shown in 100 per cent. of the motion picture theatres of this country.

Not a Matter of Profit.

"Under the present arrangement, 50 per cent. of the gross will go toward the cost of the picture, 35 per cent. for distribution, and the remaining 15 per cent. will go toward meeting the expenses of the committee. I have been selected treasurer of the committee and will have access to all of the figures pertaining to the cost and distribution of the picture.

"If we find that this proportion is not fair we will change it. If any profit is made from a picture it will go into the general fund of the committee.

"It has been agreed that all scenarios are to be first approved by Secretary Lane. No picture is to be shown until it has been approved by him.

Pictures of the Very Best.

"This will insure us getting only the best stories and the highest class of pictures. It will also be a gurantee to the exhibitor that he will receive only new and up-to-date pictures. It will also insure a good box-office proposition to the exhibitor.

Screen Vital to Government.

"The committee has decided to have the film distributed through each manufacturer's own distributing agency at a nominal charge. We have tried to make this fee as low as possible.

"I cannot impress how necessary it is for every single exhibitor to take an interest in this work and to do his share. It will be your duty to see that every single picture is shown in your theatre. The fact that your competitor may show a picture a day or sooner should have **no effect upon you.**

"This is not a question of competition but wholly one of duty to your Gvernment. During the war the motion picture exhibitors responded nobly.

'Vice-President Marshall, in a speech to our committee in Washington, declared that in his opinion no single industry did as much toward bringing the war to a successful conclusion as did the motion picture industry and the exhibitors of the country.

"Another great crisis now faces our Government. We are again called upon to loan our screens to the aid of our country. As an exhibitor I want to impress upon you the absolute necessity of doing this work. I have given much thought and care to this question. I want to hear from the exhibitors of the country.

"In conclusion, I trust that **every exhibitor** will carry out Secretary Lane's suggestion for special programs on Lincoln's Birthday and on other holidays."

House Passes Bill Prohibiting Transportation of Immoral Films

Washington, D. C., January 28.

The bill adding lewd and lascivious motion picture films to the list of articles which are prohibited from moving in interstate commerce either through the mails or by freight or express, introduced in Congress by Representative Joseph Walsh of Massachusetts, was passed by the House of Representatives without debate.

Five Years or $5,000.

The law provides the following penalties:

"Whoever shall knowingly take or cause to be taken from such express company or other common carrier any matter or thing the depositing of which for carriage is herein made undawful, shall be fined not more than $5,000, or imprisoned not more than five years, or both."

This is the measure recommended by the industry at the Rochester convention in August. Its adoptions was urged before the House Judiciary Committee recently by Jack S. Connell on behalf of the industry and was promptly agreed to. The indorsement given it by the committee made possible its passage by the House today. It now goes to the Senate and Mr. Conolly already has assurance of its early consideration and probable prompt passage.

CLARENCE L. LINZ.

A. George Smith
Appointed Goldwyn's general representative for Europe.

Films to Aid in Fighting Flu.

The aid of the film and screen has been enlisted in the fight against influenza. President William A. Brady, of the National Association of the Motion Picture Industry, on January 24 redesignated the same committee that had charge of the work in the epidemic of 1918: Chairman John C. Flinn, of Famous Players-Lasky Corporation; John M. Quinn, of Vitagraph, Inc., and Frederick H. Elliott, Executive Secretary of the National Assóciation. This committee will arrange for a program of co-operation with the health authorities.

The following news weeklies were represented at the meeting at the offices of the National Association: Fox News Weekly by Pell Mitchell; Kinograms by Terry Ramsey; International by E. B. Hatrick; Gaumont by A. C. Duff. Telegrams were sent to officers of local F. I. L. M. clubs and exchange managers' associations.

Cain Engaged for Heavy Role.

Robert Cain has been engaged for the heavy role of Brigade Surgeon Fielding in "Held by the Enemy," another special which Donald Crisp is to direct for Famous Players-Lasky. This play is by William Gillette and the scenario is by Beulah Marie Dix.

Rubbernecking in Filmland

Avaunt Thee! Proud Orange. Hail! Hail! The Movie as California's New King.

By Giebler

A PROUD week. Filmland is the subject of flattering pieces in the press, not written by press agents. Articles anent our greatness adorn the fair white surfaces of the Morning Editions, and the Evening Green Sheets pat us on the back with thirty-six point pyramid heads.

The Chamber of Commerce has stepped out with a statement that deluges the public with data, flabbergasts it with figures, and staggers it with statistics of the magnitude of the Movies.

We quote a few of the figures.

The forty studios located in our fair city and the environs immediately adjacent are valued at more than twelve and a quarter million dollars. Ten thousand people find more or less work in the film plants. Three hundred and eighty-four thousand six hundred and fifteen dollars and six bits are paid out at each weekly walk of the studio ghosts.

And that is not all.

Cannot Supersede the Orange.

We are greater than the orange. The orange has long been the symbol of California's greatness. Other things have tried to supersede the orange, but they have always failed. The lemon tried to squeeze its way to the top in vain. The fig fizzled out after a short fight. The grape gasped its last long ago. The bean was winded early in the race. The prune, after worming its way along the course for years, dried up and quit.

We quote from an editorial in the Evening Herald:

"Fifty millions of dollars is the estimate placed on the value of the films produced in this city in a year. That is approximately equal to the entire value of the orange crop of Southern California."

It remained for the movies to push the orange from its proud perch.

I went out to Brunton and called on Harry Rapf, manager of the western end of the Selznick organization, one day this week.

Mr. Rapf has two productions going at full blast—"Blind Youth," under the direction of Ted Sloman, and "The Children of Destiny," with George Irving at the wheel; and by the time this gets into print, Wesley Ruggles and Owen Moore, who have just arrived on the Coast, will be shooting on Owen's new film, "His Word of Honor."

Gets a Good "Butt."

Mr. Rapf said he feels that both "Blind Youth" and "The Children of Destiny" are going to be superfine productions when they are finished, and suggested that I go over to the studio and have a look at the sets. He cracked open a new box of cigars, and I lighted up the first smoke that I've picked up since Christmas that didn't taste, look and smell like a holiday rope, and went over on stage five, where "Blind Youth" was on the fire.

Alfred Green started to make "Blind Youth," but got sick, and Ted Sloman, who had just finished directing Bessie Barriscale, and was getting himself all set for a little rest, was called in to finish it.

McGrail Is Some Actor.

Walter McGrail, who plays the lead in the picture, and Claire McDowell were working out a scene when I arrived. Mr. McGrail was wearing a dressing gown. According to my mind, any actor who can be dramatic in a dressing gown is some actor, and Mcgrail was getting away with it in great shape.

It's hard to judge a production by a little peep at a little of the action in the studio, but there was that air of smooth work, confidence in the director, and an atmosphere of everybody being satisfied with their parts, and all doing their darndest, that you do not see in every film when it is being made. Taking all this, and the fact that "Blind Youth" is a big story, into consideration, I am willing to back Harry Rapf up in his statement that the film is going to be a whale, whether he ever gives me another cigar or not.

They've got a dandy cast for the story; in addition to McGrail and Miss McDowell, there are Colin Kenny, Ora Carewe, Leatrice Joy, Clara Horton, Leo White, Joseph Swickard and Buddy Post.

Bear of a Musician.

"Blind Youth" was the only one of the Selznick productions I was able to see, however. When I got over to the stage where George Irving is making "The Children of Destiny," with Edith Hallor in the leading role, the place was deserted. But I'll get George yet, see if I don't.

After this I met George Hackathorn, leading juvenile, who told me about having just finished a good part in Lois Weber's latest production, and George and I stepped in on the glass stage and watched William Park directing Bessie Barriscale in a Greenwich Village story about a musician who was a bear on the fiddle, but didn't have gumption enough to keep from falling for the stuff of the lady heavy of the piece.

A story with kids in it and a lot of tender stuff about the woman who understood and brought happiness out of misery by her understanding. A fine vehicle for Miss Barriscale. Forrest Stanley plays the opposite lead, and the fiddle. Thomas Holding is the husband of the lady heavy, played by Dorothy Cummings. The four kids are Stanton Williams, a fat, cute little rascal, Mary Jane Irving, Gloria Holt and True Boardman.

Does that name bring back memories? This True Boardman is the little son of the True Boardman of fame in "Stingaree," and many other films. The

Now That We've Got 'Em All Here Together We're Gonna Spill the Whole Thing

About these picture folk who will make Pathe's serial, "The Mad Talon." From left to right are: George Seitz, director; William N. Bailey, male lead; Juanita Hansen, star; Wallace McCutcheon, mystery character, and Warner Oland, heavy. They're off!

little chap is only seven, but he is wearing his father's shield in a worthy way, and he gives promise of some day being as good an actor as the True Boardman who died.

I thought I had garnered all the dope possible for one afternoon, when I left the Barriscale set, and I was just going to call it a day and take advantage of H. H. Van Loan's offer of a fast ride back to Broadway, when I saw one of the best make-ups I have ever seen, coming out of the cafeteria.

Money in Strong Makeup.

It was a little, dried-up looking geezer with stringy whiskers, wearing a dingy dressing gown, with a hundred or so pins stuck in the lapels, and split up the back like a locust. Its fingers trembled with the palsy—its chin shook with age.

"Hey, there," it piped in a whining voice.

I "heyed" and took a good long look before I could place the chap. It was William V. Mong, known for many years to the eastern legitimate circuits in "The Claybreaker," and known to the films as the creator of many parts, and particularly that fine bit of the dissolute doctor in "The Miracle Man."

Billy Mong, if anybody wants my opinion, is one of the best character actors in the business. Billy told me he was supporting Jack Kerrigan, and as I had been trying to get a glimpse of Jack at work for weeks, I said "Lead me to him," and we went over on the other end of the big stage where I had just tried to find George Irving and Miss Hallor.

And there in a neat little boxed-in set were Jack Kerrigan, Ernest Ward, his director, and Frank Geraghty, the assistant, and a bunch of actors making "One Week-End," a story of a chap who has been unjustly accused of crime and sent over the road—who escapes and gets into a week-end party and meets the heavy who was responsible for his trouble—makes him believe he is the son of a rich man the heavy is trying to trim, and from that goes on at a fast and furious pace that furnishes as much action and excitement as two or three average plots.

Might Write Movie History.

Mr. Kerrigan's sister, Kathleen, is in the play, and she and Jack and Ernest Ward are making a sort of reunion party of it. Mr. Ward was with the Kerrigans when they were on the regular stage with Clay Clement in "Sam Houston," and this is the first time the three of them have been thrown together since.

I had a long conversation with Jack, who was not in the action then being shot, and he told me a lot of things about the early days that will make mighty interesting reading when I write the complete history of the Movies in seventy-six volumes, as I intend to do some day.

Fritzi Brunette is supporting Mr. Kerrigan in "One Week-End." Emmett King, who is an author as well as an actor, is in the cast with a good part. Lilie Leslie, of London and other Metropolitan stages, does a vamp role. Alfred Regnier, a mixture of French, Irish and American pep, depicts a college athlete. Frank Geraghty is doing double duty by assisting to direct the production and filling an important role at the same time.

That's nothing for Frank, however. He's a versatile chap. In addition to being an assistant director and actor, he has five successful scenarios, two one-act plays and a popular song to his credit, and while putting all this over he has found time to play tolerably well on a saxophone.

Announces Levering's First Picture.

One of the surprises in picture circles the beginning of the year was the announcement that Joseph Levering, director of a score of screen successes, had started in "on his own" as a picture producer.

The new producer chose as his first effort Robert Ames Bennet's magazine story, "His Temporary Wife," announced by W. W. Hodkinson Corporation for mid-February release, and to ensure its success Mr. Levering selected a strong cast, including Rubye DeRemer, Edmund Breese, Mary Boland, Sugene Strong, W. T. Carleton and Armand Cortes.

"Yaaah! You Will Steal My Raspberry Fizz Recipe, Will You?"
The great awakening pictured in "Save Me, Sadie!" a Christie special.

"The Christian" Is Bought for Screen Presentation

THE Goldwyn Pictures Corporation has purchased the picture rights to Hall Caine's "The Christian." The price paid for this masterpiece, which will be given a production in keeping with the importance of the work, is said to set a new record. Goldwyn plans to make the film version of Hall Caine's powerful drama one of the greatest photoplays ever screened. No story written in this generation possesses to a fuller degree all of the essentials for heart-stirring action, and every resource of Goldwyn's vast organization will be at the disposal of the director and players selected for the interpretation.

The records of publishers and librarians in England and in this country show that "The Christian" for more than twenty years has been one of the most widely read books in the English language. Many editions numbering hundreds of thousands of copies have been printed and the book has been translated into a dozen languages. At the present time there is a steady sale for the novel here and in England, and it is in constant demand at the public libraries.

Shortly after the story had become established as a literary sensation, it was made into a play which scored a phenomenal success in London and New York.

"The Kentucky Colonel" To Be a Sumptuous Film

HARRY M. RUBEY, president of the National Film Corporation, announces that "The Kentucky Colonel" is about one-third finished, and when marketed, about March 1, it will be the most sumptuous and costly feature ever attempted by the National. Although many of the exteriors and all the interiors were made in the mountains near Los Angeles, where the National built a city as called for in the novel, a number of scenes will be made in Kentucky, near Louisville, the "locale" of the story.

The principals in the production, who will accompany Director William A. Seiter to Kentucky, are Joseph J. Dowling, Francis McDonald, Elinor Field, Lloyd Bacon, Jill Woodward, Fred Kohler, Thelma Salter and Gordon Griffiths.

According to Mr. Rubey, "The Kentucky Colonel" will be sold outright. Press material and hints on exploitation are now being prepared.

Drives Motorcycle Through Window.

Noel Smith, who directs the Jimmy Aubrey comedies for Vitagraph, recently drove a motorcycle through a garage window because he couldn't find anyone else to do it the way he wanted it done. After he had been restored to consciousness the members of the company congratulated him on not having broken his neck. He only had some severe lacerations of the scalp and face, and a broken finger. He was back on his job after a few days.

Advertising for Exhibitors

By Epes Winthrop Sargent

Washington Advertising Director Takes Issue on Hand Lettering

NELSON B. BELL, of the Crandall theatres, Washington, takes courteous exception to our comments on the Crandall advertising in a recent issue. To save you the trouble of looking back for the reference, Mr. Bell sought to cut down the size of his displays while retaining their prominence. He sought to do this with cut work and hand lettering because the other houses were all using retaining border. We suggested that type would have been better.

Mr. Bell comes back with the one defense of hand lettering. He got more in the line than he could have done with the most condensed type in the newspaper's sample book. But that does not apply to the advertisement in its entirety. Mr. Bell concedes this by using part type in one of his later displays. Now and then a wide title can be put into one line of lettering where no decent looking type would fit, but these constitute the exception and not the rule.

Mr. Bell also points out that he is advertising to meet his local situation, where he has to fight two pages of theatrical advertisements on a Sunday. He got attention for his space by a departure from the conventional border designs of the other houses. He accomplished his object, but we think that he did so at the cost of plain reading. It is of no great advantage to have your advertisement seen if it is not also read. There is room for a compromise.

We think that both Harold B. Franklin and Samuel Sivitz have solved this problem more advantageously. Both use hand lettering and both use comparatively small spaces; smaller spaces than Mr. Bell employs, but they go in for lightline rather than for heavy art work, and if the idea is to fight heavy borders, then lightline, by all means, is the best weapon. Mr. Bell sends in two more recent examples. He disarms comment by admitting that the Farrar display does not show prominently, yet adds that it was the most conspicuous display in the papers.

And yet we think that the same frame mortised for the message in type would have been even more conspicuous

METROPOLITAN
CLARA KIMBALL YOUNG
IN HER FIRST GREAT DRAMATIC PRODUCTION
"EYES OF YOUTH"
FROM THE PLAY OF THE SAME NAME BY MAX MARCIN
4—SUPERS ADDED FEATURES—4
CRANDALL'S PATIO
METROPOLITAN
TODAY AND ALL WEEK
GOLDWYN PRESENTS
GERALDINE
FARRAR
IN A REGINALD BARKLIN SUPER-FEATURE
"FLAME OF THE DESERT"
THE MOST MAGNIFICENT AND THE MOST THRILLING SPECTACLE DRAMA EVER PRESENTED IN THE CAPITAL
MONTGOMERY AND ROCK IN "CAVES AND COQUETTES"

Two Displays from Nelson D. Bell, of Crandall's Washington Houses.

because of the white space and black lettering within the grey border, which here would serve much as white space might. He gains a better effect with the Clara Kimball Young display, but if his object was to command attention we think he could have gained an additional saving in space and greater attraction by using just a strip showing the eyes, twice the size of the present cut, with the lettering of the title immediately below and the star's name above, preferably the "Eyes of Young in Eyes of Youth" idea.

Mr. Bell raises another interesting point. He says that with hand lettering he escapes the monotony of display due to the use of the same faces by all advertisers. The choice of type faces is limited in a newspaper composing room. Hand lettering gives him variety. For the cost of three or four hand-lettered designs, plus a Sunday afternoon with a type book, he could lay in three or four fonts of title type which would be as much his own as the best of hand lettering, and would also be more legible. We think if Mr. Bell will go over the pages of this department for a couple of months back he will find many interesting suggestions. As he says, our comment is from a general viewpoint and not from the Washington angle, but we think that he can better his displays with less art work.

—*P. T. A.*—

Here's Another Pretty Pathe Poster to Advertise "Lost City" Episodes

PATHE seldom turns out a poor poster and generally turns out better-than-usual results, but this 24-sheet for "The Lost City" is a little above the average. It is not merely a pretty poster, but it tells the story of the locale.

A 24-Sheet for "The Lost City," a Pathe Serial.

It tells that this serial differs from the usual eastern or western product, and it is going to sell film. It is done in five colors, with a brilliant tropical landscape against an orange background.

—*P. T. A.*—

"Everywoman" Lends Itself to Unusual Advertising Effects

JUST as "Broken Blossoms" was responsible for many unique advertising effects, "Everywoman" is capable of unusual treatment. The character of the story is best told pictorially, and this is one of the few plays in which art work sells better than straight type. One of the best displays we have seen comes from the Rialto, Atlanta, Ga., in

"EVERYWOMAN"
IN HER STRANGE AND WONDERFUL QUEST OF LOVE
REMAINS AT THE RIALTO ALL THIS WEEK
A SPECIAL EXTENDED ENGAGEMENT OF THE GREAT MORALITY PLAY
A PARAMOUNT ARTCRAFT SUPER-SPECIAL WITH AN ALL-STAR CAST

A Cross Page Fives with Large Publicity Value.

the form of a cross page fives. Through the use of heavy letters illuminated by sketches of the characters from the morality, this forty-inch space has the value of the average half page at half the cost. Display value is measured by

Value Advertising by Effect, Not Inches

prominence rather than the actual number of square inches, and short of a full page we do not believe that this strip could be improved upon. The copy might be bettered to stress the fact that this is an extension of the engagement, but the general layout is unusually good.

Kunsky Advertising Offers Pointers For Students Who Plan Layouts

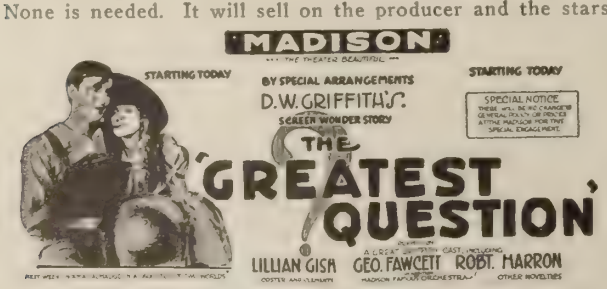
HOWARD O. PIERCE, of the Kunsky houses, Detroit, sends in some samples of the work done for the Adams and Madison theatres. They offer good studies in layout, for most of them show skill above the average. We like least the first of the three displays in the triple cut. This is a three tens, the largest yet the least effective of

Three Displays Which Show That the Largest Advertisement Is Not Always the Best.

the three. A checkerboard design, which has nothing in particular to do with the story, is used to gain prominence, with a cut of the star and pictures of the De Havens in the lower corners. This added attraction accounts for the larger space used. The only selling talk is a four-line bank in a break in the cut near the upper right hand corner which tells "Cast on an island in scanty raiment, Fate brought her the love of a good man." Most of the stars have taken turns at being cast away on a desert island with few clothes, and this appeal probably sold more tickets than any other line of attack would have done. A much better display is that for "What's Your Husband Doing?"

Here there is an almost perfect combination of title, selling lines and cut. Few cuts fit the stories they are supposed to advertise, but this does and will immediately attract attention which the lines will build up on. It is only a three nines, but is plenty large enough to get it all in. Just below the title is run "The sensational story of a man, his wife and the other woman told in a way that's going to make old man Cadillac sit up in his grave and take notice." That should sell tickets if anything can, for Cadillac is the local patron saint (and not an automobile), who has been dead for some time. The smaller space is a three sevens showing a more advantageous use of the same picture of Miss Thomas.

Just to show what they can do there is included a cross page sevens for "The Greatest Question" with the question mark facing the right way. There is no special talk here. None is needed. It will sell on the producer and the stars



A Cross Page Sevens with a Maximum of Display and a Minimum of Type.

or it will not sell at all, so the only argument used is that this will be offered at the regular house prices. There does not seem to be any particular merit in the advertisement.

It might be that anyone could throw an advertisement together like this, but to the contrary it is harder to get a **good** simple advertisement like this than it is to fill the space with words. It takes both restraint and intelligence to get an effect like this. It is an art to know when to stop talking, and this art Mr. Pierce seems to possess. All of his stuff is brief. He says something good and stops. He knows if he cannot reach the patron with one good argument, more will not help a sale in the least. It would be a good plan for the beginner to memorize that last sentence. It is one of the commandments.

—*P. T. A.*—

W. C. Watson Believes in Teasers If Only You Give Them Time to Work

W. C. WATSON, of the Wenonah Theatre Co., Bay City, Mich., is another who believes that the teaser is a powerful draw if only you give it time to work. Like Mr. Tally he tried the stunt for "Back to God's Country," using the First National stock dog truck cuts, and like Mr. Tally, he cleaned up on the showing, *because he gave the teasers time to tease.* He ran his teasers ten days before the first showing date. He ran them for a week with no other advertising. His spaces showed only the foot-pad prints with "Follow the tracks of Wapi."

After the fourth day he added "Announcement soon." This was to hold interest, lest the people get tired of watching for the space daily. This brief addition put fresh interest into the teasers. The people had become interested. Possibly their interest was being strained past the curiosity point, but the assurance that the mystery would soon be solved brought a fresh interest. It carried past the danger point. It was along the same lines as an old vaudeville act. When the curtain rose the artist was discovered in bed. The unusual situation brought a laugh, then curiosity.

Holding Up Suspense.

When the suspense had almost reached the breaking point, the performer wagged one foot. It got a fresh laugh and roused fresh suspense. What would be the next development? It ran the opening to double the time originally possible. In the same way the addition of the phrase kindled fresh interest. The fifth day brought "Watch for the big announcement." The last day brought "The trail is nearing the end. Announcement tomorrow. Don't miss it." No one did. They were all waiting for it when it came.

All of this merely brought the readers up to the point of interest when the real announcement was sprung, but it did more than that. It assured the careful reading of the full announcement and the reading began with the prospect assured that it was something out of the ordinary. He came to the first display advertisement already assured that the picture was good. The full text merely confirmed and amplified this belief. This could not have been done in a three day teaser campaign.

Got the Run of the Paper.

And no special effort was made to get any definite position. To the contrary the ad was permitted to run wherever the make-up man put it. It got on the home page one day and attracted the women. Another day it was on the sporting page. It reached everyone through this variety of placing. The first displays were only a two ones. Later they went to two five and a halfs and again dropped to ones, but always the pages were prominent.

Of course the nature of the teaser, the picture and the campaign must determine the length of time it runs. If you use the "Should a ——" series of titles to tease with, they will not hold interest as long as the dog pads unless they are built up with a change of copy. Here the title alone is not good for more than three or four days, but with some novel idea, such as that used by First National, ten days in advance and a full week of teaser is not too long.

Picture Theatre Advertising

is like a check on a bank. All you have to do is collect.

By mail, postpaid, $2 the copy.

What Bleich Has Done Will Work for You

How George A. Bleich Gets the Confidence of Patrons

LIKE Houdini, "Bleich" has become a dictionary word in the lexicon of the showman. To "Bleich" your advertising is to tell the truth, even if it hurts a little at the time. Sometimes it may cut down business, but for every dollar George A. Bleich loses by telling the truth about a weak film he gets a hundred on other subjects. He does not have to take a full page advertisement to make people think he has something better than usual. He can tell it in the usual space and the town will turn out because they know it will be so. Here's a little example of how it works. He had Constance Binney in her first production. She was unknown to his patrons. He took a single 11 1/3, told the story briefly and added:

You come and see Constance in this play on my say so of being well pleased.—Bleich.

That was all he needed. A page of press stuff and criticisms and other corroborative evidence could have done no more than these four lines in ten point. Bleich said so. His patrons knew it would be so. He never has to sell through superlatives. He just tells what he knows. Here are some examples taken at random:

"THE VENGEANCE OF DURAND."

The story by Rex Beach and is quite tragic. It is an elaboration of the old famous Vitagraph picture, in which Earl Williams and Edith Storey appeared some years ago.

"THE LIFE LINE."

A big melodrama with thrills—advanture—romance galore! Spectacular and big. Be sure and see it.

"THE THIRD KISS."
Harrison Ford Is the Hero.

—And it's a very different picture than the ones you have usually seen Vivian in. It isn't a simple little love story—it is of a stirring nature, melodramatic and exciting—the kind that makes you set up and take notice, keeps you busy watching every minute.

BOND OF LOVE.

An absorbing drama of love and sacrifice; a page from the book of life. It will tug at your heart-strings; it will bring tears to your eyes and a smile to your lips.
Really the best Pauline Frederick Picture seen here in a great while.—Bleich.

Mr. Bleich does more than save space with this policy. He makes and holds friends. He is adding a fourth theatre to his local string with a fifth in prospect when building material can be had. Another recent stunt was to launch a serial with souvenirs to all the kiddies. And he added: "If you haven't the price of admission, come anyway and we'll pass you in." That is an old idea, but it never fails to work.

—*P. T. A.*—

Used Shoe Exhibit as Excuse for Ad Film

THOMAS D. SORIERO, of the Strand, Lowell, Mass., used an exhibition of odd boots and shoes to put over an advertising film. It was a successful camouflage and made the audience like the paying feature. For two weeks the lobby of the Strand was filled with show cases containing displays of shoes, some of them said to be a couple of centuries old. The second week a film was shown advertising the making of shoes by modern machinery. Apparently it was a follow to the shoe display and not the real reason for the display and for this reason it was accepted where a straight advertising film might have made trouble. It also helped displays of the shoes advertised in the windows of the local shops, apparently an independent hook-up, but presumably a part of the general scheme. It gives a new angle to the much discussed advertising film problem.

P. T. A.

Is There Magic in the Name El Dorado?

There must be magic in the name of El Dorado. Out in Eldorado, Ill., Steve Farrar has hustled until he has three theatres where he had but one. In El Dorado, Kansas, H. G. Ramsey is a hustler, too. He sends in the first of a series of weekly five twenties to show he started the New Year right. He writes: "This is quite a large display for a 400 show, but the space sells for only twenty cents an inch and I have found that good newspaper advertising always pays." It assuredly does do that very

A Weekly Five Twenties from Howard G. Ramsey.

thing, but it takes nerve, even at that, to plank down $20 a week for just one display and then build up with a daily space, but Mr. Ramsey plans to make this weekly a sort of miniature magazine, with cuts and readers as well as the announcement of the program for the week, and we think it is going to bring in many times the twenty dollars he pays. It will not be easy money to trace.

That is one fault with this style of stuff. You do not advertise any single attraction. You advertise not alone the week, but the pictures in general, and you cannot put your finger on any one night and say that that space brought in an extra ten dollars. You must sense the results; you must even be willing to wait for the full results, and here is where many managers fall by the wayside. They do not give the big space time to sink in. They put it in the Saturday issue and want to see the whole twenty come back to the box office Monday evening. It is the wrong idea. No breakfast food man ever put in a single advertisement and expected it to sell a given number of packages of his product. He advertises broadcast and then watches the general result on his business.

Theatre managers must learn to be willing to wait for results. It is probable that the space will do Mr. Ramsey more than twenty dollars' worth of good even the first week, but he will not be able to put his finger on any particular money and say that is the direct return. He knows that it will pay in the long run and he will keep on. Others will be less patient and lose the best effect. He knows. Others are impatient and lose the full value of their investment. He sends in some good-looking smaller spaces for single attractions, varying his space to fit the attraction. He has a terse, definite style. He doesn't go in for fine writing or the "greatest ever" style of stuff. He starts out to sell film by talking about its good points, moderately and with conviction. We shall be glad if he puts us on his regular mailing list, for he is in the El Dorado class. There are many more El Dorados in other states. Let's hear from them all.

—*P. T. A.*—

H. M. Addison Disclaims Credit Due Another Man

BECAUSE H. M. Addison seemed a fixture at the Oneonta Theatre, we credited him some issues back with some particularly good advertising, but he very promptly wrote giving the credit to Edward R. Moore, for he has moved on to Binghamton, where he has charge of the Stone Opera House and the New Binghamton. He writes of Mr. Moore:

He is one of those few regular fellows. Came in slow and kept his eyes open; after a month on the ground worked out his own ideas, and now a fixture with the firm. Seeing the wonderful opportunities by using a special border, our Boss ordered the same border for all houses, and now the ten houses use this border exclusively.

The Border Used by All of the Hathway Houses

They All Say Here it Pays to Advertise

The border is simple and effective. In the display we show Mr. Addison has worked it to the limit, but in most instances it is used to border the entire space. It pays to get a distinctive border. One looks for the border and can always locate the advertisement. One corking good stunt Mr. Addison recently pulled was an advertisement writing contest. Ten dollars in gold were offered for the best written advertisement by a nonprofessional. The management printed the title and a few pointers some days in advance. Entries were received from 172 patrons. The judging was done by the advertising managers of the department stores. the best displays being used for the regular advertising the others being shown in a window.

Mr. Addison offers to send the dope to anyone who writes, but any exhibitor can work the scheme from what we have printed here, it would seem. The chief value of the stunt is the attention every one gives the details. The entries represent only a very small percentage of those who gave the advertisement careful study. Probably the whole town knew all about that particular picture, and at a cost of only ten dollars. Try it and see how it works for you.

—*P. T. A.*—

A Double Decker Proves "It Pays to Advertise"

DEMONSTRATING that it pays to advertise, H. A. Albright, of the American, Butte, Mont., took a double page for the play of the same title, hooking up other concerns, but taking rather more space for his own announcement than is usually taken up by the house management, to prove his own belief in his theories. This slogan lends itself well to the hook up page and can be worked in almost any town, but Mr. Albright got a double page for his space and he put the picture over. For the same play he advertised for a lost key to be returned to the office of the newspaper for a ticket reward.

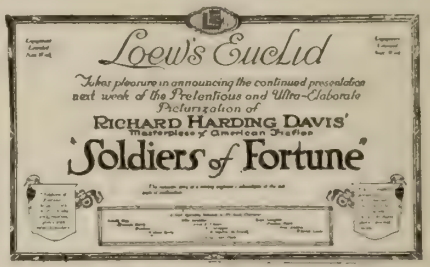
In this connection a predetermined number of keys were "lost" in various parts of the town, each fastened to a tag stating that this was the key referred to in the want advertisement and that a pair of seats would be given for its return to the office of the paper if accompanied by a clipping of the advertisement in question. This helped the paper boom its lost and found classified advertising, and got Mr. Albright more free space than the seats cost him. The tags were plain manila baggage tags and so few were used that they were typewritten instead of being printed up.

This idea is an excellent one to try on almost any picture where it is desired to work in with a newspaper, and in every town with more than one paper there is always one eager to boom its classified advertising department and it will be easy to persuade the advertising manager to come in with the necessary space. Where there are many classified advertisements, a good variant of the scheme would be to scatter small ads, giving a clue to the hiding places of the keys, which would ensure all of the advertisements being read. In this case the keys should be hidden in places where the eager public could not do property damage. When the stunt was first worked by the English papers, with money rewards, the interest was so keen that much damage was done to property by the excited searchers. This can be avoided by a proper planting of the keys in places where grass cannot be trampled or shrubbery broken down.

—*P. T. A.*—

Used Club Women to Get Over Second Week Run

BECAUSE they held "Soldiers of Fortune" for a second week at Loew's Euclid Theatre, Cleveland, E. E. Bair did some intensive advertising for that feature. His Sunday announcement was 125 lines across the page, right at the top. The upper portion is hand lettered, but the work is clearly done and this seems to be one of the few instances where the hand lettering is to be preferred to all-type. This is a special announcement and the hand lettering calls attention to that fact. The lettering is so large in the original that it is not difficult to read. In a smaller space the hand work would have been out of place, even in a special announcement, but there is no crowding here and the work is well handled.

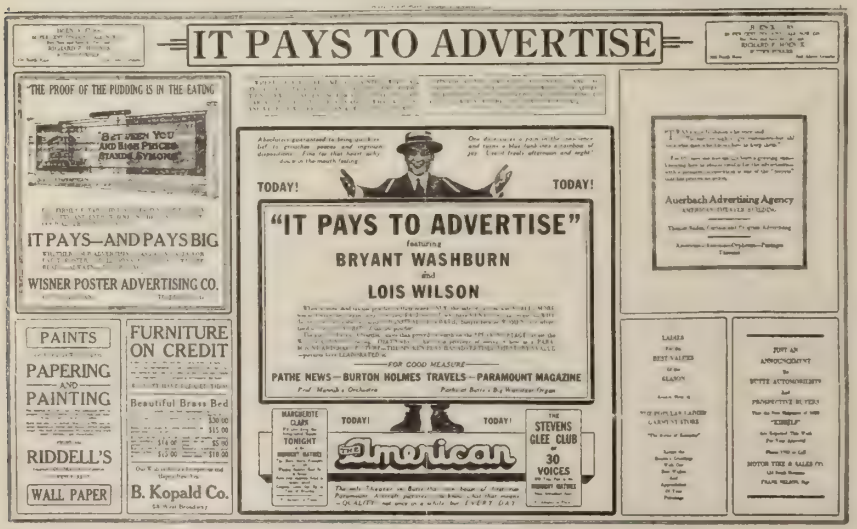


A Cross Page 125 Lines Deep from Loew's Euclid, Cleveland

All of the matter below the title is in type, italic faces being used the better to harmonize with the general style. This hand lettering might not have worked with a new attraction, but where the film has already been advertised for a full week and is presumably sold on argument, the use of the formal announcement is good form. In the smaller spaces the space on the left is given to the opinions of the Cleveland clubwomen. A special morning performance was given for their benefit and they were asked to write their opinions. Some of the comments of the women most widely known were picked up for the advertisement and, of course, interested other women.

Two Smaller Displays from E. E. Bair.

This is a new angle for "Soldiers of Fortune" and gives the Boy Scouts a rest. If you have the film and the chance, work both ideas and as many others as you can devise. If a special morning performance will cost you ten or fifteen dollars and bring in a dollar more than it costs, it is good business. You make the dollar and you get an advertisement that will run on past the showing of any particular film. You cannot work the idea too often, but you can use it once a month if you can think up a suitable excuse.



Mr. Albright's Double Decker.

P. T. A.

Keeps the Sheriff Away.

Slide Down a Rope to the Front Page

Albright Is Happy Because He Made The Front Page of Butte Newspaper

GETTING on the front page of a newspaper with a top-of-column story, with two inside stories for the following days, at the cost of some nerve and $12.80 in money is the stunt which is making H. A. Albright, of the American, Butte, feel good all over.

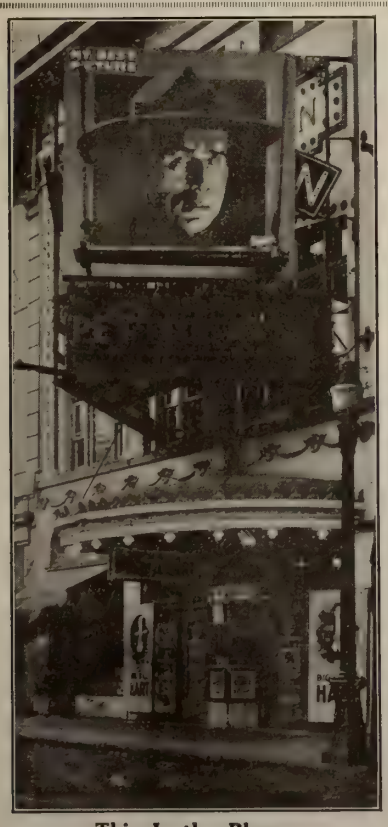
Ever since he was promoted from advertising sign man to manager, Mr. Albright has had his eye on that front page space. Ralph Ruffner made it several times, and Albright wanted to get there, too.

But the front page is not to be had for the asking. There are seven columns to the page and each of those columns is supposed to carry some real news of the day. Butte newspapers have self-respecting editors who refuse to sell that position. It must be won. It is a sort of D. S. C. of press agentry—only less common.

Because it was difficult to attain, Mr. Albright wanted it so badly that it hurt inside of him. And to make it complete he picked out the hardest boiled editor in town; the man who runs the Anaconda Standard.

The Idea Came Slowly.

He thought of a lot of good stuff, but it did not seem to measure up to the editorial standards. It got space, but it did not crowd the front page any, and it was the front page he was keen to disarrange.



This Is the Place.
Front of American Theatre, Butte, with M. Albright's painting.

He though the better part of 1919, but the coming of the new year brought a change, and he put on his best clothes and went over to interview the man with the big blue pencil. He felt none too certain, for time and again he had shoved in what he describes as "a perfectly Christian reader," only to find the accursed **"Advt."** stuck onto the end of the copy, with the sinister suggestion of a bill from the advertising department presently. With a man who kept that "Advt." on a rubber stamp right on his desk, Albright was making no bets even with himself, but he was game for a try.

Sitting on the edge of a chair he broke it gently to the editorial person that a veiled lady was going to slide down a rope in front of his theatre and paint a picture on a canvas just above the electric sign. Did the editor not think that this was a really nice piece of news?

The editor so far unbent as to admit that a lady upholstered in red velvet, sliding down a rope and painting a picture of Bill Hart's mug on some hitherto unblemished canvas sounded pretty fair to middling. He looked at a permit from the mayor to tie up traffic on the street for a couple of days, asked the lady's name, and looked disappointed when he was told that the lady was bashful, and then he had a hireling write a story that ran 11⅛ inches overall, including the head, on the second column of the front page, and the next day there were 13⅛ inches on page three, and 4⅞ inches on page four the third day telling that the lady had completed her stunt.

And he did not stamp "Advt." on the stuff, either.

And outside the cost of the paint the bill came to $12.80.

Here Are the Figures.

Mr. Albright did not charge the costume, because the head cashier made the "dress" for him out of an old box curtain. He did not charge for the lady's services, because he was the lady, which is the real reason why the lady was masked. It was also the reason why she climbed a rope from the roof instead of coming out of the front door and climbing a ladder. The bill runs:

3 2x4s	$1.08
3 Cornell boards	6.48
96 feet lumber	1.44
7 staple bolts	2.80
10 toy balloons	1.00
	12.80

The ballons were not for the purpose of holding Mr. Albright up. They were the common air baloons, and five were blown up and tossed to the crowd each day, carrying a pass for two. As the balloons were almost as light as air, they were difficult to capture and their chase made things interesting.

When Courage Fled.

Mr. Albright climbed into his rig each morning about 11:30, shinned down the rope and painted on the picture. He did half the first day and completed the job the second, making the story good for a three day run and the crowd good for two days. The painting was stopped at one o'clock about the time the doors were opened, and there was nothing to prevent you from going right inside if you had the price of admission.

He was an artist before he became a manager, so the painting job was easy, but Mr. Albright admits that he felt a bit shaky the first day when he looked down into the crowd and saw a well-known undertaker in the very front row of the police lines. The man looked too blame eager, and he was glad when the planter was swallowed up by the crowd. He did not mind the ambulance waiting on the far corner. That was a detail he had planned himself, but the undertaker looked positively hungry.

It made a lot of talk, and it got a big crowd in front of the house at opening time for two days in succession. It was good work, but we wish Mr. Albright had had the nerve to pose to the photographer in those red velvet bloomers. That was the one point he overlooked.

Postcards Help to Advertise

LOEW'S Garden, Kansas City, sends in some postcards sent out to advertise the personal appearance of June Caprice, 20,000 of which were mailed out with a handwritten message from the star. The same card, in two colors, is also supplied patrons who desire to postcard their friends. This is a good idea for a permanent stunt for a large house. It gets advertising to an absolutely authentic list of addresses at small cost. So well does this work that in some vaudeville theatres and many restaurants the cards will be stamped and mailed free. The back of the card shows pictures of the house, the front being reserved for address and message. Try it some time—and copy off the addresses for your own mailing list.

Another Publisher Wakes Up

BONI & LIVERWRIGHT, publishers of the Modern library, have seen the light and are going to push their film title books with the same thoroughness as the music publishers have shown. The Goldwyn Company has produced their "The Paliser Case," and the publishers are arranging to boom the book while the play is being shown in any city in which they have representation. They have obtained the list of bookings and will make a drive on the book just ahead of the play showing on the style made familiar by the song sheet men. Goldwyn will cooperate on thi spublicity with a supply of window cards and stills, and the two concerns will work together for the benefit of the exhibitor—and themselves.

Advance Stunts on "Huckleberry Finn"

Doob Jazzes Ohio Town for Premier Of "Huckleberry Finn" and Wins Out

TRYING out shows on the small town dog used to be indoor sport of the dramatic managers, but lately first runs have been granted to small town houses for big films, and recently the Paramount-Artcraft gave Chillicothe, Ohio, its chance to see a real first night even before Broadway had a showing. "Huckleberry Finn" was the film and Oscar A. Doob, the Cincinnati publicity man, went to help the Sherman put it over.

Somewhere some one leaked and the opposition house booked in a cheap vaudeville act called "Huckleberry Finn and Tom Sawyer," and the day the teaser advertising for the film came out, the other house had large displays for "Huckleberry Finn," overlooking the rest of the regular name. This looked on the face of things like clever work, but it boomeranged and the opposition listened to public opinion and quickly withdrew. The theatre did not fight back, for C. A. Smith, of the Sherman, merely announced his regret at the confusion and telling that his was the house offering the pre-release film. The attempt to steal the teasers merely gave greater publicity to the real attraction.

Schools Collaborated.

One of the most remarkable features of the campaign was the school angle. Professor W. F. Prout, superintendent of the public schools, had the story told as part of the literature class studies, induced the public library to put in extra copies of the book, and had all of the classes notified of the showing and dismissed the schools sufficiently early to permit the children to attend the second matinee showing on the opening day.

The parochial schools did even more. Father Halpin, of St. Mary's, dismissed his classes at 1.30 the day of the opening and marched them in a body to the first performance. Father Heintz, of St. Peters, released his pupils in time for the second matinee. More than a quarter of all the school children saw the film the opening day, and practically all had come in by the end of the third day; a local merchant, I. L. Bergman, had the orphans as his guests the second afternoon and others donated tickets to the children too poor to afford their own admissions.

Beating the Newspapers.

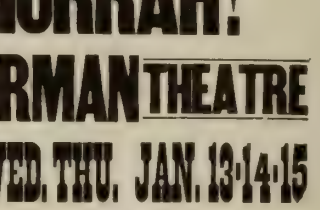
For months the newspapers and the managers had been fighting and not a line of theatrical news had appeared in the local sheets other than the display advertisements. Doob went to the editors with the story that the film was being shown in Chillicothe for the first time anywhere. He made an appeal to local pride—and got an item, the first in many months. To build up on this he persuaded the News-Advertiser to give a treat to the newsboys as a circulation scheme. This meant a story a day, and the town gasped.

That seemed to clean up the newspapers, but Doob had greater vision. The Columbus papers came to town. He got the Columbus editors interested in the fact that an Ohio town was to enjoy the premiere. The local papers reprinted the stories as a matter of civic pride. Then the more distant Cincinnati papers came in, and it worked again.

Jazz Date Strips.

One very simple stunt was to jazz the date strips, which usually are never considered as advertising matter. The addition of a block letter "Hurrah" had a wonderful effect on possible patrons and the "Hurrah" was a local catchword for days. Most of the good stands were owned by an out of town bill posting concern and were unavailable. To get around this difficulty, sixes and 24-sheets were mounted and hung from the second story windows of the vacant buildings in the business district. They were worth many times what billboard would have brought. A bill off a billboard is always worth more than a regular stand.

To back these up there were hook-up windows in the book store, and a clothing merchant had a live Huck (with iodine freckles) in his window display, and gave free tickets to all boy patrons



The Jazzed Date Strip.

on a designated "Huck Finn Day." A hardware store also made cutouts and stills the basis of a gin display, and Mr. Smith never shed a tear over the fact that the store was alongside the opposition house. Doob did not wet any handkerchiefs, either.

A Model Perambulator.

On the previous Saturday, the big shopping day, Huck drove a donkey cart around town, plastered with signs, and the children running after the outfit supplied the necessary noise.

A really novel stunt was replacing the traffic regulation signs with cards made to fit the frames and reading "Straight ahead for Huck Finn" or with instructions to turn back, as the case might be. The civic pride appeal made this unusual stunt possible. One of the sets of signs pointed dead away from that same opposition, at that.

Another novelty was an advertisement for a certain edition of the story, declared to have been lost by the advance man. This was one of the early editions. An attractive cash reward was issued. No one found that particular

Two Pre-release Stands for "Huckleberry Finn."

How Oscar A. Doob helped an Ohio manager put over the first showing of a Paramount-Artcraft. The big "Huck" and the perambulator.

Made Big Capital of Fake Death Report

edition, but hundreds of old copies were dug out—and read. It all helped.

A very simple hook-up was made for a cigar store by cutting out a one sheet and thrusting a corncob pipe into Huck's mouth, with a good display of cobs surrounding it.

A Letter to Farmers.

Every rural delivery route out of the town was circularized with a form letter purporting to be from Huck himself. One was sent to every box and drew a good farmer trade, backed up by a liberal display of posters along the routes with the jazzed date strip. This pleased the local merchants, for it brought the farmers to town on an off day for the country trade, and advance announcement of this intention helped with the store window displays. It was pointed out to the merchants that by hooking up with a window display they could make an especial appeal to the farmers when they came in.

The result of it all was big business, with "Broken Blossoms" for opposition. These are all simple stunts, with the possible exception of the traffic controls, and can be worked when the film is regularly released. If you have the film coming, get busy with the library and book stores at once. Get advance interest as far ahead as possible, and tell your own schools what Chillicothe did. It should interest them.

Try These Triangular Perpetual Motion Displays

PERHAPS this idea will be as new to you as to the Paramount Publicity Department, which sends it in. Certainly it is a cheap and handy way of getting a motion display from window or tack cards. Take two of the cards and place them back to back, fastening one end with McGill paper fasteners. Now fasten a third card to these two in the same manner, getting a triangular display with concave surfaces, due to the method of fastening. Hang these by three strings, one from each top centre running to a single cord and suspend in the lobby or elsewhere. The concave shape works like a fan and the tri-sided displays will sway in the slightest breeze. It is simple and effective. Try it some time. The Mark Strand in Lynn, Mass., used it to exploit "The Miracle Man" and got big results, putting them all through the house and in store windows.

Muncie Used Janis Contest

FAMILIAR, yet always new, was the "Elsie Janis Contest" recently run by the Wysor Grand Theatre, Muncie, Ind., and the Press. The house bought the prize to be given the person writing the best letter on "How would you spend $10,000 to bring the greatest degree of possible happiness and betterment in Muncie?" The paper handled the contest as a circulation feature, basing the idea on the showing of the Selznick-Janis feature, "A Regular Girl," at the theatre. The contest was limited to residents of the Muncie district and the prize was supposed to be awarded by Miss Janis herself.

Rumors of Miss Pickford's Death Used to Put Over Her "Pollyanna"

S. BARRET McCORMICK, managing director of the Circle Theatre at Indianapolis, who is constantly doing something out of the ordinary in the exploitation of pictures, put over a publicity "stunt" last week in connection with the presentation of Mary Pickford's new picture, "Pollyanna," that was productive of a big increase in box-office receipts.

For several months past there has been a persistent rumor in Indianapolis—and other cities for that matter—that Mary Pickford's body rests beneath the sod. The rumor of the favorite star's death, which started no one knows why, has been going along for some time and seemingly has improved with age.

Box office girls at the Circle had become hoarse denying the rumor. Even some of the critics on the Indianapolis newspapers became skeptical of the denial and sought at various times to get some "inside information" on the matter from Mr. McCormick. The whole affair got him so worked up that he sent a wire to Mary asking her if she really was dead. Here is the way he worded the telegram:

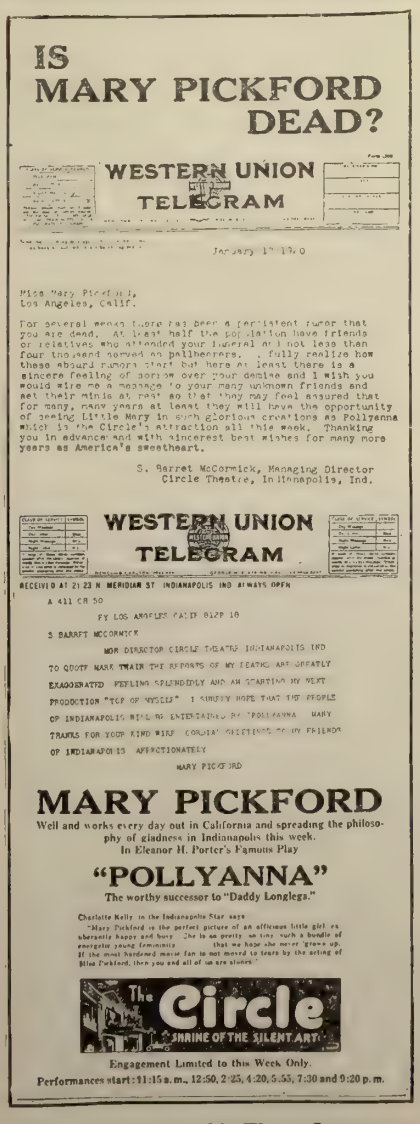
This Is What He Wrote.

"For several weeks there as been a persistent rumor that you are dead. At least half the population have friends or relatives who attended your funeral and not less than four thousands served as pallebarers. I fully realize how these absurd rumors start but here at least there is a sincere feeling of sorrow over your demise and I wish you would wire a message to your many unknown friends and set their minds at rest so that they may feel assured that for many, many years at least they will have the opportunity of seeing little Mary in such glorious creations as "Pollyanna," which is the Circle's attraction all this week. Thanking you in advance and with sincerest and best wishes for many more years as America's sweetheart."

Miss Pickford, anxious to let her admirers know that she is still very much alive, sent the following response:

"To quote Mark Twain the reports of my deaths are greatly exaggerated. Feeling splendidly and am starting my next production, 'Top of Myself.' I surely hope that the people of Indianapolis will be entertained by 'Pollyanna.' Many thanks for your kind wire. Cordial greetings to my friends of Indianapolis. Affectionately. MARY PICKFORD."

As soon as Mr. McCormick received the reply to his message he called up the local newspapers and gave them the story. In addition to the articles appearing in the news columns, he reprinted the two telegrams in a large three-column advertisement and as a result had the entire theatre-going public talking about it. All of this, of course, proved excellent advertising for the Circle's attraction and as a result the box office receipts showed a decided increase for the week.


IS
MARY PICKFORD
DEAD?
WESTERN UNION
TELEGRAM
Miss Mary Pickford,
Los Angeles, Calif.
For several weeks there has been a persistent rumor that you are dead. At least half the population have friends or relatives who attended your funeral and not less than four thousand served as pallbearers. . fully realize how these absurd rumors start but here at least there is a sincere feeling of sorrow over your demise and I wish you would wire me a message to your many unknown friends and set their minds at rest so that they may feel assured that for many, many years at least they will have the opportunity of seeing little Mary in such glorious creations as Pollyanna which is the Circle's attraction all this week. Thanking you in advance and with sincerest best wishes for many more years as America's sweetheart.
S. Barret McCormick, Managing Director
Circle Theatre, Indianapolis, Ind.
WESTERN UNION
TELEGRAM
RECEIVED AT 21-23 N MERIDIAN ST INDIANAPOLIS IND ALWAYS OPEN
A 411 CR 50
PY LOS ANGELES CALIF 0129 18
S BARRET MCCORMICK
MGR DIRECTOR CIRCLE THEATRE INDIANAPOLIS IND
TO QUOTE MARK TWAIN THE REPORTS OF MY DEATHS ARE GREATLY EXAGGERATED FEELING SPLENDIDLY AND AM STARTING MY NEXT PRODUCTION TOP OF MYSELF I SURELY HOPE THAT THE PEOPLE OF INDIANAPOLIS WILL BE ENTERTAINED BY POLLYANNA MANY THANKS FOR YOUR KIND WIRE CORDIAL GREETINGS TO MY FRIENDS OF INDIANAPOLIS AFFECTIONATELY
MARY PICKFORD
MARY PICKFORD
Well and works every day out in California and spreading the philosophy of gladness in Indianapolis this week.
In Eleanor H. Porter's Famous Play
"POLLYANNA"
The worthy successor to "Daddy Longlegs."
Charlotte Kelly in the Indianapolis Star says
"Mary Pickford is the perfect picture of an affirious little girl, ex uberantly happy and busy. She is so pretty, so tiny, such a bundle of energetic young femininity that we hope she never grows up. If the most hardened movie fan is not moved to tears by the acting of Miss Pickford, then you and all of us are stones."
The Circle
SHRINE OF THE SILENT ART
Engagement Limited to this Week Only.
Performances start: 11:15 a.m., 12:50, 2:25, 4:20, 5:55, 7:30 and 9:20 p.m.

S. Barret McCormick's Three Seventeen.

Real Plans in "Imp" Press Book

The pressbook for "The Imp," the Selznick-Elsie Janis production, looks attractive in its dress of green and black, but the best thing about the book is its text matter. There is a double page of stunts of various sorts including a novel lobby dressing, and they can all be worked. They are not put in merely to look interesting. They can be used to make money with. Not all press books are put together on these lines and for this reason the "Imp" book is notable.

You don't have to say your feature is poor, but you don't have to say it is good. Know when to pull out the soft pedal.

See the Weather Man About Snow Plays

Convenient Snow Storm Saved Bill For Salt for An Artificial Effect

ANOTHER instance of the unlimited devices for the exploitation of special feature attractions is shown by a novelty introduced by the Regent Theatre, Kalamazoo, Mich., under the direction of Arthur A. Frudenfield, publicity director.

Previous to the showing of "Back To God's Country," the Curwood-Carver attraction distributed by First National Exhibitors' Circuit, at the Regent Theatre, other houses in Michigan had specialized on the dog-tracks and the animal features of this production.

A keen insight into the chances for exploitation showed Mr. Frudenfield that it was possible to link up a local coincident with some inexpensive exploitation and inject a new line of thought in the promotion for this picture.

Had A Former Mounted

It happened that W. G. Mitchell, manager of the Majestic Gardens Theatre in Kalamazoo, had been a member of the Royal Mounted Police of Canada. The Majestic Gardens Theatre is owned by the Butterfield interests, the same company which controls the destinies of the Regent. Mr. Frudenfield sensed the chance for a newspaper feature story built around the idea of a disclosure of Mr. Mitchell's experiences while a member of the Royal Mounted Police.

The story appeared in a leading daily newspaper and considerable local interest was aroused in the subject of the Royal Mounted Police, and naturally there was a gratifying bit of mention made about "Back to God's Country," showing at the Regent.

Seizing upon the idea that with local interest aroused in the Royal Mounted Police, there was a good opportunity to play strongly upon that idea in the presentation of the feature, Mr. Frudenfield arranged for the house attendants to dress as members of this Canadian force of law-enforcers. The girl ushers were dressed as maids of the great outdoors. The effect stirred considerable local comment.

Started With Ten.

The newspaper display exploitation started eight days in advance of the first showing of the attraction when ten inches of advertising was used. The allotment of advertising was increased each day until the first showing of the picture when the ad of the Regent Theatre measured one hundred inches. All of the ads were bordered by tracks of a dog which bore the word matter, "follow the tracks of Wapi, the Killer."

The arrangement of a musical score by Don Warren, leader of the Regent orchestra was a great factor in the success of the picture, according to Mr. Frudenfield.

An attractive and inexpensive lobby arrangement was gained by collecting the branches of a number of fir trees and placing them artistically about the front of the house. It was intended that several buckets of salt would be sprinkled along the sidewalk to give the effect of snow but the night before the opening performance a heavy snow made this expense unnecessary.

In addition to the use of window cards, a number of small cards picturing the various animals seen in "Back To God's Country," were attractively designed and distributed among the school children of Kalamazoo.

The showing of "Back To God's Country," at the Regent represented a daring step for the Butterfield interests. This house is locally considered an exclusive "vodvil" house and whether the run of a motion picture could produce the profit of a "vodvil" show was a matter of doubtful interest to the management. That a motion picture did deliver the goods is shown by the fact that a return engagement of the same feature at the same house is now arranged.

Decorations by Frudenfield and Nature
How a Kalamazoo Manager saved on salt through a kindly snow storm.

Put His Teasers on His Throwaways and Won Out

TEASER campaigns suggest the use of newspapers, but Meyer Shine, of the Hippodrome, Gloversville, N. Y., used throwaways and found that this stunt worked just as well as the more expensive newspaper space. Just before New Year's the town was deluged with small bills reading:

A New Year's Suggestion.
If single
PLEASE
GET
MARRIED.

There was absolutely nothing else on the bill, and no quotation marks on the title. The display was so lavish that it had everyone guessing for a couple of days, then the regular advertising was begun, and the throwaway hooked up to the full campaign with excellent results. It is too late to use the New Year angle, but "It's Leap Year, please get married" will do perhaps even better.

Tried Medium to Exploit "The Thirteenth Chair"

FIGHTING fire with fire finds its complement in advertising a mystery with a mystery worker. A number of odd exploitation stunts have been worked for "The Thirteenth Chair," but none has been better planned than that worked by Manager Rosen, of the New Unique, Minneapolis, who employed a local medium, Uro Nye, to appear in person with psychic manifestations similar to those accomplished in the film.

This not only permitted double-barrelled advertising before the showing date, but it gave the personality touch to the showing of the feature, for it was advertised that what was shown in the picture would be accomplished in person by Mme. Nye.

All of the posters were supplemented by special slips telling of the remarkable performances of the medium, hooking her appearance to that of the picture, and one and one, added together, made three in the minds of most patrons.

For an attractor Mr. Rosen placed on the sidewalk a chair fifteen feet tall with the statement that this was the thirteenth chair.

Don't worry about your opposition. Worry your opposition with advertising.

Give Them Girls and Gain Their Gold

Plenty of Girls In and Out of Films Liven Things Up in Dallas

BUILDING up on the film attractions with girls put over two recent film attractions to extra big business at the Lynch-Hulsey houses in Dallas, Texas. One was a "midnight cabaret," netting something like $2,400, and the other was a fashion show used as a prologue to "The Beauty Market."

Both of these shows were based upon the fondness the average man has for girl shows and the infrequency with which decent shows of this sort reach the Texas towns. Most of the tabs and burlesque shows are of indifferent quality, and are too coarse to be attractive.

Hal C. Norfleet, of the Hippodrome, knew this, and when they played "A Midnight Romance," the idea of a midnight cabaret came to him. There was a burlesque show in town and he chartered fifteen girls at $20 a week for a twenty minute turn each night. He built runways down the aisles just like a devil-may-care New York theatre, and he turned the publicity loose.

It did not take long to teach the girls the plugger song written for this play. The rest of the show was built up of the specialties the girls knew. It was very little more than a burlesque first part without the unspeakable dialogue, brought over into a decent environment, but that and the novelty of the midnight performance drew the crowds. The stunt was used as a prologue to the film and the girls figured it as easy money for their twenty minute turn each night. The cost was well under $400 and the receipts were in excess of $2,800 for these special midnight shows, which started after the regular theatres were out.

"Velvet" with a Pile.

It was all velvet, for it did not appear to affect the usual evening business. It either brought them out again or it brought out a new crowd who were not the usual picture goers. Serpentines and confetti were freely used, the girls pranced down the runways, and the whole thing had the real New York air. It was not only a big winner on its own account, but it boomed the showing of the film at the regular performance.

Where burlesque shows are not available, there are always the dancing teachers to fall back upon, most of whom will give all the aid required in return for a credit line on the program. In some ways the use of local chorus girls would probably be an even better business bringer.

Not in Confliction.

John D. Steffano, of the Queen, a sister house, hit upon another angle to the girl stuff in a fashion show preceding "The Beauty Market," and this idea can be worked even in the small towns. "The Beauty Market" is a society play and he planned a fashion show to give the spectator an idea of how a day in the life of a society girl works out.

He hooked up with a department store making a specialty of women's wear and arranged for the use of ten models and what they needed in the way of clothes, showing a series of ten tableaus depicting the day of a society belle, under the title of "Milady's Boudoir." Starting with rising time, he took her through the day to bed time, and the pajama and nightie poses of the two ends of the day brought the most applause from men and women alike.

This had an even better publicity angle, for the store used a part of its regular space to advertising its connection with the theatre and urged its readers to see the newest styles. It also gave window room to stills and portraits of Miss MacDonald, and in every way supplemented the efforts of the house. This prologue was put on at both the afternoon and evening showings and it drew men and women alike. Any fashion show is apt to draw attention, but this show has a particular aptness because of the nature of the picture, and each helped the other. The poses were carefully arranged and the costumes were the best the store had in stock.

Both managers capitalized a local demand, and both increased the house takings at small risk. And don't think that it is only the men who go. The women like these attractions just as much as the men if they are clean and the house is of a proper sort.

Under advertise and you are disappointed. Over boom and your patrons are dissatisfied. Steer the middle course and cut out superlatives.

Persistent Evangelist Broke 28 Weeks Season

TWENTY-EIGHT weeks in one house, with one star and only one change of bill, is another record to talk about, and only an evangelist, who had a prior right to bookings, brought the run of the second play to a close at the end of the ninth week. Mary Pickford was the star, "Daddy Long Legs" and "The Hoodlum" were the attractions, the Tremont Temple, Boston, was the house, and Nathan H. Gordon, owner of the First National franchise for New England, was the wonder-worker.

Tremont Temple is a structure owned by the Baptist Church. It is a little off the theatre district, but accessible. Mr. Gordon took the first Pickford picture in for a run and for nineteen weeks he enjoyed an unbroken success.

Then he announced that he would follow with "The Hoodlum" and all of the "wise" men threw up their hands. He had gotten away with it once, they argued, but he was tempting fate to try and repeat with the same star. Mr. Gordon just smiled and started in, advertising with about two fives on Sunday and smaller spaces through the week. Things were going strong when trouble loomed in the shape of an evangelist who had a prior contract for a revival season. Mr. Gordon had bought off some other contracts, but the preacher stood firm, and with a sigh Mr. Gordon wrote his last advertisement, which read, "Ninth and positively last week." He had run more than three months, but he knew he could have bettered that record and he was not satisfied.

Put your theatre on Main Street, no matter where it is located.—M. D. Selph.

Rejoicing Miss Glaum.

Actresses would rather be advertised than eat. Think how she must feel to be billed above Fairbanks! This is the lobby display of the Goodwin Theatre, Newark, N. J.

Projection Department

By F. H. RICHARDSON

Projectionist Interested in Chickens

LEO SMELTZER, old-timer in the projection game, still shoots pictures at the screen of the Kearney Theatre, San Francisco, but between shows he runs "Smeltzer's Oak Acres Rabbit and Poultry Farm" at Palo Alto, thirty miles south from San Francisco, which distance he negotiates daily in a Hudson Six Sedan in (whisper) forty-five minutes—quite well within the speed limit, as you may observe.

He expects to have five hundred bunnies by next summer and no one knows how many of the feather tribe.

Go to it, Old Boy. Success be with you! Pop Woods, by the way, has a young farm out that way too. Incidentally Woods used to let us hear from him quite occasionally, but of late years he makes a noise like a real boistrous oyster only not so loud.

One of the Best Bosses.

Concerning the Kearney brother Smeltzer says:

I have one of the best bosses alive. He wants results and does not throw fits over a little expense; also he does not rush the pictures. He does a good business.

I have two Powers Six B, with the "B" part removed, meaning the lamphouses and all the supporting frame for same. In lieu thereof we have Preddy Mazda lamp outfits, same being fastened to the machine tool table, with a distance of six inches from corrugated condenser to aperture—plenty of room once you get used to it.

Use 900-watt lamps, 30 v, 30 a, to capacity, on an eighty-foot throw, with a sixteen-foot picture—five-inch Gundlach objectives.

Getting Swell Picture.

Have my own make of non-halation screen, two-wing shutters from one wing of perforated metal as per attached sample, and take it from me I'm getting one swell picture.

Lamps last anywhere from twenty to 260 hours, but average about eighty, which fails of the 100-hour guarantee. Mine is the largest picture and greatest distance of projection of any Mazda proposition in this district.

Most of the Mazda men have not to exceed a twelve-foot picture at less than sixty feet.

Very interesting indeed but we would like friend Smeltzer's candid opinion as to whether or not he does not lose heavily in the finer picture detail through lack of brilliancy of illuminant. Beyond this we would not care to comment just now.

Kenmare, Ohio

Kenmare, Ohio, should write his street address so that it can be read. He does not need the address of a dealer selling a complete set of projectionists' tools. On page 238 of the handbook he will find a list of necessary tools, all of which may be purchased in the stores of his own city.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Are You Getting Maximum Screen Illumination for Wattage Used?

The 11x17 (two on one) LENS CHARTS printed on heavy paper are suitable for framing. Both A. C. and D. C. amperage 35 to 60 is covered with Plano-convex or meniscus bi-convex; correct projection lens diameter to avoid waste, also correct distance of revolving shutter from aperture.

Your projection room is not complete without the LENS CHARTS.

Send 50 cents in stamps today!!! Moving Picture World, 516 Fifth avenue, N. Y. City; Schiller Bldg., Chicago, Ill.; Wright & Callender Bldg., Los Angeles, Cal.

Handbook Woke Him Up

W. Dales, Orange, Mass., orders lens charts and writes:

If the charts compare in value with the handbook they must be well worth double their price. I never did realize how very little I knew about projection until I received the handbook. One thing it did for me was to increase my screen brilliancy at least 25 per cent., without any increase in wattage consumed. In following the handbook I painted the projection room black inside and am now able to secure a sharper focus of the picture?

You Are Right.

You are right. No man can judge focus on a screen a hundred feet away with a glare of light on a light wall surrounding the observation port.

There is only one theatre here, but we nevertheless do all we can to give value received in return for our patron's money. My employer never hesitates when anything is needed. He just says: "Get it."

They pay me more than the union scale and I do my best to deserve just that sort of treatment. I did not ask for the above-the-scale part, so I consider the handbook the best four-dollar investment I ever made. (We take it from that that your employer increased your pay because of your increased ability to deliver high class service.—Ed.)

Can Always Improve.

I believe if a man is not too old or too wise to learn he can always improve his screen results.

Now please don't take this matter as an advertisement, but I want to thank you for what the handbook has done for me. I know it can do the same for others if they will come off their high shelf and invest four bucks.

Just sent my Power's Six B away for repairs after two years' faithful service, with an almost blank repair bill during that time.

The Spirit of Progress.

Don't know what you mean by "Don't take this letter for an advertisement." Evidently you intended that it should be printed.

Your determination to give the best there is in you is the spirit which makes for progress. Men who are dissatisfied with their job, but who expend all surplus energy in cursing the boss because he does not increase their pay, instead of using at least a part of it to fit themselves to be worth more pay, find advancement to rest at the summit of a wall which they cannot scale, except so far as the union supplies a ladder to mount part way up.

We grant the fact that there are employers so unintelligent that they will not reward ability by advancing pay.

That is a deplorable fact, but another fact overtops it, viz: that the man who wastes his time deploring and cursing that fact, instead of in studying and working to excel, simply renders it impossible to ever take advantage of the job which will advance him on merit. And there are many of them too—and they are increasing in number.

Yours is the right system, brother Hales. More power to you.

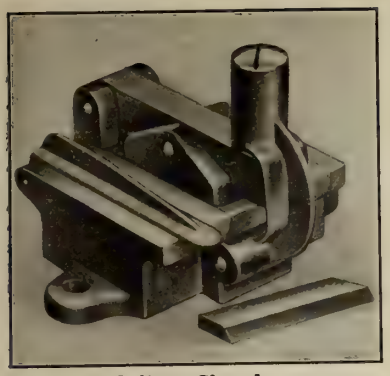
Embryo Projectionist

V. J. Votolato, Thornton, Long Island, orders handbook and lens charts and writes, as follows:

Dear Mr. Richardson: Pardon the form of address, but I feel I really know you, having followed your friendly advice and your various articles so long. For the past five months I've had a handbook from the public library, and as they only allow a book to be kept a month, I have made monthly pilgrimages to have it "renewed."

Became tired of that finally and here is the price. Have read the handbook through about six times, but always feel that in reading it again I may learn something more.

We run a twice-a-week show here and



Splicer Closed.

I'm supposed to be the projectionist. I don't call myself an "operator," because I am willing, ready and anxious to learn. The man who is content to be classed as the mere operator of a machine has little ambition to advance. Am I right? (You are.—Ed.)

House Is Forty By Fifty.

Our little house is forty feet wide by fifty long. Have a Simplex, which has worked perfectly ever since we purchased it.

Am using .75-inch carbons, with 60 amperes at arc—A C, of course. Is this right? (Think you will do better with ⅝ inch. Get the Special A C White Light or the Alterno carbons. Both made for A C and both good.—Ed.)

Find that I get better results with jack-knife set. Maybe I'm wrong, but I don't think so.

Well, friend Votolato, you will get a higher c p with the jack-knife set, but if you get steady, even illumination you certainly are a stem-winding wonder—that is if you use the full jack-knife.

On Personal Application Only

The editor receives many communications similar to the following, which comes from Nova Scotia.

Once and for all let it be clearly understood that it is a waste of energy to go about things in that way. This friend asks for addresses of companies or unions.

I could supply them. But of what avail? He would write and, in all human probability receive no answer.

If any one did answer it would be to tell him what he might have known, that positions may only be had on personal application.

In this case the only thing to do is come on over here and go after a job in the same way every one else does. The union will not help you, Nova Scotia, unless it is actually in need of men to fill positions, which is not very often the case.

Must Do as Others Do.

You do exactly what every one else does, viz: get a position first, by your own efforts, after which you may see about joining the union, with the proviso that you are not eligible to membership until you have resided within the jurisdiction of the union for six months. Would be glad to help every deserving brother, but—. The correspondent writes:

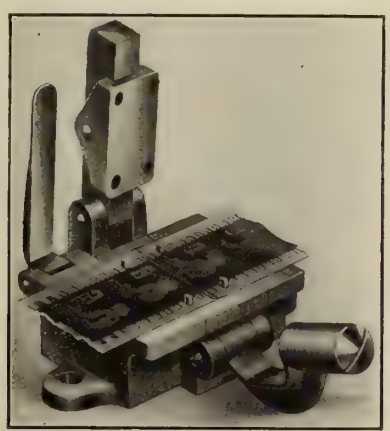
Would like to introduce myself to the moving picture companies. Have had wide experience in projection, using all projectors (which would mean the Power's, Simplex, Baird, Master Machine, Edison and Motiograph in this country.—Ed.), and have knowledge of drawing and sketching. Am now employed in one of the largest theatres in ———, but would like to make a change.

Could you inform me where I could reach some company or give me the address of some projectionists' union in the United States? Can supply references.

An Excellent Film Splicer

The General Machine Company, New York City, has placed in our hands for examination and practical test a film splicer which seems admirably adapted to use in projection rooms of theatres. The little device, which we have tested and had tested by others, is extremely simple and, when used properly, makes a perfect splice, with perfect joint and perfect alignment of the sprocket holes and film sides.

Great damage is done by ill-made splices, the product of hand work in projection rooms. It is possible, but extremely difficult, to make a splice by hand and get perfect alignment of film sides and sprocket holes and secure a perfect weld clear across the splice. It is, in fact, seldom done. By means



Splicer Open.

of this splicer all these things are quite possible, and that, too, without sacrifice of speed. But, best of all, the price is low. This places it well within the reach of all theatres and I strongly advise its purchase and use.

From Missouri

From the Linwood Theatre, Tarkio, Mo., comes the following letter, which its writer apparently forgot to sign:

In response to your invitation to attend an experience meeting on the Boylan Even Tension Reel, we have been using same for six months and find them even more than satisfactory.

On one machine we locked the tension device tight; on the other we allowed it to remain the same as for use with ordinary reel. They work equally well both ways.

The tension at one time became too strong. This we rectified by putting just one drop of oil on the tension spindle. From our experience, we should say that every exhibitor should use the Boylan unless he has already found some other infallible take-up.

House Equipment.

You might be interested in the equipment of our house, especially in consideration of the fact that Tarkio is a town of but two thousand people. But mighty good people are they—appreciative and willing to pay the bill. On a board over the walk we mount banners made of paper. A week's supply is put up at one time.

Each night, the outer one is torn off, leaving those for the next program on display. We use two large window displays, painted on compo board. On these we advertise the larger programs for a week in advance. They are lighted with globes concealed behind the dater strips.

An ample lobby lies directly behind the outer doors. Therein we have more space for the pushing of coming attractions; and, being enclosed, patrons linger there to sweeten their anticipations of feasts to come.

To make the lobby yet more inviting, we use amber globes in the cold seasons as being suggestive of warmth. In the summer we flood the lobby with green light to suggest the opposite. Beside the advertising layout at the house, we have placed in the prominent parts of the town two twenty-four sheets, two three sheets, one six sheet and numerous one sheet boards, each so situated that they are lighted by street lights and consequently work as long as people are out of bed.

We also have quarter sheet frames with removable backs in the hotel lobby, at all soda fountains and barber shops.

Projection Room Outfit.

That our projection room would meet with your approval I have no doubt. It is eight by twelve feet. Three twelve by sixteen inch observation ports, all glassed. Projection ports are four inches in diameter.

Forced ventilation with a sixteen inch exhaust fan. Electric rewind geared to eight minutes to a two thousand foot reel. Baird machines, one a shaft ratchet, drive; the other belt. (Why did they ever adopt the belt drive when they had so reliable a drive as the shaft?) A Tallberg generator supplies the arc current, and complete control board is placed directly in front of the two machines and is kept lighted.

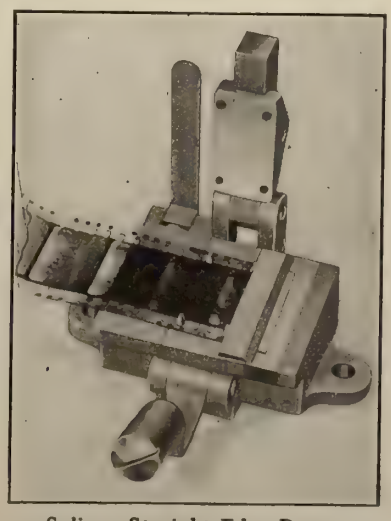
Main switch board contains forty switches ranging from 10 to 200 amperes.

All lighting systems on dimmers—there is not a light in the auditoriuh that comes on or goes off with a bang.

And Finally.

And finally, one of the best things we have in the house. A buzzer system with a button at the organ, a button in the office, one at the doorman's position and one for the ticket seller—and a person on duty near every button who can see the screen at all times.

One buzz means: "Something wrong with the picture—look at the screen and hurry up about it." We never have poor light long; we never have misframes long; we never have a sleepy projectionist long, for there are five people to wake him up



Splicer, Straight Edge Down.

every time he tries to take a cat nap. And believe me, it works.

In conjunction with the buzzers, we have a telephone for each of the above parties, and each has his own signal to answer the phone.

Novelties in Lighting.

We have several other novelties in lighting effects which may be worth mentioning.

A color wheel is placed on the wall in front of the projectors so that its several holes coincide with those of the projection ports. Should a bit of film need coloring to make it more effective, such as night or fire scenes, the projectionist has but to whirl this wheel until aperture containing the desired color covers the projection port, and the trick is done; also, during the opening of the show and the display of advertising slides, we keep our screen flooded with a secondary light.

By putting green lights in the fly and red lights in the foots, we have a screen that is deep green at the top, deep red at the bottom and the two blend into each other in the middle. It makes one of the most fetching effects that I have ever seen.

As the title of the first offering comes on the screen, this light is dimmed off and comes on again at the end of the program, so that our screen never appears dead or vacant.

Aside from the Fact.

Aside from the fact that we run a matinee each day, during which a musical setting is lined up on the large photoplayer, and during which the projectionist marks by dropping bits of paper into the take-up reels, all misframes and bad places to be removed before the evening performance, and also gets his melding cues, and that we give special productions sympathetic stage settings and our presentations as many novelties as good taste will permit, we have nothing more to say about ourselves. But we are succeeding and we think we know the reason why.

Golly yes, man. Managers such as you DO succeed, and there is no secret about the why.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

The only criticism I could make is that your projectionist should never need "waking up" or a signal to frame.

However, the signal system is good, nevertheless, but there is a special signal system, just perfected by Mr. Robin, of this city, which comes as near being perfect as anything of its sort well could be.

The mere throw of a lever moves a corresponding indicator in the projection room and as many other places as one desires to install the instruments.

For instance, the picture does not seem to be quite sharp in focus. One moves the indicator to "Sharpen Focus," whereupon every indicator in the house moves to that same thing and buzzers ring.

As I remember it, there are at least six or eight possible indications. You spoke of a photograph of front, but it was not in evidence.

Precision Company Pulls a Winner

Don't lett'um tell you nothing good but beans comes from Boston—not any more. We have ample evidence that it is untrue, false and a canard against that fair city of angle worm streets.

For one William Collinder Francke, better known as William C. Francke, still better known as Billie Francke, who now holds down an honest-to-gosh varnished desk in a sure-enough private office, with a flaxen-haired stenog to do his writeatorial bidding, hails from there.

The Precision Company, always good at making discoveries, like the witch doctors of old, smelled him out, reached into Boston with a tempting dollar bait, hooked their fish and yanked him into New York, where he is making good at fan-the-air speed.

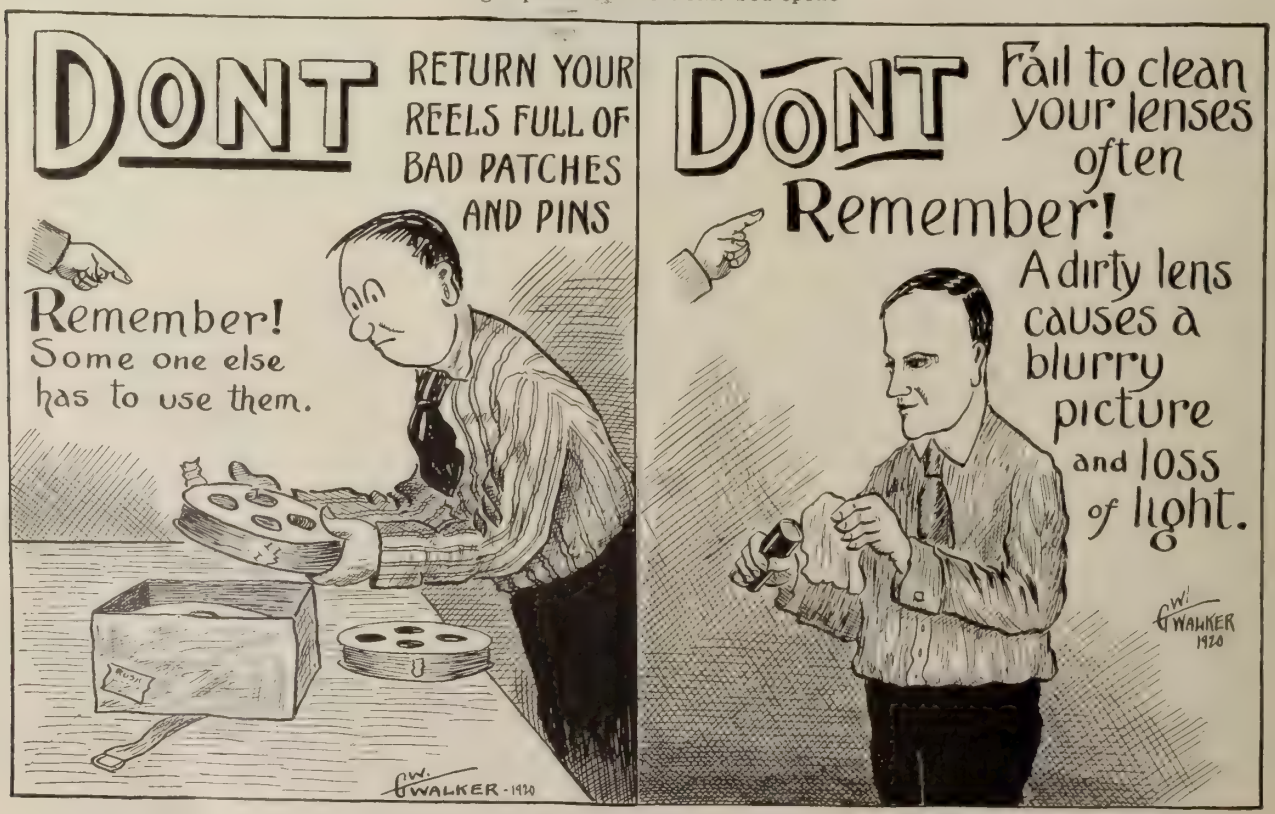
We are not quite sure as to Billie's center name. The initial is "C," hence, from the good things which seem to leak from him, we assume it to be "Collinder."

Yea, verily, friend William is making good, and will, we hope and believe, leave a permanent mark well up in his field of the industry before he shall finally retire to live on the interest of his hard won wealth.

Off With a Wallop!

Our "Practical Pictures" Series

The First is on Page 877


DONT
RETURN YOUR REELS FULL OF BAD PATCHES AND PINS
Remember! Some one else has to use them.
GW WALKER - 1920
DONT
Fail to clean your lenses often
Remember!
A dirty lens causes a blurry picture and loss of light.
GW WALKER 1920

Dealings in the Open Market

Conducted by C. S. Sewell

Pioneer Handling Sheldon Lewis Film Also Series of Marie Doro Features

ONE of the big features of the Pioneer list of attractions for the first half of the coming year will be an elaborate production of "Dr. Jekyll and Mr. Hyde." A large company is now being assembled by Charles J. Hayden, who will have charge of the direction of the picture.

The version, which has been prepared by Mr. Hayden, varies in several respects from the novel as written by Robert Louis Stevenson, making the story a combination of the psychological and dramatic rather than the uncanny and melodramatic.

Sheldon Lewis, who will appear in the title roles, is making a careful study of the characters of Dr. Jekyll and Mr. Hyde as played by the late Richard Mansfield, and in many respects his impersonation of the dual role will follow that of the great tragedian's conception of the part.

Several studios in the vicinity of New York are under consideration, and as soon as the preliminary arrangements are completed work will be started.

Marie Doro is the latest star to be added to the Pioneer banner, having contracted to appear in several productions for the Pioneer Film Corporation. James McKay, who has been directing Miss Doro for some time past, will be in charge of the forthcoming productions.

The first picture is already under way, but no definite title has been decided upon. The story deals with the power of hereditary influences, and probably will be in six parts.

Godfrey Tearle will play opposite to Miss Doro.

Pioneer also has options on several of the most noteworthy independent productions now nearing completion.

Sol Lesser to Make Coast His Distributing Center

SOL LESSER, well known as a state rights buyer, and more recently as a distributor as well, and who recently entered the production field with films in which Annette Kellerman and George Beban will be respectively starred, as well as those with a third star, whose name has not yet been announced, announces he is experimenting with a new policy.

"I have often figured why the picture output should be marketed in New York instead of the place where it is produced, and immediately made up my mind to have all my producing and releasing done on the Pacific Coast," says Mr. Lesser.

Mr. Lesser is also building a laboratory on the Coast, and is in the market for productions either on a percentage basis or on a flat price for negatives for world rights. His brother, Irving Lesser, is now in New York, where he will keep in touch with the European market, and will also purchase productions.

Gale Furnishes Twenty-fourth Comedy.

Gale Henry's last two-reeler of fun on her contract with Bulls Eye, which concern has been releasing her pictures, is titled "Heir-Looms" and will be shipped to New York this week. Miss Henry personally directed the cutting and sub-titling of the picture.

Lucille Lee Stewart Second Olive Tell Feature

LUCILLE LEE STEWART has been engaged by B. A. Rolfe to play a leading role in support of Olive Tell in his second production for the Jans Pictures, Inc., "Nothing a Year," an adaptation of the Charles Belmont Davis novel. The selection of Miss Stewart follows out the announcement of the producers of making their features box office attractions for the exhibitors all over the country.

Lucille Lee Stewart began her theatrical career when quite young, appearing on the legitimate stage and also in vaudeville. During the early days of the screen Miss Stewart became associated with the old Biograph and then with Vitagraph productions, appearing in "The Destroyers," "The Conflict," "His Wife's Good Name," and "The Ninety and Nine," and in "Five Thousand an Hour" and "Our Mrs. McChesney" for the Metro Company. In "Nothing a Year" Miss Stewart will present a difficult and very important role.

Only Half a Foot to Stand on.

Violet MacMillan, appearing in Supreme's "The Mystery Mind," and the six and a half inch slippers won by her at the Futurist Ball.

Evelyn Brent Ill.

Evelyn Brent, who has been appearing opposite Edgar Jones in the series of Northwood two-reel dramas being made by Edgar Jones Productions, Inc., to be distributed by Arrow Film Corporation, is confined to her bed with a severe cold and is threatened with pneumonia. As a consequence, the specialist in attendance upon her holds no hope for her being able to return to the cast for some time, and it will be necessary for Mr. Jones to appoint some one else in her place.

Miss Brent appeared in the first eight of the Northwood dramas, and contracted her illness during the filming of snow and ice scenes out on location among the Maine lumber camps, where the thermometer was hovering around zero.

"Star Series" Plan for Releasing Jans Features

THE first of the series of six features, "Love Without Question," starring Olive Tell, produced by Jans Pictures, Inc., will be ready the latter part of February.

Fast nearing completion under the personal direction of B. A. Rolfe, "Love Without Question" is said to contain big punches, many dramatic scenes, and staged in unusual sets and locations. The series is to be released on the state rights basis under the "star series" plan, the exhibitor contracting to book all six.

Jans Believes in Method.

All of the Jans pictures will be booked and contracted for in this manner, as Herman F. Jans, president of the Jans Pictures, Inc., and himself an exchange man, believes this method of booking is the kind that offers the theatre manager the best opportunities.

Upper New York Sold for Argus Film.

Messrs. L. Cohen and J. Perl, owners of Hi-Art Productions, with offices at 729 Seventh avenue, have bought the upstate New York rights to Robert McLaughlin's state rights feature, "The House Without Children," from Robert W. Priest, of the Film Market.

"Lost Battalion" Going Big.

"The Lost Battalion," released on the state right market by W. H. Productions Co., is reported to be proving a big box office success. In New York state it is booked solid to April 15.

Arrow Film Lists Territory Sold On Hank Mann Two Reel Comedies

THE Hank Mann two-reel comedies being released by the Arrow Film Corporation are being rapidly bought by state rights buyers. The first release is "Broken Bubbles" and is scheduled for early in February. One of these two-reel Hank Mann Comedies will be released every other week and there will be twenty-six in the series.

As evidence of their popularity, the Arrow Film Corporation reports they have been sold for the following territories: For New York City and northern New Jersey, Seaboard Film Corporation, 130 West Forty-sixth street, New York; for eastern Pennsylvania and southern New Jersey, Masterpiece Film Attractions, 1235 Vine street, Philadelphia, Pa.; for Delaware, Maryland, District of Columbia and Virginia, Seaboard Film Corporation, Mather Building, Washington, and 210 North Calvert street, Baltimore; for western Pennsylvania and West Virginia, Exhibitors Film Attractions, 412 Ferry street, Pittsburgh, Pa.; for Illinois and Indiana, Celebrated Players Film Corporation, 207 South Wabash avenue, Chicago; for Ohio, C. C. Hite Attractions, 532 Walnut street, Cincinnati, and 701 Advance Building, Cleveland; for Georgia, Alabama, North and South Carolina and Tennessee, Arthur C. Bromberg Attractions, 73 Walton street, Atlanta; for California, Arizona and Nevada, Peerless Film Exchange, 94 Golden Gate avenue, San Francisco, and 802 South Olive street, Los Angeles; for Colorado and Wyoming, Arrow Film Company, Denver.

Five Sprightly Comedies Are Listed by Christie

A NEW mark for wholesome entertainment is established in the recent one-reel Christie Comedies. The fun is fast and clean, and the stories highly amusing. Three of the new single-reelers are the directorial work of William Beaudine. They are "Kids and Kidlets," "Fair But False" and "Watch Your Step—Mother." The list includes also a single-reeler by Al Christie, "Should Husbands Dance?" and "Nearly Newlyweds," by John McDermott.

"Kids and Kidlets" features Helen Darling and Jimmie Harrison and has to do with a little girl who traded her doll for a colored baby and then traded her baby sister for the doll. In "Fair, But False," Bobby Vernon and Florence Gilbert play the leading roles. Bobby's chief aim being to prevent his rivals from making love to Florence by making them believe, through various tricks, that her hair and other necessities of life were false, thereby almost losing her himself. "Watch Your Step—Mother" is another featuring Bobby Vernon, this time with Vera Steadman in the opposite role. Vera is the daughter of Bobby's new stepmother, whom he mistakes for that person, with some funny complications as a result.

A non-dancing husband, whose lack of knowledge of that art limited his wife's social activities and a determination to take secret lessons from his wife's chum is the theme of "Should Husbands Dance." Dorothy Devore and Jimmie Harrison also are featured in "Nearly Newlyweds," another matrimonial tangle with some very amusing complications.

"Lost City" Serial Sales Reported by the Warners

WORD comes from Warner Bros., who control the distribution rights of Selig's animal serial, "The Lost City," that Joe Friedman, president of the Celebrated Players Film Corp., has secured the rights for Illinois and Indiana.

Mr. Friedman stated that he sent a print to Chicago, and has received word from his representative that after a trade showing he signed up many first-run theatres that have never before offered a serial, and also that he has received many requests for bookings.

In addition to this territory, the First National Exhibitors Circuit, Inc., has seven states in the South, while the Standard Film Service Co., of Cleveland, has Ohio, Michigan and Kentucky. The Hatch Film Company has seven Eastern states, and the Arrow Film Corporation, of Boston, controls the New England distribution rights, which make twenty-six states that have already been disposed of.

The Canadian rights were sold to Mr. Charles Stephenson, of Toronto.

Negotiations are now going on for the disposal of many Western states, and the indications are that the entire country will be disposed of before the picture is released, which is claimed to be a record for serials.

Tower Issues a Unique Press Book on "Tillie"

THE press and publicity book which is now being prepared for "Tillie's Punctured Romance," by Tower Film Corporation, who will release this production on the state rights market, contains a collection of live press matter for the local newspapers; short synopses, stories and catch phrases; one, two and three column ad cuts; reproductions of the ones, threes, sixes and twenty-four sheet posters, the hand-painted 30 by 40 and 40 by 60 lobby displays, the 8 by 10, 11 by 14 and 22 by 28 sepia lobby photographs, and complete plans for exploitation to suit the various sized theatres and localities. In addition, the exploitation service department of the Tower Film Corporation announce they will furnish any special suggestions and lay out any exploitation plans to suit local conditions upon their request. Charlie Chaplin, Marie Dressler, Mabel Normand, Chester Conklin and Mack Swain are all featured in this photoplay

More Sales on Burston Serials.

Burston Films report great interest among state rights buyers in the latest King Baggot serial, and credit the admirers of this novelty, "The Hawk's Trail." The last episode of the Baggot serial reaches Burston's New York headquarters this week. Among recent sales is recorded that of the District of Columbia, Maryland, Delaware and Virgania to the Reliance Film Co., of Washington, D. C. The K. & R. Film Co. of Atlanta, Ga., have just bought Burston's "The Mystery of 13" for Georgia, Florida, Alabama and Tennessee.

If You've Tears, Prepare to Shed Them When You See George Beban's "One Man in a Million."
The Georges, Sr. and Jr., are seen here in typical heart-warmers in their newest picture, for Sol Lesser distribution.

Fewer and Better Pictures

METRO *Announces*

The Big OLIVER MOROSCO *Stage Success*

THE WALK-OFFS

Starring

MAY ALLISON

THE CRAVING OF A SOUL

Who has found the splendor of high society an empty name, is told in this dramatic picture. Beautiful and talented MAY ALLISON, in the role of the young society woman, a penniless parisite on her more wealthy friends, surpasses her previous efforts & will win new friends for your theatre

MAY ALLI

— in FREDERIC and famous OLIVER MOROSCO

The WALK-

Adapted by JUNE MATHIS & A.P.YOUNGER

ME

Pictures

JURY'S IMPERIAL PICTURES, Ltd.
Great Britain. Sir William
MUNDUS FILM, Paris. Exclus

SON

FANNY HATTON'S
Stage Success

-OFFS

Directed by HERBERT BLACHE.

TRO
Corporation

Exclusive Distributors throughout
Jury, Managing Director.
ive Continental Distributors.

MAXWELL KARGER
Director General.

COMING

Tremendous Box-Office Attractions With Unequalled Advertising Opportunities

THE RIGHT OF WAY *by Sir Gilbert Parker*	*Starring*	BERT LYTELL
OLD LADY 31 *by Rachel Crothers*	*Starring*	EMMA DUNN
SHORE ACRES *by James A. Herne*	*Starring*	ALICE LAKE
ELIZA COMES TO STAY *by H.V. Esmond*	*Starring*	VIOLA DANA
THE CHEATER *by Henry Arthur Jones*	*Starring*	MAY ALLISON
ALIAS JIMMY VALENTINE *by Paul Armstrong*	*Starring*	BERT LYTELL
THE HOPE—DRURY LANE *by Cecil Raleigh & Henry Hamilton*	*with an*	ALL-STAR CAST
THE VERY IDEA *by William Le Baron*	*Starring*	TAYLOR HOLMES

METRO
PICTURES CORPORATION

Chicago House Books Dooley Film.

The Johnny Dooley Comedies will make their appearance in Chicago at the State Lake Theatre. Through arrangements made with Matthias Radin, president of Tyrad Pictures, during his recent stop in that city, the management of this theatre has contracted for the entire series of twelve subjects to be released during the year at regular monthly intervals. Johnny Dooley will probably make a personal appearance at the premiere of the first release of "Some Mind Reader."

Heavy Bookings Reported on "$1,000,000 Reward"

ENTHUSIASTIC reports of business done by the serial "$1,000,000 Reward," starring Lillian Walker, are reaching the offices of Grossman Pictures from exchanges. In territories where the serial has opened, reports indicate that house records were broken, while from those sections of the country where the serial has not yet opened, the reports are that very heavy bookings are being obtained.

Aywon Film Corporation, controlling Greater New York, advises that bookings have been made on a large scale and that the serial, now being shown, is meeting with great popularity. A similar report comes from Herman Rifkin, of the Eastern Film Corporation, controlling New England.

In Illinois and Indiana, booked by Celebrated Players Film Corporation of Chicago, similar results were obtained. The opening in Canada, booked by Regal Films, Ltd., was a big success both in Toronto and Montreal.

A large portion of foreign territory has already been disposed of by Export and Import Film Corporation, foreign distributors, while negotiations are under way for the open territory.

Francis McDonald to Star in National Film Feature

FRANCIS MCDONALD, who stepped into stardom through his work with Henry Walthall in "The Confession," with the National Film Corporation of America, and who was one of the stars in the National's last 1919 production, "Hearts and Masks," will be the central figure in the first of the National's "America First" series of photoplay features, adapted from magazine stories and novelettes.

McDonald is now engaged with William Seiter in producing "The Kentucky Colonel" for the National. He will begin on the new series as soon as that production is concluded, which will be about February 20.

Arrow Gets Twelve "Tex" Features.

Since publication of article appearing on page 592 of our issue of January 24, regarding the Capital Film Company securing rights to William Steiner's twelve five-reel detective pictures entitled "Tex, Elucidator of Mysteries," we have been advised by Mr. Steiner that the negotiations with that company were not successfully concluded, and that the world rights to this series of pictures have been secured by the Arrow Film Corporation.

Film Rights for World's Championship Wrestling Match Secured by Pioneer

EXCLUSIVE motion picture rights for an unusually big sporting event and one that is attracting widespread attention have been secured by the Pioneer Film Corporation. This is the wrestling match to be held at Madison Square Garden, Friday, January 30, between Joe Stecher and Earl Caddock for the world's championship belt.

At a luncheon on Friday the twenty-third, given to the challenger, Earl Caddock, by Jack Curley, at the Hotel Claridge, which was attended by the sport writers of the big New York newspapers and representative of the motion picture trade press, Morris Rose, president of Pioneer, offered $30,000 for the picture rights.

Contracts were signed later in the day, and arrangements completed for taking the pictures. A special staff of photographers under Jack Cohn will have charge of the work, and it is expected that the pictures will be ready for showing six hours after the contest.

Pioneer will handle the pictures through its offices in New York, Buffalo, Cleveland and Detroit. Other territories will be handled on state rights and by means of direct bookings. This match is receiving a great deal of publicity, newspapers in all parts of the country devoting much space in their sporting columns.

Pioneer Will Film 'Em

Joe Stecher and Earl Caddock, film right to whose title wrestling bout have been secured by Pioneer.

Jack Sherrill Jumps from Airplane in Serial Scene

WHAT is promised to be an unusually sensational aviation feat will be shown in one of the episodes of "The Invisible Ray," the fifteen episode serial produced by the Frohman Amusement Corporation, in which Ruth Clifford and Jack Sherrill are co-starring.

The scenario calls for the hero, impersonated by Jack Sherrill, to jump from a speeding aeroplane and land in the water, and then to swim to a boat and rescue the heroine.

The company went to Jacksonville, Fla., to "shoot" this particular scene because the St. John's River furnished excellent atmosphere. Sherrill climbed in to the plane which was operated by an expert pilot who had been in government service, and they headed off toward the St. John River. As soon as the plane appeared the cameras began clicking and at a signal the pilot guided his machine to a lower level. Sherrill climbed out on the wing and when at a point about fifty feet up, and almost directly over the little river craft he leaped from the speeding plane into the river. The whole scene went off without a hitch and when projected on the screen should give a real thrill.

Kremer Back in New York After Completing Deals

VICTOR KREMER, president of Victor Kremer Film Features, Inc., returned to New York this week, after a trip throughout the exchange centers of the United States and Canada, during which he disposed of many territories. The latest buyer is Herman Rifkin, of the Eastern Feature Film Company, Boston, who has purchased for New England "A Burlesque on Carmen," "The Champion," "The Jitney Elopement," "Work" and "By the Sea," and intends giving these Chaplins a wide exploitation campaign before the release of the first picture, which will be "Carmen." He will present the short length subjects as a series.

Mr. Kremer also reports the sale of the five Chaplins for Michigan to the Independent Masterfilms, Inc., of Detroit, and Ohio to Essenel Productions, De Luxe, of Cleveland, for the four short length Chaplins.

Mr. Kremer announces he has acquired "Skinner's Dress Suit," starring Bryant Washburn. An entirely new edition of advertising supplies will be issued for this picture and the marketing of same on state right basis will begin shortly.

Mr. Kremer has found the Chaplin reissues which he controls meeting with extraordinary success in the various territories. "A Burlesque on Carmen" has been playing to big audiences in Chicago at the Rialto Theatre, while elaborate preparations are being made in Detroit to present "Carmen" at one of the leading theatres in conjunction with a chorus of dancing girls and several specialties. Mr. Kremer will leave for another trip to the various exchanges within the next two weeks.

Pennsylvania Likes "Lord Helpus."

The Standard Film Exchange of Pittsburgh, Pa., who control the rights in that territory to "Lord Helpus," the one-reel Charlie Chaplin special being released now on the state rights market by Tower Film Corporation, and formerly entitled "Cruel, Cruel Love," report that this special single reeler is proving a success in that territory.

Song for "The Sacred Flame."

In addition to the other exhibitors' aids prepared to help in the exploitation of "The Sacred Flame," starring Emily Stevens, the Schomer-Ross Productions, Inc., announce a song of the same title has been written by Will R. Haskins, and is being published by a prominent New York music house.

E. S. Manheimer Reports Many Sales On First Schomer-Ross Production

IF the state right territories continue to sell in the coming weeks as they have been selling on 'The Sacred Flame,' starring Emily Stevens, in the weeks just past, we won't have much to offer in the way of U. S. or Canadian rights. So far we have disposed of northern New Jersey and the state of New York, also southern New Jersey, eastern Pennsylvania, Virginia, District of Columbia, with a great many western territories now being bid for. Since we started display advertising in trade papers we have been the recipient of letters from every nook and corner of the country," says E. S. Manheimer.

"I don't know of any other line of business that is so thoroughly covered by its trade papers as the film industry and I am positive that no business men follow their trade publications with such zeal as do trade paper men, and I feel that it is my privilege to compliment the film trade publications for their circulation and power in the industry. We have recently secured letters of inquiry from foreign parts on 'The Sacred Flame,' proving that our publications are not entirely confined to the States and Canada."

In speaking of the production values of "The Sacred Flame," Abraham S. Schomer, author and director, says: "We produced 'The Sacred Flame' on a scale that matches up with any of the best productions of the year, while the main theme is of a character that enables exhibitors to play this production for a run instead of one or two days. The public is demanding better plays, better stars, better stories, stories that grip the heart and that hold more than a passing fancy in the way of entertainment. People love to be made to think while they are being entertained. That I claim," says Mr. Schomer, "is one of the biggest points in the success of 'The Sacred Flame.' We have provided one of the finest human interest vehicles brought to the screen for years, with every foot fraught with meaning and pleasure to those who behold this picture."

Cassinelli Film Is "The Hidden Light."

The title of the new Schomer-Ross feature in which Dolores Cassinelli will be starred is "The Hidden Light." However, no information has been furnished by Mr. Schomer, the producer and author, as to its theme. It is said to be a story which will require elaborate sets, big scenes and beautiful locations, as well as gorgeous costumes, and will be a spectacular production, filled with thrills and exciting situations. Ben Taggart, formerly with the stage production "Forbidden," is the leading man.

Violet Clark Writing Continuity for Jans

VIOLET TAGGART CLARK has begun work on the continuity for "Nothing a Year," by Charles Belmont Davis, which will be used to star Olive Tell in her second production for the Jans Pictures, Inc.

Miss Clark has many successful adaptations to her credit, including the continuity for "Love Without Question," Miss Tell's first picture.

Inasmuch as the story, "Nothing a Year" carries a leading character that is distinctly different, and owing to the individual character of the story, it was felt expedient to allow Miss Clark full sway in the preparation of the scenario. It is said that she has supplied real humor, pathos and general appeal in the story of "Love Without Question" that will make it stand out among film attractions.

Grossman Finishes Second Marguerite Marsh Feature

HARRY GROSSMAN announces that the feature "Face to Face" has just been completed at the studio of Grossman Pictures, Inc., at Ithaca. This is the second of a series of eight pictures being made by the company with Marguerite Marsh as the star. Coit Albertson is seen as the leading man in support of Miss Marsh.

The first picture of the series, "Wits vs. Wits," was sold to Hallmark Pictures, and by them sold to the British American Pictures Finance Corporation for American and Canadian rights.

The entire series of eight pictures will be devoted to detective stories that are said to be out of the ordinary in theme and action. Each picture will be made under the personal supervision of Mr. Grossman.

Big Exploitation Planned for Hall Room Boys Films

JACK AND HARRY COHN announce their intention of inaugurating extensive advertising and publicity campaigns throughout the United States in regional and national motion picture trade papers for the further exploitation of the 1920 series of Hall Room Boys Comedies. There have been ten releases, which have met with great success. The publicity campaigns will be operated in conjunction with the famous cartoon, "The Hall Room Boys," by H. A. MacGill, in the newspapers.

"Many persons have the idea that these comedies are animated cartoons," said Mr. Cohn. "They are not that in any sense. They bring to life the wholly mirthful and embarrassing predicaments that Percy and Ferdie Hall Room get through their mania for posing as millionaires, sportsmen, and everything else that lies beyond the powers of ribbon clerks to be. The roles of Percy and Ferdie are portrayed by two of the cleverest screen and stage entertainers it was possible to obtain."

'Ere's the 'Awk.

King Baggot in one of many roles in his Burston serial, "The Hawk's Trail."

Clever Footage in "Alma" Film.

"Alma, Where Do You Live?" has among its novelties a clever method of showing the recent war. The date of our entrance into the conflict is flashed on the screen, followed by snappy footage of bursting bombs and livid fight-action. Then with 1919 thrown on the sheet, an Angel of Peace in the person of Anna Le Boos, who liberates two white doves, is shown, and the story's action goes on. The "Alma" attraction is said to have shown a remarkable response in the way of territorial offers since its recent campaign of advertising was invogued.

Many Big Animal Scenes in "Return of Tarzan"

NUMA PICTURES CORPORATION, who are completing "The Return of Tarzan," have kept in mind the jungle atmosphere of the "Tarzan" stories.

The cast, headed by Gene Pollar and Karla Schramm, is augmented by such animal actors as the L.-K. lions, including three cubs who make their screen debut, the famous monkey Joe Martin, the big elephant Charley, fifty white horses, two camels, several apes and gorillas, and five determined old mules.

Joe Martin is seen in many dramatic and humorous scenes with Tarzan, while Charley not only has big footage in the story, but has played an important role in the producing of the feature.

"The Return of Tarzan" has a great variety of locales. The early portions transpire aboard an ocean liner. Next come Parisian adventures. Then the Algerian desert and last the return to the jungle.

Ivy Ward Injects Realism.

Little Ivy Ward, one of the screen stars engaged especially for an episode in Reeve and Grey's Supreme serial, "The Mystery Mind," recently proved J. Robert Pauline's claim that suggestion is a powerful influence when dealing with a child.

Ivy plays an emotional role in the prologue, and, under the direction of Fred W. Sittenbaum, the child became convinced that the scene was real and sobbed herself into a state bordering on hysteria.

Mr. Sittenbaum, who had tried Pauline's methods to convince his cast what they "can do" had not acquired sufficient knowledge of hypnotic suggestion to soothe the child, so Pauline had to step in. His quiet manner and softly murmured suggestions quickly diverted Ivy's mind into its normally happy mood.

Chicago News Letter

by Jas. S. McQuade

Chicagoans Believe Goldwyn Now Has Interest in the Ascher Circuit

A PERSISTENT rumor has been going the rounds in Chicago film circles for the past two weeks that Goldwyn Pictures Corporation has acquired one-half interest in all the Ascher Brothers theatres, including, in addition to the Chicago circuit, all the large modern picture theatres now being constructed by the Ascher Brothers in several large cities, in the central Middle West. The persistence of the rumor has been so marked that the majority of Chicagoans in the trade now believe that the deal has been made, although nothing definite has been issued by either party believed to be concerned in the transaction.

If made the deal will include the Roosevelt, a great, modern picture theatre, seating 2,500 persons, and costing $1,850,000, which will be built by Ascher Brothers on the west side of north State street, between Washington and Randolph streets, opposite the palatial store of Marshall Field & Co., and one of the most prominent locations within the "Loop" district.

Work in demolishing the building now occupying the site of the Roosevelt will begin May 1, this year, and the new structure will be devoted wholly to the theatre which, without doubt, will rank high among the great picture theatres of America for chaste architectural beauty, as the accompanying illustration will show.

Five Millions in New Houses.

But the Roosevelt is only one of the great enterprises in modern picture theatre building in which the Ascher Brothers are at present engaged. They have now well under way the following theatres, which, as will be noted, are not all confined to Chicago territory:

The Minneapolis Theatre, in Minneapolis, which will have the largest seating capacity of any house in the Northwest, costing $500,000; the Cincinnati Theatre, Cincinnati, seating 3,500 and costing $1,000,000; the West Englewood, at Sixty-third street and Marshfield avenue, seating 3,500, and costing $450,000; the Commercial Theatre, South Chicago, seating 3,000 and costing $350,000; the Forest Park Theatre, in Forest Park, a Chicago suburb, seating 3,000 and costing $300,000, and the Peoria Theatre, in Peoria, Ill., seating 2,500 and costing $300,000.

Eighteen Theatre Now Running.

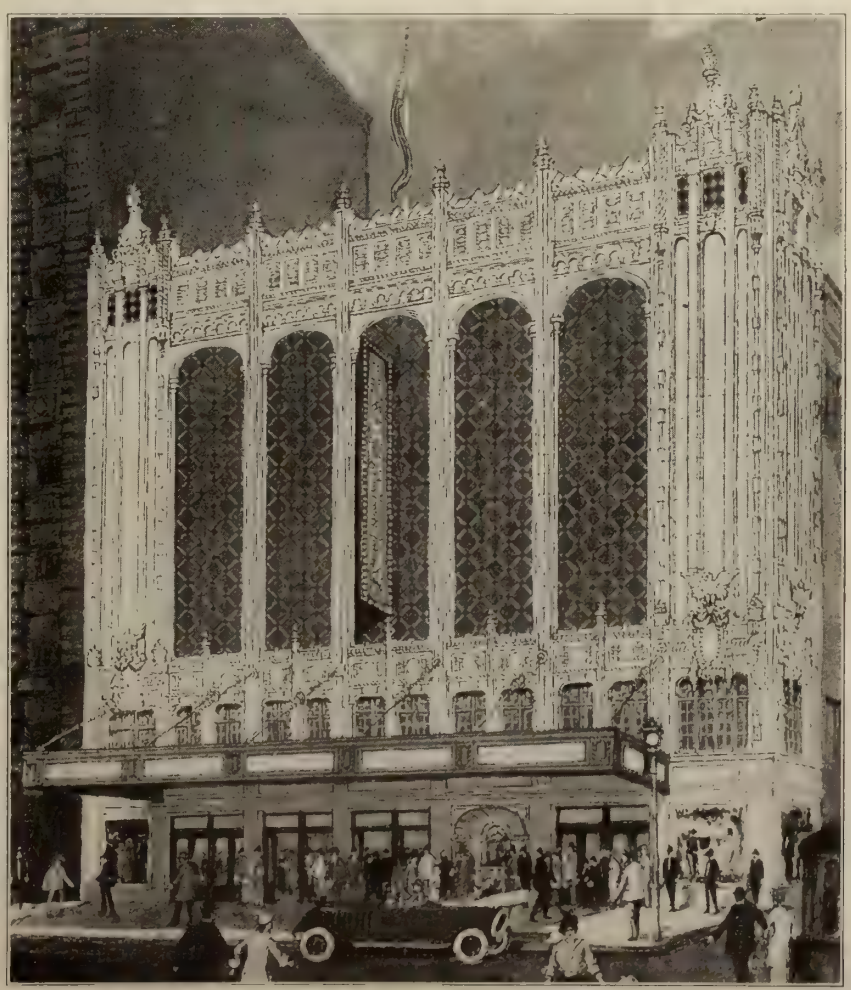
Including the new theatre to be built on State street, the outlay on these modern houses will represent an investment of $4,750,000. Then there is to be considered the eighteen fine theatres on their present circuit in Chicago, which are all running to capacity and which will carry the total outlay to a figure somewhere between seven and eight million dollars.

The Ascher Brothers, however, are not interested only in the construction of great picture theatres. As exhibitors they have studied carefully the conditions existing in the producing and distributing departments of the moving picture business, and they have noted the great stride forward made in the quality of the moving pictures of today. As good business men they have learned that, with the greatly increased cost of making better pictures, the producers must charge higher rentals for their product and that the exhibitor, in order to meet the increased rentals and the increased salaries of employes, must ask his patrons to bear their share of the burden.

Business Holds Up Under Higher Prices.

September 1, last year, the Aschers increased the admission to all their Chicago houses from 22 cents to 25 cents. The former price included the two cents war tax and the latter includes the three cents war tax, so that the advance means only two cents for the box office on each ticket sold.

In conversation with General Manager L. P. Newhafer, of Ascher Brothers, some time ago, the writer learned that the increase in admissions had not dim-



Ascher Brothers' Roosevelt Theatre, to Be Erected on State Street, Chicago.
Capacity, 2,500; cost, $1,850,000; in one of the most prominent locations in the Loop district.

inished business in any of their eighteen houses. On the contrary, business had been increasing. He also referred to the fact that patrons had often expressed their astonishment, long before the raise took effect, that such excellent programs could be given for so little. He also stated that exhibitors fully realize that it is necessary to increase the prices of admission, in order to maintain the high standard of production demanded, and assured me that the presentations at all the Ascher houses had been raised to a higher plane. A strict rehearsal of appropriate accompanying music is given in advance at each house, for every change of program, and strict attention is paid to providing the necessary stage atmosphere for each picture.

Capital's New Executive Plans Increased Output

THE new year ushered in stirring times for the Capital Film Company, Inc., as it has been steadily forging ahead until it has now reached a secure place as a successful producing and distributing organization.

In keeping with the rapid growth of its business development there has been a new and important alignment of the executive heads of the corporation. At a recent meeting of the board of directors B. Herbert Milligan, of Chicago, was elected treasurer and executive head of the company and also a member of the board.

Mr. Milligan is a successful business man and president of a well known financial concern of Chicago. He has had previous acquaintance with the moving picture business, having taken over, in partnership with his brother, the well known Kalem studios. He brings to the Capital Film Company high efficiency as an organizer and the prestige and wisdom of an able business man.

Foreign Business Growing.

Mr. Milligan will apply his successful commercial principles to the rapidly expanding business of the Capital, not only in the financial end but also in extending its chain of exchanges in the United States and Canada. The demand for Capital's special features has become so insistent that Mr. Milligan intends increasing the producing force from four to six companies.

Mr. Milligan is giving special attention just now to the maintenance and extension of Capital's European business, which has grown so rapidly, in the United Kingdom especially, that immediate steps will be taken to meet the demand.

Like all successful business men, Mr. Milligan is an ardent believer in advertising of the right kind. He announces that he will support Capital's exchanges and selling agents with a strong, comprehensive publicity campaign, during which the merits of Capital's super-special features especially will be brought forward.

Sladdin to Publicize Goldwyn.

S. G. Sladdin, who is well known in the advertising and publicity film world, recently arrived in Chicago in the publicity interests of Goldwyn. He will have his office at the Chicago headquarters, with Manager I. Van Ronkel.

Mr. Sladdin was in Boston for the past four months, organizing the advertising, publicity and exploitation departments for Goldwyn, in all of the New England States. He expects to remain in Chicago for some time.

Pat Dowling on Tour of Christie Comedy Centers

PAT DOWLING, who has charge of publicity for Christie comedies, made a pleasant call at the Chicago office Monday, January 19. He was on his way from Los Angeles to New York, making a tour of all Christie exchanges, including Denver, Omaha, Chicago, Cleveland, Detroit, Pittsburgh, Philadelphia, Boston and New York.

From this point he went on to Canton, Ohio, where his wife and relatives live. He spent a few days there and stopped over at Cleveland on his way to the metropolis. All the cities mentioned will be visited by him before he returns to Los Angeles.

Mr. Dowling stated that Christie two-reel comedies are in great demand just now. His company makes one two-reel comedy a month and a one-reel comedy every week. Work is now being started on the first of a two-reel series, entitled "Bringing Up Father," which is being made for the International Film Company and to be released by Pathe as Pathe comedies. This series, twelve in number, will be made at the rate of one a month, and the first release will be made Monday, March 1.

Christies Strong in Chicago.

Mr. Dowling informed me that Christie comedies are going better in Chicago territory than in any other district in the country, although the demand for them is general. Four first run houses here played Christie comedies during the week of January 19; namely, the Randolph, Rose, Playhouse and Orpheum. J. L. Friedman, president of Celebrated Players, has all the rights to these comedies in ten Middle Western States.

First National handles the Christie comedies in New York City and state.

Mr. Dowling will return to Los Angeles about February 15.

Operators in Moir Houses Are Called Out on Strike

THE Rose and Alcazar theatres, on West Madison street, and the Boston Theatre, on Clark street, were closed at 6 o'clock Tuesday evening, January 20, when Thomas E. Maloy, business agent of Local 110, I. A. T. S. E., M. P. O., called out the operators. This action followed the refusal of William Hewins, secretary of Harry C. Moir, owner of the three houses, to increase the wages of the moving picture operator in the Terrace garden of the Morrison hotel, also owned by Mr. Moir.

Business Agent Maloy, in stating his side of the case, says Mr. Moir's secretary told him that they could do without moving pictures in the Terrace garden and that he could take the operator out. He replied that Mr. Moir would have to do without the operators in his three theatres also. The operators, therefore, were called out at the hour mentioned and the patrons of the theatres received their money back at the box offices.

Mr. Moir states that he had decided to dispense with moving pictures in the Terrace garden, but that Maloy told him he must hire two operators instead of one, at a cost of $60 a week each. Mr. Moir then said he would keep the three theatres closed rather than submit.

Business Agent Maloy, however, announces that Mr. Moir, on Wednesday night, agreed to employ two operators at the Terrace garden, six hours daily, and pay each of them $50 a week.

"In Old Kentucky" Given Fine Chicago Exploitation

IN OLD KENTUCKY," which made record breaking runs of two weeks at the Playhouse and the Randolph, this city, has had able exploitation work done by Leon Victor, exploitation representative for Louis B. Mayer; Walter L. Hill, in charge of publicity and exploitation for Chicago's First National exchange, and Ralph Kettering, publicity manager for the Jones, Linick & Schaefer enterprises.

Excellent publicity in the daily papers, attractive window displays in State Street music houses—where the entire stock on hand of Anita Stewart's song, "In Old Kentucky," has been sold out; the striking and attractive front of the Randolph, etc., have served to catch the eyes of many thousands.

At the first night's showing in the Playhouse numerous members of the Chicago Southern Club were present on invitation, as were also many prominent persons in civic and club circles, and the house has been taxed daily to accommodate patrons. The Randolph, with its larger seating capacity, has also shown to fine business.

"Do the Dead Talk?" Has Week's Run at Ziegfeld

A UNIQUE six-reel feature produced by the Ebony Film Corporation of Chicago, "Do the Dead Talk?" was shown at the Ziegfeld during the week beginning Sunday, January 18, and created considerable interest. The Merit Film Exchange, owned by D. Padorr, is handling the picture in Chicago and tributary territory. Mr. Padorr reports quite an interest in the picture by several important Chicago exhibitors and that indications point to good business here.

It is the purpose of the Ebony Film Corporation to handle this picture on the state rights basis; but up to the present time no effort has been made to close any territory except that of Chicago and the subsidiary field.

The picture will be shown in New York within the coming two weeks.

Alice Howell Comedies Sell Well.

The Cropper Distributing Corporation, which controls the world rights to Alice Howell pictures, produced by the Emerald Motion Picture Company, of Chicago, reports that the rights for "Distilled Love" and "His Wooden Legacy," the first two of the twenty-six two-reel comedies contracted for, are selling rapidly.

D. J. Chatkin, secretary of the Consolidated Film Corporation of San Francisco and Los Angeles, has just closed a contract for the entire twenty-six pictures. He wrote a letter to Mr. Cropper congratulating him on the high standard of the first Alice Howell release, both in story and production.

Covering "The Coast" News Field

By A. H. Giebler

Callahan Productions, Inc., Ready to Start Filming Bessie Love Pictures

THE Andrew J. Callahan Productions, Inc., the organization recently formed to make pictures with Bessie Love as a star, will begin work on its first production early in February. The Callahan company is formed of a group of Chicago capitalists, headed by James E. Callahan, prominent law-book publisher and father of Andrew J. Callahan, after whom the corporation is named.

The first film to be made with Miss Love as star will be the screen adaptation of "The Midlanders," a novel written by Charles Tinney Jackson. The book is said to have been selected for the initial release because of the appeal of the chief character, and for the fact that it tells a story happily suited for delineation by Miss Love.

Company Strong Financially.

Andrew J. Callahan, who will be in active management of the production, says that his company is well financed and able to procure the best facilities of every kind in the way of studio surroundings, directors, casts and stories; that each production will be elaborated and finished to the last detail, and that no time or money will be spared to make the Bessie Love pictures big and compelling in every way.

Joseph De Grasse and Ida May Park have been engaged as directors—not as chief and assistant—but as co-directors who will co-operate on every point in each production. Mr. Callahan says that the reason for having both a man and woman director is to instill a feminine as well as masculine viewpoint and atmosphere in the work, and that he thinks this plan will effect more pleasing and compelling results. A separate cast will be selected for each picture, and no set time for the completion of a picture will be made. Release arrangements are not yet ready to be announced.

Sol Lesser Appoints Manager.

E. A. Benjamin has been appointed general manager for the Los Angeles office of the All Star Feature Distributors, by Sol Lesser, head of that organization. In addition to his duties as manager of the Sol Lesser enterprises in Los Angeles, Mr. Benjamin will assume control of the feature buying end of the business, and will purchase productions of merit for the system of exchanges that Mr. Lesser is planning to establish throughout the country.

Stromberg Meets Press Bunch.

Thomas H. Ince introduced Hunt Stromberg, the new publicity director for the Ince corporation, to the representatives of the local press and the trade paper correspondents on the coast at a barbecue and cider party on January 21. The affair was staged at the Cider Mill, a unique restaurant and road house near the studio. Real barbecued beef formed the piece de resistance of an excellent meal, and cider, both hard and soft, was served for the liquid part of the refreshments.

Sells Interest in Pasadena Theatre.

W. H. Clune, who for the past ten years has had the active management of Clune's Pasadena Theatre, has sold his interest in the house to Henry C. Jensen, of Glendale and Los Angeles.

Jensen recently took a long time lease on the new theatre that is being erected on North Raymond avenue, Pasadena, in which he intends to present both road shows and spectacular films. Clune's Theatre, however, will be an exclusive motion picture house, and after the change of management on February 1, it will undergo extensive alterations and improvements.

New Company to Produce Comedies.

A new film company has been formed in Los Angeles with the intention of producing comedies with Allen Williams as the star, under the title of Klean-Kut Komedies. The company will be known as the Smiles Comedy Company, and with the acquirement of a director, the organization will be complete. Williams was featured as "Kewpie" in a number of two-reel comedies that were produced at the Horsley studios about a year ago.

A "Fur-River?" You Bet Not.

All we can say is this is John Bowers in Pauline Frederick's Goldwyn, "Roads of Destiny."

Boylan Joins British Firm.

Malcolm S. Boylan, a member of the Universal publicity staff, has resigned from that position to accept the post of exploitation director for G. B. Samuelson, Ltd., an English firm now producing at Universal City. Boylan's duties will take him to London and New York.

National to Increase Output.

By the middle of February seven producing units will be at work on film productions at the National Studios in Hollywood, according to an announcement made by Capt. Harry Rubey, president of National. Three of the units will produce comedies, one features, one serials, one short dramatic subjects, and the other, with Polly Moran as star, will make slapstick comedy.

Take Over Horsley Studio.

Warner Brothers, producers of the Helen Holmes serials and the Al St. John comedies, have taken over the David Horsley studio on Main and Washington, where they will move their producing forces to make future pictures. The Burston studio, former home of Warner Productions, proved to be inadequate in the matter of space. Helen Holmes has begun on her second serial for Warner Brothers, under the direction of Gilbert P. Hamilton; and Al St. John is making preparations to begin shooting on his fifth comedy for the Paramount program.

Art Directors Elects.

Alfred Alley, of Metro, is the new president of the Motion Picture Art Directors Association; R. E. Sibley, vice-president; Erdras C. Hartley, secretary; and Sidney Ullman, treasurer.

Schwab in Los Angeles.

D. M. Schwab, who represents the financial interests in the David Butler Film Company, arrived in town last week, and will launch the new company on its first production, which will be begun about February 15.

McGaffey with Mary Pickford.

Kenneth McGaffey has resigned from the Famous Players-Lasky editorial department and has become publicity director for the Mary Pickford company, to replace Mark Larkin, who has gone over to Mayflower.

A Grauman Theatre for Hollywood.

Sid Grauman, now operating two motion picture houses on Broadway, and one soon to be constructed at Sixth and Hill streets, is planning to erect still an-

other amusement house, this time in Hollywood. Mr. Grauman has almost completed negotiations for a site on Hollywood Boulevard, upon which he intends to build a theatre on the Mission style of architecture to cost approximately $250,000.

Studio Shots

BRYANT WASHBURN will begin work on "The Sins of St. Anthony," under the direction of James Cruze, after completing "Mrs. Temple's Telegram," for Paramount.

Carlyle Robinson, publicity chief of the Douglas Fairbanks studio, and Marie Newell, formerly of the Winter Garden Show in New York, were married recently in Los Angeles.

Beatrice La Plante, who supported Sessue Hayakawa in "The Beggar Prince," wil be starred in a series of eccentric comedies on the Pathe program.

Antonio Moreno, Vitagraph star, was a guest of the management of the Spanish Theatre of Los Angeles one evening last week.

Marjorie Daw, leading woman in Marshall Neilan's current production, has purchased a home on Vista avenue in Hollywood.

Mitchell Lewis returned from New York last week, bringing his mother with him to spend the remainder of the winter in California.

Charlie Murray, whose contract with Mack Sennett expires within a few weeks, is considering the idea of producing comedies on his own account.

Wallace Reid has completed "The Dancin' Fool," and is getting ready for his next comedy-drama, "Sick-a-Bed." Bebe Daniels will again be his leading woman.

Eddie Polo has decided to make a five-reel feature instead of a serial on his trip to South America in the spring. He plans to start March 15, and to return the last of June.

May Allison's new picture for Metro, which was produced under the title of "Judah," will be released as "The Cheater."

Grace Cunard has been signed by National to appear in a series of short dramatic subjects which she will help direct.

Mary Miles Minter is working under Director William D. Taylor in "Jennie Be Good."

Lloyd Hughes has been given a long term contract to star in special productions to be made by Thomas H. Ince.

"The City of Masks" is the next Paramount feature scheduled for Robert Warwick, who has just completed "Thou Art the Man." Lois Wilson will be leading woman.

Louis W. Chaudet has completed his production, "Common Sense," with Vola Vale and Ralph Lewis in the leading roles, and has delivered it to a New York distributing office.

Edward Sloman will direct Mitchell Lewis in the Jack London story, "Burning Daylight," which Metro is producing for C. E. Shurtleff, Inc.

Pauline Stark has joined the Vitagraph forces as one of the leading players in a James Oliver Curwood story.

Fred Lee Granville, former cameraman at Universal City, is directing Peggy Hyland in the seven-reel G. B. Samuelson production, "At the Mercy of Tiberius."

Raymond Hatton, former Lasky player, and now with Goldwyn, is playing in support of Will Rogers in "Jes' Call Me Jim," from the story, "Seven Oaks."

Frank Campeau has renewed his contract to play character and heavy parts in the Douglas Fairbanks pictures.

Charles Chaplin has finished another comedy for First National Exhibitors. No announcement of title or anything.

Lon Chaney, the "Frog" of "The Miracle Man," will play a prominent part in "The Penalty," a Gouverneur Morris story to be filmed at Goldwyn studio for the Eminent Authors program.

Tom Forman, after he finishes his work in the Fatty Arbuckle picture, "The Round-Up," will become a director. Ethel Clayton will be his star and "The Ladder" will be the title of his production.

W. C. Tuttle, writer of adventurous magazine tales, has been engaged by Universal to furnish a series of stories for western thrillers.

Rhea Mitchell, who has just finished playing a good part in Allan Dwan's feature, "The Scoffer," has joined the Sessue Hayakawa company.

Charles E. Whittaker is writing the continuity of "The Soul of Rafael," to be produced by Clara Kimball Young.

Tom Santschi has been engaged to play an important part in the coming William S. Hart feature.

The mother of Clyde Fillmore ,of Famous Players-Lasky, died on January 14 after an illness of nearly a year.

Kathleen Kerrigan is supporting her brother, J. Warren Kerrigan, in "One Week-End."

Henry Woodward, of the Brentwood "Seeing It Through" company, has returned from a holiday visit to Columbia, S. C.

Great excitement in Holbrook, Ariz. Doug. Fairbanks is going there to make scenes in the Petrified Forest, the Painted Desert, and the Moqui Indian village.

Ray Gallagher is playing opposite Molly Malone in "Artistic Temperament," a Supreme Comedy.

Mary Roberts Rinehart and her husband, Dr. Rinehart, are due to arrive at Goldwyn from the East some time this week.

Eddie Polo, star of "The Vanishing Dagger" serial, is in Tia Juana, near the Mexican border, making scenes of a bull fight.

David Butler has secured the screen rights to the Saturday Evening Post story, "Sitting on the World," for his first independent production. Sophie Kerr has been engaged for one of the principal roles.

Enid Bennett has completed her new Ince production, "The Man in the Moon," under Director Fred Niblo.

King Vidor has taken his company of players to the Sacramento River for steamboat scenes in "The Family Honor."

Harrison Ford was the first West Coast leading man to receive a leap year proposal. He didn't accept it.

Teddy Sampson, who was chosen as mascot by the Oregon football team, presented a loving cup to the western players after the Harvard-Oregon game at Pasadena on New Year's Day.

Mrs. Charmion London, wife of the late Jack London, has collaborated with Hobart Bosworth on a story which Bosworth will produce under the J. Parker Read management.

Jack Ford, who has made a trip to New York and to his home in Maine since finishing the Jim Corbett feature, "The Prince of Avenue A," will begin soon on "The Girl in the Mirror," with Frank Mayo, Elinor Fair and Claire Anderson, at Universal City.

Alice Lake and her "Shore Acres" company have returned from San Francisco, where location scenes were taken.

Charles Ray's new picture, "An Old-fashioned Young Man," has been completed at Ince.

William Farnum and his director, J. Gordon Edwards, arrived at the West Coast on January 15 to film the next Farnum feature for Fox.

Colleen Moore is playing a dual role in the current Sessue Hayawaka production now being filmed at the old Griffith studio.

Annette Kellerman begins active work on her new spectacle for Sol Lesser within a few days.

The infant son of Bryant Washburn, Dwight Moody Washburn, who only recently recovered from pneumonia and later developed complications, is recovering.

We Have Live Ones, Live Wires, Live Sets, Live Type, and Now We Come to "Live Sparks."
J. Warren Kerrigan is shown a live one, too, in this Brunton production for Hodkinson.

PHOTOPLAY EDITORS
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PICTURE SHOWMEN
Copy for Fillers In Your Program

MOVING PICTURES are going to play an important part in the Americanization program Secretary of the Interior Lane is undertaking—and it is verily believed that the screen can do more toward enlightening the foreigner than any other combination of factors at Secretary Lane's command. Lincoln's Birthday has been selected as the date the "drive" shall start. In every picture theatre throughout the country exhibitors will be asked to do all possible to feature Lincoln in preparing their programs.

Ralph Ince has just completed for Lewis J. Selznick the first of a series of "Americanization pictures" the screen will show to awaken the natives and instruct the foreigner in the advantages the United States offers under the republican form of government. "The Land of Opportunity" is the comprehensive title Ince has given to his photoplay, in which he will himself play the leading role.

Lieutenant Locklear, famous ace, will be exploited in a Universal photoplay entitled "The Great Air Robbery."

Carl Laemmle, president of Universal, is going to law about a contract his firm has with Dorothy Phillips and her husband-director, Allan Holubar. Meanwhile Universal has ready for publication "The Gorgeous Canary" and "Ambition," two photoplays Miss Phillips will star in regardless of what the lawyers do with her future.

Henry Otto recently took a week off unwillingly. He has resumed direction of May Allison in "The Cheater," a job that calls forth this comment from Otto on the pending Dempsey-Carpentier bout:

"Don't tell me those French fighters are minus the wallop. I ran up against a guy named La Grippe and he put me in bed for ten days."

Orchestras playing while the actors "emote" for film presentations is the real thing around the Los Angeles studios. As for May Allison, of Metro's galaxy, she says: "Jazz? It matters not to me. I can take it or leave it."

Charles Ray is another popular screen star to strike out for himself. He lately organized, in Los Angeles, his own producing company, of which his father, Charles T. Ray, is president. About the first of March Ray will begin work on his first "own" picture, with Jerome Storm directing.

Annette Kellermann, star of several "mermaid" films, has been engaged by Sol Lesser to become star of a series of photoplays he will produce in California. It is understood that Miss Kellermann will not depend entirely upon her ability to swim like a seal and dive like a fish in the Lesser photoplays.

In at least one section of the country "In Old Kentucky," stage drama of nearly three decades, has been banished from the stage by its film version. Anita Stewart lately created "In Old Kentucky" for the screen, and its popularity is declared to have kept the traveling company playing the old stand-by out of Los Angeles, where the film was shown ahead of the proposed presentation upon the stage.

Now that Mary Pickford is her own boss she might be induced to reissue the first picture in which she ever appeared upon the screen—"The Violin Maker of Cremona," published June 7, 1909. She was then an ingenue of Biograph's stock company.

To prove that picture "fans" are adept at lip reading and well posted on "cuss words," news comes that Hugo Riesenfeld, director of the New York Rivoli and Rialto, carefully edits all films for "loose talk" by the actors. "If we have an aggravated case we don't run the picture," says Riesenfeld.

William Gillette's great stage successes are headed for the screen, "Secret Service" having already been done, with Robert Warwick the hero. Now comes the announcement that "Held by the Enemy" will be screened by Famous Players, with Lewis Stone playing the role of Gordon Hayne. Nothing has been heard of "Sherlock Holmes," the very greatest of the Gillette achievements.

"The Slim Princess" is another comparatively recent stage play going into pictures as fast as Goldwyn can finish the production. Elsie Janis starred in the George Ade musical comedy of that title—but she cannot be expected to appear in the screen version. She's a Selznick star of the screen.

"The Girl Patsy," staged several seasons ago, has been secured for screen revival by Metro. Viola Dana will be the star and she will begin work on "The Girl Patsy" as soon as she has finished with "Eliza Comes to Stay," which she is now screening in California.

When Mme. Hayakawa presented "The Breath of the Gods" in Brooklyn the audience was largely composed of sailors. The theatre where the film was shown was located near the Navy Yard, and investigation proved that the sign-painter had made a slight mistake in lettering. He had made it "The Breath of the Gobs," and the sailors were curious.

J. Robert Pauline, widely known in the entertainment field as an exponent of hypnotism, is about to become a film-star in a serial entitled "The Master Mind." Naturally hypnotism is involved in many of the "thrills."

"Alma, Where Do You Live?" originally exploited as a musical comedy by Adolph Philipp, its author and star, is being converted to the screen. Pretty girls and other attractive incidents of the stage version will be amplified in the photoplay.

Lucy Cotton is the star of "Blind Love," a photodrama recently completed by Oliver D. Baker, who directed both the screen and stage version of the play now presented in the movies by Gerald F. Bacon.

Marjorie Rambeau soon will come to the screen as a star in Pathe's presentation of "The Fortune Teller," a production directed by that skillful Frenchman, Albert Capellani. It's no relation to the opera.

Marcus Loew, proprietor of a chain of nearly a hundred theatres scattered throughout North America, has purchased controlling interests in Metro Pictures Corporation and will thus become producer of pictures for his own theatres—as well as others. Metro stars include Nazimova, Bert Lytell, Alice Lake, May Allison, Taylor Holmes and Viola Dana.

It is always the desire of movie magnates to first show their new productions in large cities, but in the case of "Huckleberry Finn" it was different. The "small town" verdict was wanted, and in Chillicothe, Ohio, and Riverside, Cal., the first test was made. In the Ohio town schools were dismissed in time for the matinee.

Mildred Harris, who is Mrs. Charlie Chaplin, will present on the screen "Polly of the Storm Country," a First National production promised to be "a sequence of biblical scenes in retrospection." The picture is made from a well-read novel.

The Thousand Islands of the St. Lawrence, dressed in winter garb, will be an unusual feature in Eugene O'Brien's "A Fool and His Money." Usually these famous beauty spots of nature are visited or pictured in Summer, but Mr. O'Brien and his players went to Alexandria Bay in mid-winter to get the needed scenes for his forthcoming photoplay.

"Madame X," which was one of the real stage sensations of its period, when originally produced in America some years ago, will be screened by Goldwyn. The actress who will play the role originally assumed by Dorothy Donnelly is not named in the early announcements of the picture version.

What, indeed, is in a name? Fritzie Brunette, leading woman for Warren Kerrigan in Pathe's "Live Sparks," is one of the prettiest blondes in filmdom.

May Allison will play the role in "The Marriage of William Asche" which Grace George created on the stage when Metro brings the screen version of the Mrs. Humphry Ward novel into view.

"Shore Acres," made famous by the late James A. Herne, is being prepared for the screen by Metro. Alice Lake, a new and brilliant screen star, will be directed in the perennially popular drama by Rex Ingram.

Gladys Leslie has terminated her contract with Vitagraph and will become an independent star of the screen, appearing first in "A Child for Sale,' with Creighton Hale as her leading man.

Harry T. Morey's newest Vitagraph picture is titled "The Flaming Clue." Its plot should be easy to follow.

"Mr. and Mrs. Not Married" and "Some Honeymoon" are stories lately purchased by Thomas Ince for his young stars, Douglas MacLean and Doris May.

Mary MacLaren's newest Universal feature will be titled "The Girl in the Mirror." Harry Hilliard will be her leading man.

Enid Bennett, as "The Woman in the Suit Case," will be packing and unpacking while the film is being shipped from theatre to theatre.

Harrison Ford was the first leading man in the Los Angeles film colony to receive a leap year proposal. There may be girls among the "fans" who will be made happy in knowing that he didn't say "yes."

Enid Bennett has completed her new Thomas Ince production, "The Man in the Moon," under direction of her husband, Fred Niblo.

David Butler has secured the screen rights to the Saturday Evening Post story "Sitting on the World" and will star Sophie Kerr in the leading role.

"The Greatest Question" represents nothing more than a photoplay to its producer, David Wark Griffith. But with politicians it's like this: Is Hoover a Democrat or a Republican?

Sam Berman Stirs North Carolina Meeting with Talk on Advertising

THE mid-winter convention of the North Carolina Exhibitors Association closed in Charlotte, N. C., January 23, after two days of constructive work by the largest assemblage of representative theatre owners of North and South Carolina that have met in convention in years. Chief interest of the convention attached to the presence of Sam I. Berman, executive secretary of the New York State Exhibitors' League.

Mr. Berman addressed the exhibitors in behalf of the newly organized Motion Picture Theatre Owners of America, and later received the unanimous approval of the North Carolina League, which will become a member of the organization. He made a spirited and, at times, sensational, address before the convention Wednesday evening at their opening session.

He paid his respects to the motion picture producers, whom, he claims, are packing many of their supposedly "legitimate" films full of paid advertising, reciting specific instances where this had been done. He charged certain magazine and educational releases with being "paid advertisements, pure and simple," for which the producers were receiving big money to produce and distribute. Mr. Berman even named a certain five-reel "feature" put out by one of the large producing organizations, in which he stated a package of "Bull Durham" smoking tobacco appeared on every sub-title.

Berman Makes Some Statements.

"One of your own North Carolina industries paid thousands of dollars for this advertisement, and you suckers in turn paid your good money for the privilege of running it on your screens," Mr. Berman exclaimed.

He mentioned the trade controversy being waged between the organization he represents and the Motion Picture Exhibitors of America, challenging the latter organization to show eighty bona fide members. He added that the Motion Picture Theatre Owners of America had over 1,100 members in New York State alone, with about thirty other states strongly entrenched.

Through the system adopted by the North Carolina Association, 50 per cent. of the income from the organization will go into the treasury of the Association. The remaining 50 per cent is to be distributed pro rata, every six months, to the exhibitor-members.

Matters pertaining to legislation were discussed and committees appointed. It was decided to hold the annual convention in Wilmington the last week in June—just prior to the meeting of the special session of the state legislature.

The convention was in charge of President Percy W Wells, Wilmington, and Henry B. Varner, Lexington, secretary-treasurer. Through invitation, President George C. Warner, of the South Carolina Exhibitors Association, attended and entered actively into the work before the convention.

Convention Side-Lights.

R. D. Craver, owner of the Broadway, Charlotte, and six other theatres throughout the Carolinas, held open house to the exhibitors during the convention. Craver is owner of the First National franchise, and gave pre-release screenings of the serial "The Lost City" and other productions being distributed by the First National in this territory.

As an extra treat to the exhibitors Graver showed 'em how to put over a picture for a solid week in a small city, the first time it has been done in North Carolina. He was playing Mary Pickford's initial United release, "Pollyanna," the entire week of the convention, having opened with the picture upon its release date.

The convention had as an honored guest a woman exchange manager—Mrs. A. H. Sessions, of the Republic Distributing Corporation's Atlanta office. Mrs. Sessions, it was conceded by all the film salesmen here, signed more contracts than anyone at the convention.

George V. Atkison, special feature manager of the local Pathe office, moved over to the Selwyn Hotel so he could be on hand to answer the slightest wish of his exhibitor friends—and George numbers them by the hundreds, having been in this territory longer than any salesman here.

Charlotte is quite an exchange center, thank you. We have Paramount, Pathe, Universal, also three flourishing states rights exchanges—the Eltabran Film Company, the Hyart Pictures Corporation and the Premier Pictures Corporation.

BAIN.

Briton N. Busch Declares for Independent Service

PREDICTING that the next five years will be the biggest ever experienced in the motion picture industry, Briton N. Busch, president of Republic Distributing Corporation, has expressed his satisfaction at the start already made. Furthermore he says:

"The company confining itself to the physical distribution of pictures and not combining with its labors the arduous task of producing at the same time, affords the independent producer the medium whereby his merchandise can be sold with the maximum of results. Such distributing companies are not influenced in neglecting the other man's product in order to get the greatest returns on such pictures as he makes himself.

"Bearcat" Proves Contention.

"The Republic Distributing Corporation, of which Lewis J. Selznick is advisory director with me, has had an experience in the distribution of 'When Bearcat Went Dry.' The gross takings on this release are as large as those obtained by a feature made and distributed through the most important companies in the industry.

"This shows that the organization specializing on distribution and not producing can give to the independent producer results that he cannot hope to obtain by putting his pictures with organizations which have their own list of stars, whose features must be sold regardless of contracts made by the man who turns out one or two, or even a half dozen pictures a year."

Frank Keenan Becomes an Ace of Hoboes in His Newest Pathe, "Smouldering Embers."
The embers, no doubt, refer to the little hobo camp fire and to the drama that leaps into flame in the picture.

Shirley Mason, Newest Fox Star, Makes Hit in "Her Elephant Man"

By Edward Weitzel

THE circus atmosphere in "Her Elephant Man" is the real article. There have been tales of the sawdust ring without number on the stage and on the screen, but the first Fox release starring Shirley Mason, makes good its boast of having the biggest show evere used in pictures. The story is not wildly melodramatic, but depends upon its heart interest and the engaging character of its heroine for its greatest appeal. The men and women of the circus are shown in their every day relations with one another, and the romance of the little "Queen of the Arena" and her Elephant Man is just as fresh and fragrant as one laid among more conventional scenes of life. There is a villain, of course, but he gets only a small share of the center of the ring. The kindly, human side of the hard working, straight living folk that make up the major portion of the ensemble of a big three-ring circus is the one emphasized in "Her Elephant Man."

The Meeting in the Jungle.

Pearl Doles Bell, author of the story, evidently found herself on familiar and well loved ground when she chose the tented field for the scenes of her work. She must have known and associated with the entire personnel of more than one "Greatest Show on Earth." The day the writer saw the picture, Bird Millman, the wire walker, sat next to Mrs. Bell, and her professionally critical eyes glowed with enthuiastic approval of the circus scenes.

The incidents leading up to the time when the heroine becomes a star performer in the "big top" are sufficiently novel to deserve a word of commendation: After Philip Warner has allowed a designing young woman to marry him for his money and has discovered the truth, he changes his name to Dorset and wanders about the world in an aimless way until he joins a party of animal men that are going into the African jungle in search of elephants. Here he meets Joan. She is only a child at the time. Her father, a missionary, has just died of the fever, and the head man of the native village has a letter written by him, requesting the first white man to arrive to take Joan to the United States and put her in the care of the bishop who was a close friend of her parents.

Joan Joins the Circus.

The dead man's wishes are accepted as a sacred trust by the animal hunters. Joan is brought to America, kindly old Jerimy, head of the party, becoming a second father to the orphan. A misunderstanding prevents Joan from reaching the bishop, and Jeremy takes her on to the circus with him, Dorset sharing in the little girl's care. He is now one of the trainers with the circus, and Joan calls him her Elephant Man.

Five years pass and little Joan has become a beautiful young girl and the star woman rider of the circus. She still worships her Elephant Man and Dorset is deeply in love with her, although he has a legal wife living. Blake, the ring master, knows of this and has also heard that, believing her husband dead, Mrs. Philip has married again and is now in New York. The ringmaster is himself infatuated with Joan, but she has eyes for no one but Philip. Realizing that he has no right to Joan's love, the Elephant Man quits the circus without bidding her goodbye and the girl is heart-broken.

The Wreck of the "Big Top."

Jerimy finds Dorset, tries to get him back but fails. He next hunts up the bishop and learns all about Joan's parents. Blake also busies himself with Joan's affairs. He finds out where Philip's wife is living, and learns that she was already married when she became his wife. Philip discovers this later, and returns to the circus the day

Very, Oh Very Kittenish
Also very pretty. Also very good in her circus role in "Her Elephant Man."

a terrific storm wrecks the main tent and the elephants are about to stampede. Joan has been helping to keep the big brutes quiet, and has only time to embrace her Elephant Man when a messenger rushes into the animal tent. Blake has been struck by the falling center pole and is fatally injured and wants to make his peace with the star rider.

Still clad in her tights and spangled skirts, now sadly soaked and stained from the driving storm, Joan hurries to the dying man. Kneeling at his side she forgives him freely when he confesses how he tried to separate her and the elephant trainer. Joan then dashes back to Dorset. He is busy with his charges, but Joan seizes him by the hand and drags him out on the lot. The rain is still pouring down but she heads straight for the biggest band wagon. When old Jerimy comes upon them some time later the pair are sitting up on the driver's seat, their arms about each other and blissfully unconscious that they are being soaked to the skin.

A Clean and Wholesome Story.

With a plot of such a nature it is easily seen that "Her Elephant Man" does not depend upon highly spiced melodrama or broadly accentuated comedy to put it over with the film public. It is a love story of the clean wholesome sort and has been produced with the care and thoroughness claimed for it by the William Fox organization. All of the scenes and incidents of circus life have that feeling of conviction which comes from the "know how" of the chap who has been raised on the lot and has filled every position from candy butcher to boss canvasman. The size of the "tops" and the extent of the trappings and of the number of people employed to give realism to the circus episodes are in keeping with the standard of the best Fox productions.

Scott Dunlap, who directed the picture, has stuck close to the theme and not yielded to the temptation to pad in any irrelevant comedy, with the aid of the funny men of the swadust ring. The scenes of Philip's marriage and of his parting from his wife, also those in the African jungle, are excellently handled.

Shirley Mason's Fine Impersonation.

To Shirley Mason has fallen the difficult task of impersonating a child of twelve and of following up this impersonation with a portrayal of the same little girl when she has grown into womanhood. Not by a look or an action does she suggest anything but the child she is supposed to be, and the transitions of the character are as skillfully accomplished. More than all this is the beautiful nature and personal charm she gives to Joan. The unexpected ease with which she takes to her riding act in the ring entitles her to further merit marks. Albert Roscoe as Philip Dorset and Harry Todd as Jerimy are capital selections.

Village Street Built for Metro's "Shore Acres"

A NEW ENGLAND village street built on the old Universal ranch is being used for scenes of James A. Herne's "Shore Acres," Alice Lake's new Metro-Screen Classic picture. The street was constructed by the Metro technical department under the direction of John Holden.

Many scenes in the early part of "Shore Acres" center about the rural bank. This building, a country store, a post-office and many other village places of business have been built on the street.

Miss Lake is supported by Edward Connelly, Joseph Kilgour, Robert Walker, Frank Brownlee, Burwell Hamrick, Margaret McWade and Franklyn Garland.

Arthur J. Zellner wrote the continuity from the Herne drama. Rex Ingram is directing.

The Eugenic Bride.
Betty Ross Clarke, who has the e. b. role in Taylor Holmes production, "The Very Idea," for Metro.

Films Encourage Trade Relations Between the Americas, Says Day

THE old adage, "commerce follows the flag," no longer holds good in the opinion of film men. Business these days, with all dreams of colonial expansion banished, is showing a tendency to follow other ideals. Nowadays it is the motion picture industry that has taken the lead, and other business is showing an increasing tendency to follow this leadership, according to John L. Day, South American representative for the Famous Players-Lasky Corporation, who has just returned from a five month's trip through that territory.

"American business men are just beginning to reap the benefits of the tremendous hold American motion pictures have obtained upon the people of the South American countries," said Mr. Day. "The war enabled American pictures to wrest the leadership away from the French and Italian manufacturers of films, and so solidly entrenched are our pictures that it will be impossible for European exporters to regain their lost leadership as long as America continues to develop and improve the art of the screen.

Arouse Interest in Our Customs.

"When the South American saw French fashions and French ideals as reflected in the photoplays from that country, his business inquiries were generally forwarded in that direction. French and Italian pictures were shown almost exclusively in the larger theatres, with the result that the public had little opportunity to become acquainted with American standards of living. The war brought about this much desired change, however, and motion pictures from this country are serving a highly important purpose as propaganda for American merchandise as well as for American films.

"Thanks to the movies, South Americans are becoming better acquainted with the people of the United States. The visualization of American scenery, fashions, business conditions and standards of living is the object of the keenest interest on the part of the men and women of South America.

"Our pictures are shown today in practically every high class theatre in South America and the demand for these films is increasing enormously. Leading exhibitors have told me that it will be impossible for European film exporters to supplant American pictures in the estimation of the public.

Exhibitors Prosperous.

"South American exhibitors are prosperous these days, conditions in Chile, Argentina and Brazil being unusually good insofar as American pictures are concerned. The demand for Paramount Artcraft pictures has increased tremendously in the last year and our various offices and agents are reporting record-breaking business. In Buenos Aires, for instance, eighty-five of the largest theatres in the metropolitan district are showing Paramount Artcraft pictures regularly. In Rio, the Cinema Avenida, the first run house for Paramount Artcraft productions, is being remodeled and will have double its present seating capacity.

Hutchinson, Back from Trip, Speaks of American's New Picture, "The Honey Bee"

SAMUEL S. HUTCHINSON, president of the American Film Company, had just reached Chicago headquarters after several weeks spent at the American's Santa Barbara studios, where he has been advising in the production of the latest "Flying A" super-drama, "The Honey Bee." On his way back Mr. Hutchinson stopped off at the American exchanges in San Francisco, Portland, Seattle, Spokane, Salt Lake and Denver, where he discussed with exchange men and exhibitors the present success and the future prospects of American's big Specials, "Six Feet Four," "The Hellion," "Eve in Exile" and "The Valley of Tomorrow."

He found exhibitors vitally interested in what he had to say about the latest photonovel, now in the making, in which the Belgian prima donna, Mme. Marguerita Sylva, makes her initial appearance upon the American screen. The novel, "The Honey Bee," by Samuel Merwin, from which the drama is adapted, was one of the seven best sellers during the year of its appearance, and was chosen as admirably suited to the diva.

Based on Natural History Facts.

"'The Honey Bee,'" explains Mr. Hutchinson, "is based upon some of the most fascinating facts in natural history, the never-ending toil of the unsexed females—the workers of the honey bee family. The fact that they work and work until they die, and if, for any reason, there isn't work enough, become demoralized, taste the honey, get honey-drunk, and take to robbing the hives.

"In his novel," continued Mr. Hutchinson, "Samuel Merwin has developed a most interesting analogy, using this sexless little creature as typical of woman, the worker—the woman who is forced by circumstances to be self-supporting and, as the title explains, is 'cheated out of love and home and babies.'

Sub-Titles Minimized.

"Speaking of titles, we are putting this picture through with a minimum of reading matter. It is going to be a picture interspersed with a few necessary titles, and not a lot of titles, probably less than a hundred for six reels. Considering the fact that the grip of the story is in the subtle mental and emotional metamorphosis of the woman who yields her cramping conventions for a more human elbowing with humanity, considering the nature of the drama, the paucity of titles is a tribute to Mme. Sylvia's histrionic ability.

"The scenes of the play are laid in New York and Paris. In the novel environment of that gay metropolis the heroine, Hilda Wilson, (Mme. Sylva in the screen adaptation) during a respite from her work falls in love with an American pugilist whom she knew only as a clean, high type of manhood. Later she sees him in action under the terrible stress of a prize fight, and while feeling is tense under the suspense of who shall win, Hilda does the unexpected. She is so affected by the brutal spectacle that she turns from hero with revulsion."

Leah Baird Back from Florida.

Leah Baird and her company of players engaged in filming "Cynthia-of-the-Minute," the Louis Joseph Vance novel, for W. W. Hodkinson release, has returned from Tampa, Jacksonville and Miami, Fla., where they had been for three weeks enacting outdoor scenes.

Ritchey Increasing Facilities.

James V. Ritchey declares that distributors are increasingly using more and more lithographic work to advertise their product to the public. Picture showmen are likewise increasing their orders for printing, as further indication that lithographing and billposting is taking the same place in advertising photoplays that the art has long held in promoting regular theatrical attractions. Ten additional presses have just been installed by the Ritchey Litho Corporation to meet increased trade.

Chicagoans Buy Milwaukee House.

The Merrill Theatre, Milwaukee, has passed to the ownership of Handelsman, Hershberg & Gumbiner, of Chicago, at a sum stated to be $500,000. There is an unexpired lease-hold in the transaction with ninety-four years yet to go.

Handelsman, Hershberg & Gumbiner heretofore have been operating separately in theatrical affairs. This deal brings them together in a business transaction for the first time.

J. Handelsman has been associated with the W. W. Kimball company, organ builders, for twenty-five years. His theatrical holdings have been many and varied.

William Hershberg, who was the prime mover in swinging the Milwaukee deal, is a member of Metro's Chicago organization. He is a veteran picture man.

Abe Gumbiner is a Chicago theatrical man with considerable holdings. He is operating a circuit of ten theatres in Chicago.

Alice Brady Says: The Life of Riley Is Not for Any Screen-Stage Star

By Edward Weitzel

NO one is going to believe this story, but it happened just as it is set down here. I arrived at the door of Alice Brady's dressing room to find her colored maid gazing steadfastly at some object on the floor, a look of absolute terror in her eyes.

"I had an appointment with Miss Brady," I began.

The maid turned her gaze in my direction for an instant, then her eyes went back to the glittering heap on the rug in front of the dressing room shelf.

"Mis' Crane's gone out to dinnah with her husband," the woman said solenmly and heaved a sigh. "Do you see that?" she asked, the fright in her voice echoing the fear in her face, as she pointed to the dread object on the rug.

I took one apprehensive glance and ceased to wonder at the woman's terror. On the floor lay a hand mirror, smashed into a thousand pieces.

"She dun it!"

The words came slowly from the lips of the maid and she breathed hard, as one in pain.

"And she can calmly go out to dinner after breaking a mirror?" I almost gasped.

"Shuah she can!"

"But she's an actress!" I exclaimed.

"That don't make no dif'rence with Mis' Crane. She's alus smashin' mirrors, but it don't spile her appetite nun. An' it jes' about skeers me half to death," added the maid. "Take a chair, please. Soon's I git ovah mah misery I'm goin' to sweep up the pieces."

The hand-maiden was in the middle of this task when Alice Brady returned. Referring to the unlucky omen, after her serving maid had left the room with the pieces of broken glass, the star of "Forever After" laughed a carefree laugh before she said: "I've done nothing but smash mirrors since I opened with this piece, and the last two years have been the most successful of my life."

A remarkable young woman in more ways than one is Miss Alice Brady, stage star and screen queen at one and the same time; but in no way more remarkable than in her calm superiority to one of the sacred superstitions of a somewhat over-credulous profession.

An Alice Brady Vacation.

"Well," I began, "I've come to ask you the usual question when one is a leading light in the movies and also on the stage: How do you manage it?"

"To find time for both?"

"Time—and strength."

"Why, I don't seem to mind."

"But it's hard work, isn't it?"

"Oh, yes! but I'm used to that. I've worked hard ever since I first started to act. You must, you know, if you're going to amount to anything. I haven't had a vacation in two years. Last summer I rested by going to Nantucket and making pictures."

"Being the daughter of a prominent manager doesn't mean 'living the life of Riley'—if said daughter has ambitions—I take it?"

"No; it means living the life of Brady —and that means precious little time to idle away."

Doubling in Screen and Stage Drama.

"It seems to be quite the thing this season for star actresses to double in the silent and the spoken drama." This remark brought Miss Brady back to the topic of conversation that had drawn me to the Borough of Brooklyn on a recent matinee day.

"Oh, yes," she agreed; "they're all doing it in our set. There's Elsie Ferguson making pictures and rehearsing in 'Sacred and Profane Love'; Constance Binney in Chicago appearing in 'Erstwhile Susan' and acting for the screen, and Dorothy Dalton playing 'Aphrodite' up at the Century Theatre when she isn't putting in the rest of her time movie acting for Paramount. Miss Dalton came to me when she was offered the Century engagement and asked my advice about earning two salaries at once."

"What did you tell her?

"That she wouldn't find it easy, but to go ahead if she loved work and didn't mind a short allowance of sleep."

To Make Three Pictures This Season.

"How about your own plans for this season?"

"I expect to make three pictures while filling my 'Forever After' dates. One will be completed during the Chicago run, another while we are in Philadelphia, and the last one will be made here in New York."

"You have also rehearsed and tried out a new play for next season, I hear."

"Yes. We put it on at a Wednesday matinee during our recent engagement in Boston. The piece is a melodrama by Henry Chapman Ford and is called 'Anna Ascenda.' I play the part of a Syrian girl who comes to this country."

"Were you satisfied with the tryout?"

"I expect to use the piece next season. I like my part and the audience seemed to like the play. I had to study the Syrian language while getting up in the part of Anna."

"More work for the industrious Miss Brady!"

"Oh, I enjoyed it! Realart wants me to give all of my time to the screen, but I am too fond of the personal contact between actor and audience which makes the stage so fascinating."

"But there is a fascination about screen acting also?"

"Yes, indeed! For one thing, you can sit out in front and watch yourself act after a picture is finished. It doesn't seem to be you, so you don't mind what you say about yourself."

Living the Life of Brady.

Coming out of the theatre I was conscious of what a large part temperament plays in the success of an actress who ventures to divide her waking hours between the stage and the screen. Alice Brady had given a matinee that afternoon and would repeat the performance that night, and, during an interview lasting over an hour she had sat composedly in her chair, talked animatedly on every topic which arose and given no indication of mental or physical strain. Living the life of Brady evidently means, for one thing, practicing the art of self-control.

Walla Walla Arcade Changes Owners.

John H. McDonald, who formerly owned the Walla Walla, Wash., Strand, has lately purchased the Arcade, in that city, from Dr. W. R. Cram and is in possession. He will make some needed improvements.

There Can Be No Dealing in Futures in "The Fear Market."
Part of the "Life of Riley" led by Alice Brady in her newest Realart.

Live News from Everywhere

Carolina Copy

Abbott Starts Supply House.

F. ALTON ABBOTT, formerly resident manager at Charlotte, N. C., for the Craver Amusement Enterprises, has launched the Carolina Exhibitors Supply Company, with a full line of accessories and motion picture supplies, catering to trade throughout the Carolinas and Virginia. His company will be launched as a co-operative organization, and exhibitors will subscribe for stock, getting a reduction of ten per cent. on all purchases of supplies. A modern supply house at Charlotte will be a great convenience for exhibitors in this section and should enjoy a large trade from the beginning.

The Newest Changes.

H. Somerville, former manager of the Strand Theatre, Charlotte, N. C., has accepted a similar position with Craver's Broadway Theatre.—E. L. Byers has been transferred by the Premier Pictures Corporation to the territory out of its newly opened Atlanta office.—A. H. Livezy, former Pathe salesman from here, recently booking manager for Warner's Theatres, Columbia, S. C., is now covering Pathe territory out of Atlanta.—R. T. Good, former Universal road man, is now with the Washington Fox exchange.—Percy W. Wells, of Wilmington, after attending the convention here, went down to Macon, Ga., on business.

'Frisco Froth

Sennett Arranges for Presentation of Farce.

MACK SENNETT, accompanied by his personal representative, E. M. Asher, spent several days in San Francisco recently making arrangements for the premiere presentation in the West of his latest farce, "Down on the Farm," and transacting business in connection with the Associated Producers' Corporation. He expects to begin work in June on productions to be released under the new banner. "Down on the Farm" will be presented at the Tivoli Theatre.

Sky Acrobat on Stage and Screen.

Lieutenant Omer Locklear, whose feats in changing airplanes high above the ground have thrilled thousands of late on San Francisco aviation fields, recently appeared in person on the stage of the T. & D. Theatre, Oakland, in connection with a showing of his picture, "The Great Air Robbery."

Berkeley Exhibitor Invades Oakland.

The management of the U. C. Theatre at Berkeley, an east-bay suburb of San Francisco, has caused exhibitors of Oakland to sit up and take notice by securing a four weeks' lease on Ye Liberty Theatre in the latter city and offering a series of big screen attractions. The first of these, "When the Clouds Roll By," with Douglas Fairbanks, will be shown for a run of ten days and will be offered for a full week at the Berkeley house.

Sam Gordon Leases Lyric.

Through the offices of A. C. Blumenthal & Co., who have figured prominently in Pacific Coast theatrical deals of late, the Lyric Theatre, on Fillmore street, San Francisco, Cal., has been leased to Sam Gordon, a pioneer exhibitor, for a period of ten years. Plans are being made for modernizing this house with the idea of making it one of the finest in the Fillmore district.

Theatre Site Enlarged.

The Ackerman-Harris-Loew interests who recently purchased property at Market and Taylor streets, San Francisco, for the erection of a large moving picture house, have secured additional ground space and now own a site with a frontage of 182 feet on Market street, with a uniform depth of 185 feet to Opal place. Plans for the new theatre and office structure have been completed and construction work will be under way within sixty days.

Exhibitors Frown on Operators' Demands.

Exhibitors of Fresno, Cal., are a unit in opposing the wage demands of their moving picture operators and declare that rather than accede to them they will close their houses. They set forth that the operators, who now receive $42.50 a week, demand $70, with overtime that runs the actual demands up to $88 a week.

Pathe Manager Finds Coast Prosperous.

J. E. Storey, new Pacific Coast district manager for the Pathe Exchange, Inc., is making a stay at the San Francisco headquarters, following a trip over the territory, and expresses delight at the showing being made here. Branch exchanges in this field are breaking records almost every month and the outlook for 1920 is considered wonderfully bright.

"Confession" Gets Wide Advertising.

The most widely advertised screen production at San Francisco since "Hearts of the World" was offered is undoubtedly "The Confession," booked for an indefinite run at the Rialto Theatre. In addition to much space in the daily press, the city has been plastered with one hundred twenty-four sheet stands, five hundred three sheets, one thousand one sheets and five thousand cards. The picture is doing big business. George H. Davis is receiving many offers for state rights and will leave for the East shortly in connection with these.

Film Company Incorporated.

The Catholic Film Corporation has been incorporated at San Francisco, Cal., with a capital stock of $2,000,000, by J. J. Murphy, G. G. Fraser and A. C. Keane.

Musical Director Returns from East.

Herman Heller, director of the California Theatre orchestra, has returned to San Francisco from a ten weeks' trip to Eastern points and Canada, where he made a careful study of the methods employed along the line of the presentation of musical programs. He has resumed his former duties and promises many new ideas. Gino Severi, who has been dividing his attention between the Portola and Imperial theatres, now conducted in conjunction with the California, will be heard exclusively in the latter house in the future.

Live News!

From the Carolinas to Seattle! We'd say that covered the field—but we hate to brag about such things.

Seattle Samples

V. P. WHITTAKER, general representative of Select Pictures of New York, was in Seattle the week of January 12, leaving the first of the following week for San Francisco. A few days after his departure Hugh Rennie, Seattle manager of Select, left for a three weeks' trip.

Wingham Busy at Robertson-Cole.

L. Wingham, manager of the Robertson-Cole Seattle office, is handling a big business. J. S. Nelson and J. A. Merrick are his capable salesmen out of the Seattle office.

Select Salesmen on Tour.

George H. Christoffars and A. B. King, salesmen for Select in Northwest, are now out on an extended tour of the territory in an effort to win some of the prize money Selznick has offered in his big sales drive, in which $8,000 is to be divided among the branches.

R. C. Hill a Sun Devotee.

R. C. Hill, formerly with Hallmark, is now salesman for the Sun Films out of Seattle.

B. R. Kellar Head at National Pictures.

B. R. Keller, formerly assistant manager and salesman of the Seattle Select office, is now manager of the National Picture Theatres, Inc., with headquarters in the Seattle Select office.

Philadelphia Patter

D. C. NEAGLEY, of the Opera House, Columbia, Pa., announces that he will take over the Star Theatre, formerly owned by Mr. Schurba, on the first of February. The Star will be completely remodeled and will reopen with a strictly first run feature program, with an entire change daily. A fine organ will be installed, the first one to be introduced in a theatre in Columbia. Mr. Neagley, while an active manager, is also a partner of Charles Shirley, of Columbia.

Day Gets Into Action.

Harvey P. Day, representing the National Picture Theatres, Inc., in Philadelphia territory, is in action and reports that prospects look very encouraging.

Haydens Now Open Theatre.

Mr. and Mrs. M. M. Hayden, who have been leasing the Cayuga Theatre in Germantown, have now purchased the property and will probably rebuild in the spring.

Refowich Brothers Enlarge.

Refowich Brothers, of Freeland, Pa., have bought the People's Theatre of the same town and closed the house. A large new theatre will be built on the plot of ground which they purchased.

Dembow Gets Big Assignment.

George Dembow, manager of the Fox exchange in Philadelphia, has been promoted to the office of supervising manager of the Pittsburgh Fox branch, in addition to his own, and will in the future divide his time between the two cities.

Pop Suelke's House Opens.

The Liberty, "Pop" Suelke's new Cape May theatre, had an informal opening last week. The official premiere of the Liberty will be February 22, at which time it is hoped the new organ will be completely installed.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Bray Has a New Theory of Getting to the Moon

MAX FLEISCHER of the Bray Studios, in conjunction with the Popular Science Monthly has staged an imaginary trip to the moon aboard a newly completed sky rocket. The Bray press agent tells us that to avoid being pulled back by the earth's attraction, it will be necessary, when our little car gets under way, to employ 414,000 horse power. For this terrific blast we must use radium, a mystery of science which gives off only one-half of its energy in two thousand years. No other form of energy will give us this power.

Flash! We are off with a roar! When we look back we see the earth growing smaller and smaller as we speed off into space. We experience no jar or vibration, for in one end of the rocket a gyroscope is operating at terrific speed.

In less than three days we find it necessary to prepare ourselves for a landing. The problem now is to keep from smashing the rocket. For once having broken away from the earth's gravity, the rocket will fall on the moon, unless we succeed in avoiding such a catastrophe by reversing our power. As we do this the rocket glides gracefully downward, slowly diminishing in speed, until we land in one of the vast craters of the moon.

This remarkable illustration of a trip to the moon is made possible by a series of animated drawings. Golwyn has it.

Zoology and Science in Current Pathe Review

THE Dance of Ancient Egypt" is the latest of the series "The Spirit of the Dance," which is presented in Pathe Review No. 37, released February 8. The different dances are all taken from drawings made by Julian Ollendorf and demonstrated by well-known terpsichorean celebrities. Madame Desiree Lubovska interprets this particular dance, which was constructed from ancient depictions on temple walls, approximately as it must have been done in 1200 B. C.

The pathecolor process is effective in "On the Trail of the Iron Duke—The Forest of Bussaco-Portugal." In the heavily wooded hills the Duke of Wellington won a famous victory over Massena in 1810. Today the place is modernized to a great degree and the picturesque old monastery is now a hotel, the center of a much visited health resort.

"Another Worry for Fritz" is shown in views taken at the Bureau of Standards, Washington, D. C. The wartime needs gave government experts opportunity to develop the science of lens making which was monopolized by Germany before the war. The work done by the experts is most fascinating, showing the manner in which the rough blocks of glass are ground out and polished.

In "Melting Steel with Snow," it is shown how French engineers have found an inexhaustible source of heat and power in the mountain storehouses of Nature. The first step, that of melting snow and shipping it down, is attended to by Nature. The sizable stream which results, is harnessed between concrete walls and passed through the power house, where the power and heat is "drained."

Big Educational Deals

ELSEWHERE in this issue are two big stories with large bearing on the educational field. One is that Goldwyn has acquired a controlling interest in the Bray Pictures Corporation whose releases it has been distributing since last September.

The other story is that Educational Films Corporation has sent Joe Lee on a tour of distributing depots east of the Mississippi for the purpose of establishing exchanges for Educational itself.

Special attention is called to these developments because they appear outside of this department and because it is the belief of Moving Picture World that the educational and non-theatrical field is one to which close attention must be paid. And Moving Picture World is going to give it all the attention it deserves.

Churches Organize to Make Scriptural Dramas

A FEW years ago the mere mention of placing a motion picture projector in one of the Kansas City churches, or any other church for that matter, would have caused a large portion of its members to throw up their hands in horror. It was considered a sin to go inside a motion picture theatre, let alone make a theatre of the church, and picture shows were scorned by many people as immoral and undesirable.

This strong opposition of ministers and church-going people to the moving pictures is fast becoming a thing of the past. A good indication of the place they have won in the hearts of the American people of every class and religious belief was the recent announcement in Kansas City of a nationwide church organization, known as the International Church Film Corporation, which proposes to turn the vast educational possibilities of the film to religious ends.

This changed attitude of the church and its people is considered by Kansas City exhibitors as a big victory for the exhibitor and the producer of motion pictures.

Capt. G. Charles Gray, formerly chaplain attached to the base hospital at Fort Riley during the war, is in Kansas City in the interest of this big interdenominational movement which hopes to make the church a social as well as a religious "community center." Capt. Gray will open offices in Kansas City, which is to be one of the distributing centers for the films made by the corporation. There will be 16 such centers in the United States.

"We are going to edit and film the great thrilling dramatic stories of the Bible," said Captain Gray. "The screen will be made to preach sermons, not by any melodramatic appeal, but by the setting forth of the great virile modern-day truths of the Scriptures. The films will be edited by competent Bible scholars, always with a careful regard to historical accuracies, customs and the implied truth of the narrative represented.

"We are proposing to operate the camera in foreign fields, under the direction of the various foreign missionary boards, and bring this film back to the home churches to be used in missionary educational work, especially in the Sunday schools. The moving picture is certain to bring a new day of enlightenment and inspiration for foreign missions.

"The vast resources of the motion picture in the constructive teaching of Americanism to foreign-speaking peoples in the United States, for example, has yet scarcely been conceived. The day has come for the patriotic and religious adaptation of this most fascinating invention of the age. The churches can delay its universal use only at the expense of losing their place as the historic pioneer in matters educational."

Celebrated Players Buy Educationals.

J. L. Friedman, president of the Celebrated Players Film Corporation, Chicago's hustling state rights exchange, announces the publication of an interesting series purchased from the Educational Films Corporation. The series comprises a reel a week of extremely timely and instructive matter.

On February 2 a reel combining views of historic Monterey, situated in the fruit belt of California, and a short, cryptic picture talk on "The Chemistry of Combustion" will be published, to be followed on February 9 with "Sheep of Chelan" and on February 16 with views of a "Modern Mexican Hacienda."

An interesting point in this latter release is that it brings to the screen the "Mexican Douglas Fairbanks," a cowboy whose pranks and cavortings have brought him much fame.

Manufacture of Tungsten Wire in Film.

In pursuance of the policy to show a cross section of American industry, the Ford Educational Weekly has made a screen study of the manufacture of tungsten wire used in electric globes. This new educational subject will be released through the Goldwyn company on February 8. The picture shows the reduction of tungsten to the wire stage; then the drawing of the wire to extreme thinness, and its mounting for use as a filament in an electric light globe. The factory in which these various processes are carried on also manufactures the vacuum globes in which the tungsten filament is used. And in the course of the pictorial exposition, the blowing

of the bulb is shown. In this connection, it may be mentioned that bulb-blowing is one of the most precarious of industrial occupations. It requires great skill, which is acquired only through long practice. The picture shows all the processes from the drawing of the tungsten wire to the careful packing of the finished electric bulb.

Prizma's "Magic Clay."

One of Prizma's best is being released this week in a carefully detailed illustration of the making of pottery. The Rookwood Potteries, at Cincinnati, Ohio, have been chosen as a fitting place from which to demonstrate the modern workings of an ancient industry.

The picture, directed and photographed by Captain George E. Stone, is a delightful presentation of its kind, and the home of the Rookwod pottery, with its beautiful flower-strewn entrance, is first noted, after which we visit the interior of the shops and are permitted to watch at close range an article of pottery shape itself under the hand of one of the most skilled workers. When the vase leaves his hand, it is turned over to the decorative artist for further beautifying, glazing and firing.

Samples of the shop's most beautiful masterpies are shown, and, lastly, an allegory posed gracefully by a member of the Rookwood firm.

The Moving Picture Art as Siam Practised It

WHAT a thrill the natives of Siam some few hundreds of years ago, must have undergone when the moving picture art in embryo flashed its wonders upon them. And we are even more astonished than they to find that the nineteenth-century invention was several hundred years behind in the propagation of an idea.

The evidence stands for itself and was presented to this country by the king of Siam in 1875, but has remained hidden away in boxes at the National Museum ever since. Finally it soaked through somebody's cranium that these little figures, conceived by some ancient Griffith or DeMille, might make good copy for a movie scribe.

So here we have them just as they looked in the days when they were mounted on rods and manipulated by a careful operator behind a screen of white cloth. Just how thrilling the dramas outlined by them were, we do not know; or just how Chaplinian the comedy. At any rate we can feel well assured that the very novelty of the thing proved immensely entertaining to the ancients of that period in Siam.

A perusal of these figures reveals grace and ingeniousness of outline: and one can even sense a shade of the romantic amid the tragedy, however grotesque it may appear, that permeates the central composite picture. Give a thought to these moving figures of the dusky ages.

Some Things Worth Knowing

That one of the most important features of the current issue of the Pathe News is a demonstration of the merits of a new invention in aeroplanes. This plane rises vertically, without the usual "take-off," by means of rapidly revolving horizontal propellers. In the same issue Bobby McLean, champion ice skater, gives a final exhibition before setting out for Norway to race Oscar Mathieson.

* * *

That the Newton Catholic Club of West Newton, Mass., is one of several non-profit making social organizations that have contracted for Realart Pictures recently. The indorsement has also been signed by R. H. Clark, manager of the Town Hall, Weston, a community center supported by one of the wealthy men of the town. The pictures which won this distinction for Realart are "Erstwhile Susan" and "Anne of Green Gables."

* * *

That Don Carlos Ellis, head of the school book division of the Educational Department of the Universal Film Manufacturing Company, has been in Washington for the past week in consultation with Dr. Philander P. Claxton, United States Commissioner of Education, and other educational authorities, in regard to the production of a series of pedagogical films to be exhibited at the February session of the National Educational Association at Cleveland, Ohio.

* * *

That one of the Judge Brown series of moving pictures, entitled "Thief or Angel," was used in illustrating a sermon preached by Rev. Dr. Leslie Willis Sprague in the Judson Memorial Church, at Washington Square, New York City, on Sunday night. The sermon was on "Good Motives and Evil Deeds." Dr. Sprague, former pastor of a Brooklyn church, is now head of the industrial and religious sections of the Community Motion Picture Bureau, New York City.

* * *

That Universal Current Events has some unusual scenes of the overflowing of the Rhine at Coblenz, Germany, also views of Niagara Falls in mid-winter, and scenes in Yellowstone Park showshowing herds of deer seeking the haunts of men in search of food.

* * *

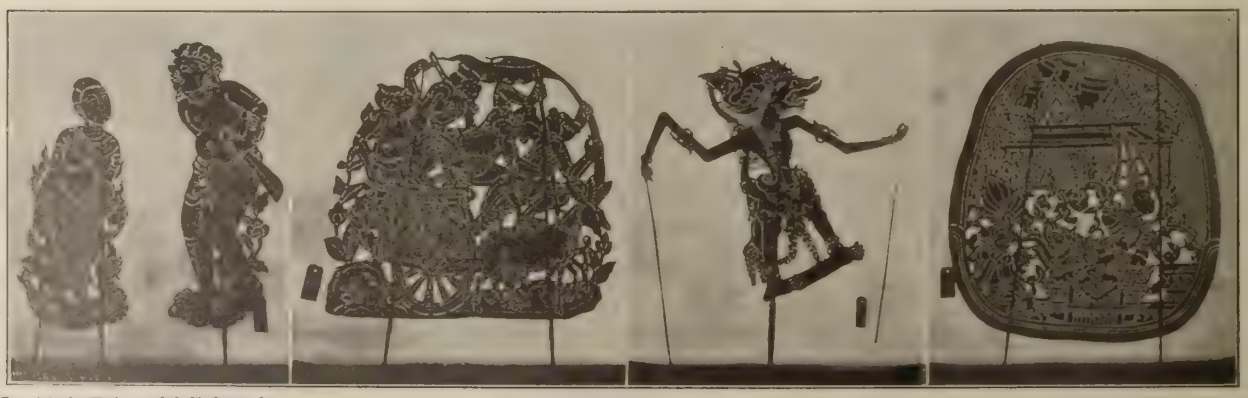
That Max Fleischer's clown made an embarrassing mistake in his latest "Out of the Inkwell" number when he placed a tack in the artist's chair, and a lady guest sat down on it. Needless to say the clown made a quick dive for the inkwell to cover his vexation.

* * *

That one of the subjects of a recent Goldwyn-Bray Pictograph discloses the shocking criminality of a feminine hunting wasp. The cameraman has the inside track on all the details of her crime.

* * *

That twenty-six public schools in Kansas City are running moving pictures six afternoons and nights in the week with such great success from an educational standpoint, that the school board has heartily indorsed the movement which has been carried on under the direction of C. H. Mills, community center director. More schools in this city are planning to run pictures immediately, following the realization that they can be run on a paying basis. "The Bluebird" was shown to 16,000 persons. It was run at twenty-one schools to a box office total of $1,431, making a profit of $800. Half of the surplus reverted to the community centers to be used in improving schools and communities. The other half went to the school board to be used in buying educational films.



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Movie Fans in Siam Laughed and Cried at Moving Pictures Hundred of Years Before American Audiences Did

These ancient figures, mounted on rods, and projected by an "operator" on the "screen," a white cloth hung between the light and the audience proves it. Left to right above are: A "tense situation" between hero and heroine; Huniman, the monkey god, with his warriors in a big battle set; the Siamese Charlie Chaplin; and the Sun God in a "sensational production."

Schenck Engages Halliday.

John Halliday, who has just finished playing the role of Daniel Garford, the artist, opposite Norma Talmadge, in her second First National picture, "The Woman Gives," has now been engaged by Joseph M. Schenck to play Jim Winthrop, the lead, in support of Constance Talmadge in "The Love Expert." "The Love Expert" is an original story by John Emerson and Anita Loos, and will be the fifth of Constance Talmadge's First National releases.

"The Dangerous Talent" Is Strong Drama of Today

THE DANGEROUS TALENT," the latest "Flying A" super-drama, is a "human" sort of story, which Margarita Fisher vitalizes and brings close to the experience of the spectator —that is not to say that the screen spectators have all, like "Lelia Mead," sat on a park bench, hungry, scanning the newspaper for a job, nor have they necessarily been born with a talent that seemed a curse and a blessing by turns; nor is it taken for granted that they have brilliantly exposed a couple of crooks and then proceeded to fall in love with a wealthy employer—but it does mean that Margarita Fisher and a strong supporting cast have made the experiences of the heroine so natural and convincing that they touch a sympathetic chord in every heart.

Harry Hilliard, playing opposite the star, handles the role of the wealthy young bachelor and philanthropist with understanding and finesse. Harvey Clark is the tricky butler. Other roles of importance are interpreted by Neil Hardin, as a good for nothing "sponge" lazily enjoying a sinecure as secretary to the philanthropist; George Periolat, a crusty and suspicious lawyer, and Mary Talbot, a park bench derelict, whose hardened outlook on life has worked out a philosophy which was the source of Lelia Mead's inspiration in getting a job, and the cause of her fall from grace later.

All the way through the picture is crowded with vivid, suspenseful drama, youthful romance and interesting character sketches. Daniel Whitcomb wrote the story, which was adapted to the screen by Lois Zellner. George L. Cox directed the production.

Universal Awards Prizes in Big Business Drive Contest

WITH an average of over 20 per cent. increase in bookings for a three months' period, Universal has just announced the results of its recent big business drive. The salesmen and the office force of the Universal's Cleveland exchange have been mailed a check for $2,500 as an award for winning first place in a three months' sales contest which closed on the first of the year. The Cleveland exchange increased its film sales by 55.57 per cent. over the sales made during the three months immediately preceding the contest.

Detroit was second with an increase of 54.61 per cent. Detroit's check was for $1,300. The third Universal exchange to come in the money was the Buffalo branch, which captured third place with an increase of 44.7 per cent. and won a check for $700.

Besides the main awards in the lively sales contest the most efficient salesman in each of twenty-five exchanges received a check for $100. J. A. Daly, publicity manager of the Charlotte (N. C.) Exchange, received $50 as an award for the best and most consistent publicity during the contest A second publicity prize, $25, was given to Dean Collins, of the Portland, Oregon, Universal branch. These prizes are in addition to the provisions made for publicty men in the big contest.

Netted Over 25 Per Cent. Increase.

So spirited was the drive that the Universal sales machine as a whole averaged an increase of over 25 per cent. during the months of October, November and December, as compared to the months of July, August and September of last year.

The contest was known as the $6,000 Prize Contest, that amount of money being set aside to be divided among three leading exchanges and among the twenty-five top salesmen. Other prizes were added during the competition, until the total amount awarded as a result of the drive was more than $7,000.

The increase gained by the various exchanges is all the more unusual due to the fact that the results were compared with months in which a previous sales contest was running at full steam—the Universal anniversary contest, which lasted for two months last summer. The winners in that contest were Pittsburgh, San Francisco and Cleveland, with percentage increases of 24, 22 and 20 per cent., respectively. In the previous contest Detroit was fourth with 18 per cent. and Buffalo was almost at the bottom of the list, showing a loss.

Business Increase at Branches.

The percentage of increase in business of the leading exchanges for the three months of the contest follows: Cleveland 55.57 per cent.; Detroit, 54.51; Buffalo, 44.7; Chicago, 43.88; Milwaukee, 38.02; Pittsburgh, 35.96; New York, 32; Des Moines, 30.34; San Francisco, 27; Seattle, 25.06; Sioux Falls, 24.96; Los Angeles, 20.25.

To spur salesmen on to greater individual efforts prizes of $100 were offered for the top salesmen of each branch exchange In this way every exchange had at least one man who benefited directly by the contest. In Chicago and New York, because of the size of the exchanges, two $100 prizes were offered. An interesting angle of the drive is that at Sioux Falls Universal's only woman sales representative topped the list.

Picking Cast for New Duncan Serial.

Vitagraph has assembled an unusually strong supporting cast for William Duncan, who now has his new Vitagraph serial by Albert E. Smith, president of Vitagraph, and his new collaborator, Cleveland Moffett, well under way. Edith Johnson is again Mr. Duncan's leading woman. Virginia Nightingale, a graduate of Vitagraph comedies, appears as the feminine "heavy," while Jack Richardson, formerly "heavy" for J. Warren Kerrigan and W. S. Hart, occupies the same position with Mr. Duncan, succeeding Joe Ryan, who is being starred with Jean Paige in his own serial.

Change Title of Ince Picture.

Enid Bennett's latest Thomas H. Ince production, announced previously under the title of "The Man in the Moon," has been changed to "The False Road."

"The Woman God Sent," "Blind Youth" and "The Woman Game" Given Our Own Presentation.
Showing Selznick stars about to magnetize the box-office registers all over the country.

Four Big Productions Scheduled By Pathe for Release in February

WITH four big special productions ready for release it is expected that February will be a banner month for Pathe. In the judgment of officials of the company nothing finer in the way of productions has ever been released than the four pictures which have been completed and will be released in the coming month. Crauford Kent will be seen in "Other Men's Shoes," an Edgar Lewis production; June Caprice appears in "In Walked Mary"; Sylvia Breamer and Robert Gordon are the stars of "Respectable by Proxy," a J. Stuart Blackton production; and Frank Keenan will be seen in "Smouldering Embers."

"Other Men's Shoes" is from the pen of the well known war correspondent, Andrew Soutar, but it is not a war play. It is the story of a "Fighting Parson" and of his brother of a much gentler character. Crauford Kent plays the dual role of the brothers. Irene Boyle makes her return to the screen as the pastor's sweetheart. John P. Wade, Stephen Grattan, Edna May Spurl, Phil Sanford, Jean Armour, Stephen Radmun and Jack Shankey are others in the cast.

Big Scenes in Production.

Throughout the picture a high dramatic suspense prevails, but Harold Forshay and Bobby Connelly, who both have achieved reputations in light comedy roles, put much humor into the side action. Some big scenes are staged in the production, 4,000 extras being used. Of these 3,000 are children. There is a big scene representing a demonstration at the town hall in which 800 persons took part, and in another scene at Shady Side, New Jersey, about 1,000 factory workers were used in the picture.

In her production "In Walked Mary," June Caprice has a part well suited to her talents. It is a story of a romance in the South.

The J. Stuart Blackton production, "Respectable by Proxy," is one of the best of the Blackton pictures. The story stands out in its original twists and Sylvia Breamer and Robert Gordon effectively interpret the leads.

In "Smouldering Embers" Frank Keenan is seen in some of the best work of his career. He plays the part of a wandering tramp, deserted years before by his wife who also stole his son.

Pathe Lists Another Blackton Film.

The latest J. Stuart Blackton production, "Respectable by Proxy," released through Pathe, has for a background the life of a chorus girl, and the opportunity afforded for striking character delineation has not been overlooked by Mr. Blackton. It is described as a fine blending of comedy and drama.

Mr. Blackton has chosen a well balanced cast to support Sylvia Breamer and Robert Gordon. Others in the cast are Eulalie Jensen, Margaret Barry, William R. Dunn, Bessie Stinson and Morgan Thorpe.

A big campaign of advertising and exploitation will support the distribution of the feature by Pathe. It is believed that the title lends itself to unusual exploitation and the campaign book on the production is full of live suggestions in that direction.

Story Book Line: "And the Pine Tree Whimpered Lonesomely. All Because—"

Because of Hope Hampton, in the foreground of said pine, as she appears in "A Modern Salome," Jules Brulatour's production for Metro.

Brentwood Picture Going Big.

"The Third Generation," a Brentwood picture, is meeting with success in first run houses throughout the country. Betty Blythe has the feminine lead in this Robertson-Cole Superior Picture and is supported by Mahlon Hamilton, Betty Brice, Jack Pratt, Joseph Swickard and Edward Cecil.

Republic Lists Releases for January and February

WHAT are announced as some particularly good productions were released during January and are scheduled for release by the Republic Distributing Corporation during February. In fact, a glance over the list is deemed sufficient to warrant a careful consideration of each.

During January, Republic released the Lloyd Carleton production, "The Amazing Woman," starring Ruth Clifford. "The Blue Pearl," featuring the stage star, Edith Hallor, will be given its first showing, and last but not least is the famous "Trilby" drama. This production has an all-star cast including Clara Kimball Young, Wilton Lackaye and Chester Barnett.

In February the Edward Jose production, "Mothers of Men," will be given its initial showing. Claire Whitney is the star of this production. One of the Williamson sub-sea dramas, "The Girl of the Sea," is listed for release. It features Betty Hilburn and Chester Barnett. Edythe Sterling, a versatile screen player, is starred in "The One Way Trail," which is also scheduled for release in February.

The first of the two-reel screen dramas telling of the experience of ex-Chief William J. Flynn of the United States Secret Service will be released in February. These short detective dramas feature Herbert Rawlinson. Jackie Saunders, star of the stage and screen, is the star of the production, "Dad's Girl," which will be released in February.

Republic to Distribute C. R. McCauley Pictures

ONE of the interesting announcements of the week emanating from the Republic offices is that the special production, "The Girl Supreme," will be released through Republic. It is a C. R. McCauley Photoplays presentation with an all-star cast. O. L. Sellers directed the picture.

In order to obtain some idea of the quality of the picture, the cast is now announced as including Melbourne MacDowell, famous stage and screen star, who will be remembered by the older generation as the star in the famous Sardou repertoire with his wife, Fanny Davenport, and who recently has played in "The Boomerang," "Eve in Exile" and "Soldiers of Fortune" on the screen; Bernard Durning, director and player; Seena Owen, who has been starred and had leading parts ever since her first appearance on the screen five years ago; Lon Chaney, character actor who scored a personal triumph in "The Miracle Man;" Eugenie Besserer, famous for her dual role portrayals; Scott McKee, Jack Curtis, Anna Hernandez, Harry Lonsdale, Claire McDowell and Tully Marshall.

"Woman God Sent" Nears Completion.

According to a report from the Selznick offices "The Woman God Sent" is nearing completion, and it will probably be sent to the cutting room next week.

According to Larry Trimble, the director, the principal players, Sena Keefe, and Joe King, are doing some excellent work in this picture.

To Rebuild and Enlarge Baltimore's Wilson Theatre

THE WILSON THEATRE, Baltimore, which has been under the management of Guy L. Wonders since it opened, is to be rebuilt and enlarged to have a seating capacity of 2,500, and approximately $750,000 will be spent on the construction. The designs are being prepared by architect E. G. Blanke.

The plot of ground which will be used for the enlarging of the New Wilson is now occupied by the Church of the Messiah, which was built at the corner of Gay and Fayette streets over 80 years ago. It is estimated that the area of the new theatre, when completed, will be approximately 20,000 square feet.

For many months negotiations for purchasing the church property have been going on and the transaction delayed due to some of the older members of the Church of the Messiah being against the abandonment of church activities at that location. Also the approval of Bishop John Gardner Murray, bishop of the Episcopal Diocese of Maryland, and the consent of the vestries of Christ and Grace Churches had to be gained.

The cost of the property is said to have been about $2,500 per front foot. The church property will be taken over on April 12.

Builders who wish to bid on the work will be given detailed plans for estimates about March 1. It is thought probable that the theatre will be completed about September 15.

Original Title Restored on Priscilla Dean Film

UNIVERSAL officials have decided to title Priscilla Dean's latest production, "The Virgin of Stamboul." This Jewel production was five months in the making, under the direction of Tod Browning. The story by H. H. Van Loan was entitled "The Virgin of Stamboul," but owing to the story centering about a beggar girl of Constantinople, the title "The Beautiful Beggar" was decided on. Mr. Van Loan, remonstrated against this, wiring as follows:

"Consensus opinion big majority producers is that real title for Priscilla Dean picture should be "The Virgin of Stamboul." Sennett, Ince, Lesser, and others told me this is one of best titles ever heard. Asked me why you changed. They say this title suggests big picture and also interests curiosity. Others outside industry have told me it is a shame to chance such a good title. "Virgin of Stamboul" is best title. You can't beat it."

To which Carl Laemmle replied: "It is one of our best pictures. Tod Browning and Priscilla Dean and yourself are a combination which cannot be beat. It's a fine story with a great plot. You wrote it. You ought to know. You title it. Carl Laemmle."

Edwin Carewe Finishes "Rio Grande" Based on Play by Augustus Thomas

WORD has just reached the Pathe executive offices that Edwin Carewe has finished the picturization of the Augustus Thomas stage play "Rio Grande," and the film is now on the way to the East. It is said to be a remarkable revelation of present-day conditions in Mexico, particularly in the border states, and to have many dramatic and picturesque moments.

As a stage play, the piece was a big success and met with popular approval throughout the country.

The film version is a much amplified and a more picturesque revelation of Mexican conditions and of the influences that make for trouble along the border.

Big Scenes in the Picture.

There are many big spectacular scenes in the production, notably a dance in the Hacienda of a wealthy Mexican and a raid by Mexican bandits on American territory. In the dance scene one hundred Spanish dancers were brought from Mexico City to participate.. Their colorful costumes and their grace have created a scene of striking interest. One of the important dramatic moments of the production develops in this setting.

The raid scene was filmed last of all, and the greatest care was taken to get the emphasis of reality. Five hundred cowboys and Mexicans and many Texas rangers were employed. The attack of the Mexican bandits occurs about dawn when they ride swiftly in upon an American ranch, shooting down the caretakers, and riding away with the cattle. The actual battle is said to be one of the most thrilling scenes ever put upon the screen.

The cast is headed by Rosemary Theby, as the half Spanish, half Mexican heroine and Allan Sears plays the part of the Irishman, who finally wins her. Many others well known to devotees of the screen were engaged.

Allen Opens Another Theatre.

The seventh picture theatre in the Allen Toronto chain opened January 12. Mayor Church, of Toronto, and other prominent officials officiated, giving brief addresses while telegrams from prominent moving picture people were read.

The new house, which is called Allen's St. Clair is a community theatre at St. Clair avenue and Duffering street, seats 1,800 persons on two floors. There is a pipe organ and an orchestra of eight. Luigi Romanelli, general musical director of the Allen Enterprises, rendered a special violin solo. The director of the St. Clair orchestra is Carl Sturm while the manager is W. H. W. Edward, who formerly had charge of Allen's Bloor Theatre The policy of the theatre is to change programs twice weekly.

The Allens have two more new theatres under construction in Toronto, one being for the College street district and the other for the West End or Parkdale section. With these theatres in operation, the Allens will have practically a new theatre in every section of the Ontario capital.

Marguerite Marsh, Grossman Star.

Marguerite will appear in two big features under the Grossman banner —"Wits vs. Wits" and "Face to Face."

Republic Reports Changes in Its Branch Offices

THREE important branch office changes and promotions in the Republic Pictures Corporation have just been announced. The three promotions were made because of the excellent services of the three men.

George R. Meeker, sales director of the Republic organization, has announced the appointment of Paul Bush as manager of the Chicago office of Republic. Mr. Bush has been connected with the National Pictures Theatres, Inc., and his promotion to the important post of Chicago manager came as a result of efficient and result-getting work during the short time that he has been associated with National.

Fred Salinger, former manager of the Pittsburgh branch of Republic, has been made manager of the New York exchange. E. J. McCurty, formerly a salesman at the Pittsburgh office, has been appointed manager of that office, succeeding Mr. Salinger.

The three men are rated exceptional film men and have been associated with the industry for a number of years. Mr. Salinger was with the World organization for a number of years as manager, and remained in that position after the Republic organization took over the World interests. Mr. McCurty has gained the reputation of being one of the best salesmen in the Republic organization.

Ince Announces First of a Series of Specials

THOMAS H. INCE announces a series of big special productions, the first of which went into production this week with Lloyd Hughes, recently placed under a long-term contract, as the star.

Following closely on the heels of "Behind the Door," the super-drama which is now setting a new artistic standard throughout the country, and "Below the Surface," the latest Ince special, the forthcoming attraction carries added significance in that it is based on a theme and plot in striking contrast to anything hitherto made in the Ince studios.

John Wray has been assigned the direction of the first Lloyd Hughes starring special.

The new special, announced under the title of "Wheelbarrow Webster," deals with an unsophisticated son of the rural west who, in quest of the supreme happiness, traverses to the calcimined paths of a great city and there beholds and battles the whims and fallacies of life as they really exist.

Julian Josephson contributed the original script and also adapted the story to the screen. Gladys George is cast in the leading feminine role.

Mrs. Albert Smith Dies.

The sudden death of Mrs. Albert E. Smith, wife of the president of Vitagraph, occurred on Saturday, January 24. Mrs. Smith was sick only two or three days, with what appeared to be a severe cold, which developed into pneumonia. Mrs. Smith, whose maiden name was Hazel Neason, married Mr. Smith about six years ago, to whom she bore three children. Mr. Smith has received many letters and telegrams expressing sympathy.

Yes, All the Lakewoods Are Named After Her

This, gentle readers, as you know, is Alice Lake, who rose to stellar heights in "Should a Woman Tell?" and who will be starred by Metro in "Shore Acres" in response to a big demand.

A Breezy Typhoon Party? Well, That's Not So Bad

SURE, we know it. You bet there's a swell chance to dig up a lot of puns on that party Typhoon Fan Company gave—all about "breezy entertainment," "jazz fans," "hot stuff" and all that air line. But since we don't believe in puns we'll have to pass them up and get down to business.

So we'll list Ernst Glanzberg, president of Typhoon, mine host; the place, his Lexington Avenue home; the punch—somebody called it a knockout; and the guests—well, we're afraid to print them all on account of this newsprint paper agitation.

We have it on the authority of none other men than "Jim" Milligen, sales and advertising manager of Typhoon, that it was quite a nifty party. It must have been for Doraldina danced and the Memphis Five Jazzery untwisted all the melody out of the musical alphabet and Ted Lewis and Franklin Farnum put on "A Prohibitionist Fleeing from the Snakes." And then there was an art tour through the Glanzberg home, ending abruptly when Donald Kerr paused to describe a heavily clothed lady as "Aphrodite."

Some say the party took place Saturday evening, January 24. Then again some say Sunday morning, January 25. If you say nobody's looking we'll try to dodge these newsprint sleuths on the list of guests besides those above mentioned, to wit:

Pearl Regay, Juanita Hansen, Pearl White, Rita Gould, Jeanne Voltaire, Dolores Cassinelli, Nancy Fair, Helen Shipman, Claire Whitney, Cecile Marvin, Gladys Miller, Lucy Monroe, Edna French, Babe Dakin, Annette Hoffman, Herbert Rawlinson, Wallace McCutcheon, Walter Kingsley, B. S. Boss, Winfield Scheehan, N. T. Granlund, Fred Cassinelli, S. Jay Kaufman, Lee La Blanc, Maitland Rice, Henry Reichman, J. B. Saunders and Charles Moskowitz.

Owens and Oliver Form a New Publicity Enterprise

A NEW publicity office has been established under the title of the Owens-Oliver Enterprises, and will devote its activities chiefly to motion pictures and theatricals, handling plays and scenarios, as well as publicity. The principals in the new enterprise are well known in motion picture and theatrical circles.

They are Ray Owens, formerly general manager of the Frank A. Keeney Pictures Corporation and the Keeney theatrical enterprises, and Arthur Oliver, formerly Mr. Keeney's director of publicity. Recently Mr. Owens has been connected with theatricals in a managerial capacity and Mr. Oliver has been handling general publicity.

Initial Neilan Film in February.

Marshall Neilan's initial independent production, following the formation of his own producing organization, will be released to the public in the leading photoplay theatres throughout the country the latter part of February.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

Paul H. Sloane of Fox Pens Plays for Walsh

UPON the completion of "A Manhattan Knight," the William Fox screen version of Gelett Burgess' novel, "Find the Woman," in which George Walsh is being directed by George Beranger, the star will begin work at once on his next vehicle, just selected and entitled "The Dead Line."

"The Dead Line" is a virile drama laid below the Mason-Dixie line and is an original story from the versatile pen of Paul H. Sloane. The cast is being selected and is understood that Mr. Walsh again will be directed by Del Henderson, who made such a noteworthy offering recently of "The Shark," which also starred Walsh.

Mr. Sloane, the author, is a young man, still in his twenties, but has crowded a deal of experience into his years with various picture producing companies of the East. He has contributed much original work to the screen and has always introduced a novel touch which makes his stories stand out as distinctive. Recently he became a member of the Fox scenario staff.

Mr. Sloane's career has been unusual. He never has done anything in any field save that of motion pictures. Here he has educated himself, has studied every branch of the industry and knows the game from the synopsis to the finished titled print. He now is engaged upon another original story for one of the Fox stars located in the East.

Three Selznick Films Run Full Week in Philadelphia

LAST week was Selznick week on Market street, Philadelphia. It may be called so because Selznick attractions monopolized the three largest Market Street houses.

The Philadelphia exchange for Select has been busy and the productions showing at the three theatres acquitted themselves in very good style. The telegram received from L. A. Young, Selznick representative there, stated that "A Regular Girl" opened there on Monday, January 12, to a capacity house. During the week this was maintained and the S. R. O. sign was put up.

"The Broken Melody," in which Eugene O'Brien stars, was showing at the Stanley and the management reported capacity business for the entire week.

Olive Thomas upheld her reputation as a drawing card in "The Glorious Lady" which, through the entire week, caused a line-up in front of the Regent Theatre.

Fitzgerald on Metro Staff.

Dallas M. Fitzgerald has been engaged as an addition to the Metro staff of directors and will be located at the company's studios in Hollywood. Herbert Blache, John Ince, Henry Otto, Ray C. Smallwood, Arthur D. Ripley, Rex Ingram and W. A. Howell, comprising the present Metro staff, are all busy on new productions, and in consequence Mr. Fitzgerald's first assignment has not been made. But he leaves New York this week for the west coast and expects to arrive there in time to take an active part in Metro's spring production drive.

Universally Speaking—

We have from above to below: Dorothy Phillips in "The Gorgeous Canary"; Priscilla Dean in "The Beautiful Beggar"; Monroe Salisbury in "The Phantom Melody," and Tsuru Aoki in "Locked Lips," all Big-U winners.

"The Westerners" Plays to S. R. O. in the Black Hills

IN the Benjamin B. Hampton production of Stewart Edward White's novel, "The Westerners," the little town of Rapid City has a role of considerable interest. Rapid City is in the main scene of the White story. When, after years of fame as a novel, the time came to make "The Westerners," Rapid City awaited the coming of the picture actors to take the local scenes on the spot. Once the production of the picture got under way in California last spring it was found that it would not be possible to make a fifteen hundred mile trip to Rapid City for the filming of the scenes, and more especially since the Dakotas were under a mantle of snow which the story did not call for.

Therefore the scenes were made in California and portions of the Dakotas were reported as sulking because they were ignored.

Week before last Mr. Hampton's production reached Rapid City, being booked through the Hodkinson Denver office and here is the message of E. W. Derthick, the manager of the Rapid City Auditorium, to the home office:

"I had to stop a S. R. O. run on 'The Westerners' because of my following booking which could not be displaced. People came from everywhere. The book, as you know, was written here. The critics and old timers here all say the characters depicted are perfect and not at all overdrawn. We are going to book 'The Westerners' here for a repeat engagement."

Metro Buys Screen Rights to "The Kiss Burglar"

METRO has purchased the screen rights to "The Kiss Burglar," a musical romance in two acts, with book and lyrics by Glen McDonough and music by Raymond Hubbel. Fay Bainter was starred in the original stage production at the Cohan Theatre in May, 1918, when it had a long and successful run on Broadway and later through the country.

"The Kiss Burglar" has a novel and original plot which makes its production for the screen highly desirable. The story is concerned with a fleeing American in Trieste who dashes in disguise into the bedroom of a Grand Duchess, is mistaken for a burglar and takes a kiss instead of diamonds. Later he returns to the United States and opens a divorce, alimony and breach of promise parlor.

It has not been decided whether the play will be used as a starring vehicle for May Allison or Viola Dana, but the former will probably be the choice.

Opens Theatre and Treats His Town.

When Santo Bonaventura opened his New Grand, Nashwauk, Minn., he hit upon the happy idea of treating the whole town. His house seats 500 and he gave free shows all the afternoon and evening.

Our fellow-worker, Senor Obregon, of Cine Mundial, Spanish edition of Moving Picture World, informs us that "Bonaventura" means, in Spanish, "good venture," "good luck" and all the things we'll bet Nashwaukans wished Showman Santo as they flocked in and out of his New Grand.

Universal Starts Big Sales Drive on Jewel Pictures Beginning February 1

CLOSE on the heels of Carl Laemmle's hint to "Watch Universal" comes the announcement of a concentrated sales drive, scheduled for February 1, on Jewel pictures. It has been frankly admitted by Universal officials that their company is out after a three million dollar increase in business for 1920. For a long time exchange managers were aware that something was in the wind and were momentarily awaiting its breaking.

The word has just gone forth to concentrate fire with Universal's big guns—Jewel pictures—for a period of two weeks. The sales offensive will be backed up by a simultaneous advertising and publicity campaign, also concentrating on Jewel productions.

Jewel will be the only word heard around Universal offices for the two week period beginning February 1. Jewel productions are Universal's superpictures. Expense is not taken into consideration as will be evidenced by the costly settings predominating these pictures. Time does not figure at all, it having taken five months to complete "The Virgin of Stamboul" Priscilla Dean's latest vehicle.

All Departments Aid.

In the two weeks of the Jewel drive every department of the Universal organization will be straining its power to push these pictures. The drive will include everything under the Jewel name, the most recent releases, future productions and the older pictures.

The advertising department will prepare copy exclusively Jewel for the drive. Every line of advertising that appears in any trade paper during this time will be exclusively Jewel. Efforts will be made to have as many Jewel pictures featured in newspaper advertising as is possible by concentration.

The publicity department will work hand in hand with the rest of the Universal organization in helping along the movement. The numerous press agents scattered about the country will all pay particular attention to getting Jewel pictures extra prominence while the home office will conduct a general campaign.

Burden Falls on Salesmen.

As this is primarily a sales drive the burden of work will fall on the salesmen. All other pictures will be pushed to the background for the fortnight while the salesmen are concentrating their efforts on Jewel bookings. They have been instructed to pay no attention to any other pictures whatsoever for the period. They are to talk and sell Jewel and nothing else.

This does not mean that if a customer asks particularly for any one of the Universal pictures other than a Jewel, that the request will be ignored. It does mean that the salesmen will not mention any other Universal picture of their own accord.

Anticipates Biggest Business.

Harry Berman, Universal's general manager of exchanges, is enthusiastic over the outcome of the drive. "We expect in this period," he said, "to secure the biggest volume of Jewel business since the inception of our company because we are going to back up our salesmen with a wide and strong campaign. Every page of trade paper advertising for these two weeks; every page in the Universal Weekly and every bit of publicity that emanates from this office will be on Jewel pictures. You can imagine for yourself what a smash this will be."

Selznick Pictures in Cutting Room.

The Selznick cutting rooms at the Fort Lee and Bronx studios are scenes of unusual activity in that five productions are now being worked on. Practically every one of the productions is scheduled for an early release.

Pictures being cut at Fort Lee are the Ralph Ince production, "His Wife's Money" in which Eugene O'Brien is starred, the Olive Thomas production, "Footlights and Shadows," and Elaine Hammerstein's next feature, "Greater Than Fame."

The Bronx cutting room contains the Owen Moore production "Sooner or Later" and the two-reel subject, "The Land of Opportunitq," in which Ralph Ince has the leading role. This Americanization picture will be ready for release during Lincoln Birthday week, February 8.

No, Agnes, This Isn't a News Reel Trip Through a Shad Factory.
It's a little real color from "The Silver Horde," Rex Beach's story for Goldwyn. And the horde, Agnes, is the salmon horde. Pretty good, eh?

Realart Pictures Given Week Runs in Providence

FOUR Realart pictures were run in six-day competition last week by four of the principal theatres in Providence, R. I.

"We believe this is the first time in the history of the motion picture business that one concern's products have held possession for a week of the leading houses of a city as large as Providence," says J. S. Woody, Realart's general manager.

First-run houses in Providence which featured Realart pictures during the same week were the Rialto, managed by William J. Mahoney; the Strand, Charles Williams, manager, and the Modern, of which Sol Braunig is manager. The Rialto showed "Soldiers of Fortune," an Allan Dwan production. "The Mystery of the Yellow Room," an Emile Chautard production, was shown at the Strand, and at the Modern the feature was Alice Brady in "The Fear Market." The Emery Theatre brought back "Ernstwhile Susan," Constance Binney's first Realart picture, to Providence.

"The Realart achievement in Providence," said J. C. Ragland, general sales manager for Realart, "does very nicely for a concern that is just making its first bow. We have released only five productions and we showed four of the five in one week. It really beats our Broadway record. But the principal point is that we have demonstrated Realart is making productions big enough to occupy the amusement centers of large cities along for a whole week."

Has South African Locale.

The South African veldt should be an ideal location for a photodramatic offering, inasmuch as the country offers wide expanses of scenic beauty, which, however, may be wonderfully duplicated in Southern California. For example, in "Thou Art the Man!" Robert Warwick's newest Paramount-Artcraft vehicle, the scenes are laid in South Africa and the incidents have to do with the illicit trade in diamonds.

The story is from the book by F. E. Mills Young, and the original title was "Myles Calthorope, I. D. B." These initials stand for "Illicit Diamond Buyer." Margaret Turnbull did the continuity and Thomas Heffron was specially engaged to direct. Lois Wilson is leading woman and Victor Ackland did the camera work.

Change in Release Dates.

Announcement is made from the Selznick offices of the change in the release dates of the two productions "Sooner or Later" and "His Wife's Money" starring Owen Moore.

"Sooner or Later" will be released on February 16 instead of February 9 as we announced, and "His Wife's Money," starring Eugene O'Brien, has been set back from February 16 to February 9.

Ruth Langston Has Big Role in Dempsey Serial

RUTH LANGSTON, who has an important role in "Daredevil Jack," the Pathe serial starring Jack Dempsey, has a record for hard work to thank for her present status in the film world. Miss Langston is a daughter of the Golden West. She began her career on the speaking stage, one of her engagements being in the New York production of "Sweet Kitty Bellairs."

She entered the films via the comedy reels, playing parts in Keystone comedies for the Triangle program. Then Miss Langston wanted to do serious roles and she met with success. She had a part in "Todd of the Times" and "The Green Van." In "Brothers Divided," a Frank Keenan production, Miss Langston played the leading feminine role. In this part she was so successful, that she was signed for the role of Mollie in "Daredevil Jack."

Begin Work on First of Selznick Bigger Pictures

THE wheels started to turn January 22 on the first of the new stories which Lewis J. Selznick, of Selznick Enterprises, purchased for production during 1920, and which brings to the screen the works of several well known authors. These subjects are produced under the supervision of Myron Selznick, head of the Selznick production work.

"The Shadow of Rosalie Byrnes" is the name of the first of the stories to be started. With Elaine Hammerstein as star, this piece went into actual production at the Fort Lee studios, with George Archainbaud directing. It is possible, an announcement states, that the picture will be released under another title than that which it now has.

The author is Grace Sartwell Mason, and the continuity is by R. Cecil Smith. Elaine Hammerstein's latest Selznick picture is "The Woman Game," announced for release on February 23.

Kid McCoy in Cast.

Kid McCoy, the celebrated middleweight, handles the role of the French champion, who, by a strange coincidence, is Carpentier in Samuel Merwin's novel. Nigel Barrie plays the part of the American pugilist, Blink Moran, who pays court to Hilda.

"'The Honey Bee' is a photonovel that can be run before any audience of any class," adds Mr. Hutchinson. There is nothing depressing nor brutal in it, and comedy is delightfully interspersed with pathos. The picture is six reels in length. Rupert Julian is the director.

Many Prominent Players in Cast of Arthur Guy Empey's Special, "Oil"

THE complete cast assembled by Arthur Guy Empey and Director Wilfred North for the forthcoming Empey special production, "Oil," includes a dozen or more prominent film players who are acting in support of Mr. Empey and his co-star, Florence Evelyn Martin.

"Oil," which is both a drama of American business life and a comedy with very legitimate merriment throughout its length, has its scenes laid chiefly in the oil regions of the Southwest. The numerous characters portrayed represent the personnel which naturally would revolve about the operations which culminate in a fortune made in oil. It is by contrasting the well-known traits of American character and by depicting their natural reaction to the circumstances and incidents of the drama that Mr. Empey, who wrote the story from which William Addison Lathrop formed the continuity, has created his envelope of comedy through which the whole action of the piece is viewed.

Those in the Last.

Guy Empey plays the role of Bobby Walters, a young American son of fortune, who, when the story opens, is seen as a taxicab driver. Miss Martin plays opposite as a girl of good breeding who, nevertheless, through circumstances is serving as attendant at a cigar and news counter in a hotel.

The role of a newly rich women of the West is portrayed by Emily Fitzroy, while Louise Best takes the part of her daughter. Of importance are the roles of Mason and Slivers, two crooked oil promoters which are portrayed by Templer Saxe and William Eville respectively. Harry Burkhardt is the expert oil engineer and Denton Vane a get-rich-quick imitation of the same. Harry Lee, besides being Mr. Empey's studio manager, has a role of foreman at the site where an oil well is being filled. Louis Grizel and Victor Stewart are real estate agents. Chester Bishop is a Wall Street financier and Al Davis is his secretary. Maggie Weston and Edith Sherman have effective bits respectively as Bobby's housekeeper and Dorothy's mother.

Company to Go to Oil Fields

The last of the interior sets in the Empey production has been filmed and the company is preparing for an immediate trip to the southwestern oil fields where the shots on location will be made. Thomas F. Molloy, the first cameraman with "Oil," has obtained a number of unusual and beautiful effects during the last five weeks' work at the Paragon studio

Ask Early Hearing on Manners Suit.

A joint petition to advance the case for an early hearing has been filed with the United States Supreme Court by J. Hartley Manners and Oliver Morosco, in the case involving the picture rights of "Peg o' My Heart." Both parties have joined in this petition.

Early decision in this case is deemed important, because of the many questions arising in the courts out of disputes between authors of plays and producing managers of stage plays and producers of motion picture photoplays. The case is said to be one which will not require extended argument.

Eugene O'Brien Back from North.

Eugene O'Brien, film star in Selznick Pictures, who went with his company to the Thousand Islands recently to get exteriors for "A Fool and His Money," his next release, returned January 21 to New York.

"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position.

Bill May Be Shod with Fire, But He's Gotta Walk Up Just the Same.
Bill Russell in a little "flight" (six up) of fancy in his Fox feature, "Shod with Fire."

Big Ballroom Scene in Metro Film.

A "long shot" of 110 feet on an indoor setting was made in filming the military ball in "The Hope," the Drury Lane melodrama at the Metro studios in Hollywood. The action of the long shot really takes place in the camera's foreground, an alcove shut off from the dance floor by a hand-carved screen of East Indian hardwood. Through the screen's fantastic tracery the camera eyes a long vista where dancers whirl and jazz past and beyond a sparkling, slender column of water. The set takes up a floor space 90 by 60 feet, more than one-third of one of Metro's enclosed stages. It was designed by A. W. Alley and built under the direction of Alley and M. P. Staulcup, interior art supervisor.

Two Pictures Establish Nazimova in New England

THAT Nazimova in a surprisingly brief time has established herself as one of the most popular motion picture stars in New Zealand is evidenced by an unsolicited letter just received at the home office of Metro, from the motion picture editor of the Christchurch, N. Z. Sun. The writer, Isabel Basham, states that, although Nazimova thus far is known in New Zealand by but two productions, the merit of these is so great as instantly to win public recognition for her as a star of the first magnitude.

This contention is borne out, it is said, by the overwhelming popularity of the Russian actress that followed her appearance in two of her best known productions, namely "Revelation" and "Eye for Eye." The people of New Zealand were instantly captivated by Nazimova's art in the former of these, which tells the story of Joline, the French artist's model who finds her soul. This production was more than enough, the photoplay editor of the Sun stated, to proclaim Nazimova a "very great artist."

Nazimova's triumph in New Zealand was no less noteworthy upon the showing of her second picture, "Eye for Eye," in which she played the part of Hassouna, a Bedouin girl of the desert. This production confirmed the verdict passed on "Revelation," said the motion picture editor of the Sun.

Replica of Martin Johnson Scene Wins Prize in Philadelphia Parade

THE Martin Johnson series, "Cannibals of the South Seas," received additional exploitation in Philadelphia recently at a municipal parade and street demonstration. Contestants were forbidden to use any direct means of display, and prizes were offered for beauty of attraction and originality. Robertson-Cole salesmen in Philadelphia equipped this float with a scene from the South Sea Islands as portrayed in the Martin Johnson films. Characters to represent the men of the South Seas adorned the float.

The New Richmond Theatre at Richmond, Indiana, was opened with the Maurice Tourneur special "The Broken Butterfly," a Robertson-Cole release. This picture was selected after F. E. Mills, manager, had screened for him twenty-five of the best pictures released during the past year.

"Said Mr. Miller: "The weather was very stormy and we opened against several of the best first-run pictures of the year. Much to my surprise, we drew capacity houses and I wish to state that the production is one of the best box office attractions I have ever booked."

W. L. Whitehead, manager of the Republic Theatre at Jacksonville, Fla., has written to Robertson-Cole officials praising the manner in which "Beckoning Roads," starring Bessie Barriscale, attracted crowds to the Republic Theatre.

"It is a pleasure to stand by and hear the comments of the many people who witnessed the artistic work of Bessie Barriscale. It is wonderful picture—a real knockout."

In New York state last week four prints of "The Tong Man," starring Sessue Hayakawa, were used. In addition to the regular lobby display and of advertising and publicity, a tie-up was arranged between Chinese restaurant keepers and the exhibitors. This means of exploitation proved to be very effective.

Schenck Poses for "Victory" Statue.

A sculptor, a sculptor's model and a cartoonist—that's Earl Schenck, one of the screen's most prominent leading men, after the motion picture director calls it a day. Schenck, who is one of the principals in Augustus Thomas' "The Harvest Moon," a Deitrich-Beck production for W. W. Hodkinson distribution, starring Doris Kenyon, which, under the direction of J. Searle Dawley, is rapidly nearing completion at the Leah Baird studios, is devoting his evenings to posing for a statue of "Victory," by the French sculptor, Louis St. Lanne, which is to grace the front of Victory Hall in Pershing Square, New York. The actor came under the notice of the noted sculptor while appearing in the diverse roles of the Christ, Lafayette and the Crown Prince in "The Spirit of Lafayette."

Ruth Roland Begins Work on Second Pathe Serial

IMMEDIATELY upon the completion of her current Pathe serial, "The Adventures of Ruth," Ruth Roland, producer and star, started work on the second offering of Ruth Roland Serials, Inc., which has the title, "Broadway Bab."

Like "The Adventures of Ruth," "Broadway Bab" will see Miss Roland in the capacities of producer, star and supervising director. The first named serial was written by Gilson Willets, from a story by the star herself. "Broadway Bab" also is being put into continuity by Mr. Willets, but the story is by Johnston McCulley, author of "The Brute Breaker," a recent Frank Mayo picture, and also of a number of magazine stories.

"Broadway Bab" is a thrilling adventure story which gives Miss Roland every opportunity to display the daring and speed for which her serials are so popular. The complete cast will be announced shortly.

Two St. Louis Theatres Sold.

The Cella-Tate interests in the St. Louis Grand Opera House and Rialto have been acquired by a Delaware corporation, of concealed identity. It is reported that the purchasing corporation will go further into theatre purchases in the Middle West.

"What'llyuh Have—Strawb'ry or Vanilly?"

A line, fragrant with memory, that comes back in "The Fortune Hunter," in which Earle Williams stars for Vitagraph.

"Six Feet Four" Strong in Buffalo.

Everybody in Buffalo, N. Y., will see "Six Feet Four," and if they don't it won't be the fault of the exhibitors of that city nor of the "Flying A" salesmen. Manager E. D. Weinberg has contracted for this latest American western for a four-day run at the Strand, beginning January 11, and is expecting turnaway crowds. Following the Strand come the Regent, Elmwood, Plaza, Lincoln, Broadway, Filmore and Columbia.

Kathleen Norris Praises Screen Version of Story

KATHLEEN NORRIS, one of the best known American writers of novels of international interest, has given the filmed version of her story, "The Luck of Geraldine Laird," produced by B. B. Features with Bessie Barriscale as the star, some of the most flattering praise ever given a star by a writer. Mrs. Norris was one of the most reluctant novelists to get in screen work. Now she is one of the most enthusiastic.

In praise of the work which was done by Director Edward Sloman, Miss Barriscale and the large cast which supports her, Mrs. Norris said: "Of all my stories which have been put on the screen, this is the best. There was a time when I have felt that some stories suffered by adaption to the screen. In fact, for a long time I would not give permission for my novels to be picturized. But this picture, based on 'The Luck of Geraldine Laird,' forever converts me.

"To see it on the screen with such capable actors as have been chosen for the various parts moved me to cry and to laugh. Deeper emotions filled me than those which are induced by the printed page. If any of my stories of the past did not make such pictures as I had expected, all my regrets are wiped out by the fine artistry which is evident all through "The Luck of Geraldine Laird."

Will Soon Start Work on S-L Pictures for Metro

ARTHUR SAWYER and Herbert Lubin announce that the first of the five S-L productions with all-star casts to be made during 1920 for distribution through the Metro system of exchanges, will be started within the next two months. The plans of S-L Pictures, Inc., are being completed rapidly with the object of getting this first picture under way at the Metro studios in Hollywood.

Meanwhile the S-L officials have opened negotiations for photoplay material. They state that they have two big Broadway stage successes under consideration. Selection of one or both of these vehicles will be made after Messrs. Sawyer and Lubin have consulted with Richard A. Rowland. president of Metro. They expect to be able to announce the titles of the two plays under consideration in a few days.

Only successful stage plays or widely read novels by eminent auththors will be used in making the S-L Specials. This is the policy of Metro with regard to its own "fewer and better" pictures produced by Screen Classics, Inc.

Men Patrons Now Outnumber Women, Declares Herman Stern of Pittsburgh

A GREAT change has taken place in the matter of attendance at motion picture theatres," notes Herman Stern, manager of the Universal exchange in Pittsburgh, "men now having become the dominating element in the composition of audiences. This was forcibly brought home to me in visiting quite a number of towns recently in the Pittsburgh district. Where formerly there were two women to every man, there now are more masculines than feminines. This condition has undoubtedly been in process of formation for months, but has become more apparent within the past few weeks.

"Having noted this condition in every town I visited, the thought came to me that a change in the manner and matter of picture production would necessarily result. In other years the producer and director in making their selection of plays and in their treatment of them had focused in their minds the character of the audience that would view the finished article. This, it was known, was far more of a feminine than masculine persuasion. Those who had 'male' written after birth certificates, being greatly in the minority, were considered a negligible factor. Their tastes will now have to be considered, with their sex a larger box office factor than the opposite one."

"It will all react to the betterment of the industry, for it will make for better pictures. These will have to be strongly constructed and contain real stories. The ones of a makeshift nature will largely pass out of existence. As men have become of exceptional importance from a box-office viewpoint, so they ought to be viewed by the producers. Naturally, men are more familiar with many phases of life than are women; accordingly they are the more ready to detect anything which does not ring true. It will, therefore, come to pass that life will be the better and with more fidelity reflected on the screen."

Capitol Books Flynn Series.

The William J. Flynn series of two-reel motion pictures, from incidents in the career of the detective, will be shown at the Captitol Theatre, New York.

This announcement was made from the offices of Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, and which organization is distributing the series of eight pictures.

Although the play dates for the Flynn series have not been announced it is thought they will be given an early release in New York.

"Pollyanna" Booked by Loew for Three Weeks

ADDING to the impetus that "Pollyanna," Mary Pickford's first United Artists5 release, has received in the Middle West, comes the interesting announcement that the Euclid Theatre, the largest of the Marcus Loew theatres, in Cleveland, has booked the production for a run of three weeks.

All through the Middle West "Pollyanna" has been making a tremendous hit. In Chicago, Toledo, Columbus, Omaha and all the other large communities in that section, the critics, exhibitors and fans have been one hundred per cent. for the picture.

The Toledo Blade said of the picture that "Schools should be dismissed afternoons this week to permit youngsters to see this play. It'll do them more good than three hours of the three dry R's. 'Pollyanna' is the best 'kid' show yet produced," while the Toledo Times said, "Unquestionably Mary Pickford's best picture. 'Pollyanna' is one of the most delightful pictures we have seen in a long time"; while the Toledo News-Bee said, "Mary Pickford is thoroughly enjoyable in her role of 'Pollyanna.' We know of no one who could portray the part of 'Pollyanna' quite as well as Mary—she is admirably adequate to the part."

Rochester Showman Boosts Only Best of First-Runs

AS a means of raising the general standard of the productions to be included on the program of the Gordon Theatre at Rochester, N. Y., Manager William Shannon has announced that he will no longer be governed absolutely by the "first run" policy which heretofore has been rigidly adhered to at the Gordon.

"If the best productions came along regularly, one produced each week and one released each week," says Mr. Shannon in discussing the change in policy, "the best standard could be attained by only using first runs. The truth of the matter is, however, that a bunch of releases, every one of them top-notch, come at the same time, and unless a manager is able to book two or three of them for the same time they are no longer first run when he can arrange to have them on his program. Again a manager is not infallible. He may pass up a first class production, and then when he realizes his error in judgment the first run fetish prevents him from remedying his mistake.

"I have been one of the guilty ones," continued Mr. Shannon. "I have put on pictures which I have known to be inferior to others I could have booked merely because the inferior one was a first run. But no more. I am going to run first runs as fast as I can squeeze them in, if they are first class, and I intend to run every first class picture produced, whether it is first, second, third, fourth or sixth run, when I can make room on the program for it."

The premiere Constance Talmadge production for the First National Exhibitors Circuit, which has been booked for early in February, will inaugurate the new policy at the Gordon.

Lewis Stone Returns to Screen.

Lewis Stone, well-known stage and screen star, returns to the silent drama in Marshall Neilan's first independent release, "The River's End," by James Oliver Curwood. Mr. Stone has been appearing on the stage with considerable success and this will mark his first appearance on the screen in many months. In this production, Stone plays a dual role and some big double exposure photography is employed in order to get the correct interpretation.

"Big with Drama"—and Fat Men Is "Seeing It Through" with ZaSu Pitts.

ZaSu Is Backed by a Strong Cast in This Superior Picture for Robertson-Cole.

Universal Program for February 9 Is Headed by "Rouge and Riches"

"ROUGE AND RICHES" tops the Universal release program for the week of February 9 as a special attraction. It is a five-reel production featuring Mary MacLaren under the direction of Harry Franklin. It is from the story "Myself, Becky" by W. Carey Wonderly which originally appeared in Live Stories Magazine.

"Rouge and Riches" is a satire on love and gives most intimate views of back stage life, that space behind the footlights which is always a source of mystery and interest to the uninitiated. A strong supporting cast is provided, including Marguerite Snow, Wallace MacDonald, Robert Walker, Lloyd Whitlock, Syn de Condo, Alberta Lee, Dorothy Abril, Harry Dunkinson and Helen Sullivan.

This week is an unusual one for the serials as it marks the final episode of one and the premiere of another. "The Great Radium Mystery" is solved in the eighteenth and last episode entitled "Liquid Flames."

"Doomed," the seventh instalment of "The Lion Man," featuring Kathleen O'Connor and Jack Perrin, is an unusually gripping release for the week.

Lincoln in New Serial.

Elmo Lincoln makes his opening appearance in the new Universal serial, "Elmo the Fearless," the episode being entitled "The Wreck of the Santiam."

Mrs. Joe Martin is implicated in another Universal release, this time being aided and abetted by one Jimmie Adams in a two-reel draught, "Over the Transom."

Broadway never retires without a Lyons and Moran puncture. This time Eddie and Lee give us a one-reel blowout of "Non-Skid Love."

"Kaintuck's Ward" is the title of the western picture offering of the week. Bob Burns and Pegg O'Dare add zest to this breezy, entertaining production.

The four Universal News releases, International, Hearst, Current Events and New Screen Magazine are not resting on past laurels but are continuing to improve each week and offer unusual picture news from every corner of the globe.

A Century comedy rounds out a well-balanced program, the wonder dog appearing in a two-reel film, "Good Little Brownie."

Washington and Baltimore Strong for Realart Films

POLITICS is just one of the big things stiring in Washington; the other being motion pictures, according to W. H. Rippard, Realart manager in the Capital, who paid a visit to the home offices January 28. With recent theatre construction, the National Capital now boasts some of the finest picture palaces in the country, and Washington's amusement sources are being taxed to their capacity to entertain.

Mr. Rippard states that there is a definite demand for the higher class of films and that Washington is developing into a highly sensitized barometer of picture conditions, drawing as it does audiences of an essentially cosmopolitan type. The appearance of Alice Brady in her first Realart production, "The Fear Market," was greeted enthusiastically by Washingtonians, according to Mr. Rippard, when the drama was presented at Tom Moore's Rialto Theatre.

"Soldiers of Fortune" Returned.

Such was the business done with "Soldiers of Fortune" when the film ran for three weeks at the Garden Theatre, that it has been re-engaged for the Crandall circuit of houses. The Mayflower picture had extensive exploitation during its premiere in Washington and that advertising was deemed sufficing to warrant a repeat.

In Baltimore, Mr. Rippard reports, "The Mystery of the Yellow Room" will have its opening at the Victoria Theatre. In that city, too, "Soldiers of Fortune" has found favor. The film is being brought back for a week's run after having played for two weeks at the Wizard Theatre.

Big "U" Begins Work on "Girl in the Mirror"

WORK on the latest Universal production, "The Girl in the Mirrir," has just been begun. This will be an elaborate production, with one of the finest casts Universal has ever assembled for a feature photodrama. Frank Mayo will take the leading role.

Jack Ford will have charge of the picture. The cast will include Harry Hilliard, Claire Anderson, Elinor Fair, Ray Ripley, Ruth Royce, Robert Bolder, Arthur Hoyt and Bull Montana.

"The Girl in the Mirror" is based on the popular novel of that name by Elizabeth Jordan, the scenario having been prepared by Philip Hurn. It is a story of fashionable New York, bordering on the artistic, literary and dramatic circles. The high plane in which the characters move does not detract in the least from the air of romance, mystery and tense situations with which the story abounds.

Ritchey Posters for Miss Minter.

The poster display for the latest Mary Miles Minter film are being made by the Ritchey Litho Corporation. The complete set will include a twenty-four sheet stand, the design for which is now finished. Those who have seen it and are competent to judge say that it will make one of the finest posters that ever advertised a photoploy.

Small Theatres Continue to Place Heavy Bookings for Pathe Subjects

WITHIN the last fortnight several hundred additional exhibitors have increased their bookings on Pathe subjects. During the first four weeks of the new year Pathe bookings and collections have touched a new record. This has been brought about in no small measure by heavy bookings from exhibitors who have taken the Pathe offerings for months in advance.

Pathe is particularly proud of its popularity among the smaller exhibitors.

Booking More Pathe Pictures.

In the last two weeks a few of the more prominent additional theatres booking more than their average share of Pathe pictures, are as follows:

Majestic, Evansville; Sardonyx, New Orleans; Majestic, Dewar; Okla.; American, Elyria, O.; Gem Amery, Wis.; Grand, Marked Tree, Ark.; Star, Ruleville, Miss.; Isis, Grandview, Texas; Pershing, Burkburnett, Tex.; Palace, Fall River; Winthrop Hall, Dorchester, Mass.; Victor, Putnam, Conn.; Auditorium, Concord, N. H.; Waldorf, Lynn, Mass.; Webster, St. Louis, Mo.; Rollas, Rolla, Mo.; Apollo, Kansas City; Orpheum, Gelroy, Cal.; Altmeyer, McKeesport, Pa.; Napoleon, Sheffield, Pa.; and Central, Atlantic City.

Gem, Balaton, Minn.; Howard, Alexandria, Minn.; Empress, Osakes, Minn.; Derby, Derby, Conn.; Proctors, Portchester, Alcazar, Naugatuck; Congress Hall, Boston; Liberty, Yuma, Ariz.; Belasco, Quincy, Ill.; Liberty, St. Louis; Crescent, Carrier Mills, Ill.; Gem, Pawnee, Ill.; Grand, Scotia, N. Y.; Valentine Huntington, West Va.; Mystic, Harrison, Ohio; Dreamland, Blanchester, O.; Majestic, London, Ohio; Broadway, Muskogee, Okla.; Community Club, Wakita, Okla.; Palace, Tulsa; Empress, Holdenville, Okla.; Empress, Waurika, Okla.; Lord Baltimore, Baltimore; New Gem, Baltimore, Masonic, Clifton Forge, Va.; Ashland, Kansas City; Gem, Kirkesville, Mo.; City, Junction City, Kan.; Morris, Jerico Springs, Mo.; Strand, Walsenberg, Colo.; Rialto, Trinidad, Colo.; Temple, Howell, Mich.; Fun, Princess, Park and Dawn, Detroit; Wuerth, Ann Harbor; Englewood, Englewood, N. J.; Select, Andrews, S. C.; Colonial, Elmira, N. Y.; New Ariel, Buffalo.

"The Birth of a Soul" Is Latest Morey Release

HARRY T. MOREY'S latest feature, "The Birth of a Soul," is being released by Vitagraph. It is typically Moreyesque—one of those big out-door subjects in which Morey's robust figure and strong personality fits admirably. It's a story of the Cumberland mountains, far removed from modern civilization, where moonshine whiskey is considered legitimate and feuds still exist. The characters are all mountaineers.

Mr. Morey and his director, Edward L. Hollywood, and the supporting company went down to the moutains of North Carolina and made all the scenes of the picture there.

Mr. Morey had a strong supporting company. Jean Paige, who has gone to Vitagraph's West Coast studio to star in a new serial, is his leading woman. Others in the cast include Charles Eldridge, George Cooper, Charles Kent, Robert Gaillard, Walter Lewis and Bernard Siegel. Arthur Edwin Krows made the scenario, using the plot of a well known novel for his theme.

"Broken Melody" Breaks Record.

The Omaha, Seattle and Philadelphia branch offices of Selznick report a prosperous season and one marked with unusual activity. From Omaha comes the report that "The Broken Melody" established a record at the Garrick Theatre in Burlington, Iowa. All Selznick productions shown there are billed as specials and the Selznick trademark is used in all the local advertising.

Our Own Stories Best for Americanism, Says Kohn

MORRIS KOHN, president of Realart, has come out for picturization of national literature as the most effective way in which the industry can make permanent the work of the Americanization campaign launched by Secretary Lane.

"There is a real opportunity for the producers," says Mr. Kohn, "to dedicate motion pictures to the hightest type of patriotic and educational work without converting them into mere propaganda. In the libraries of the nation is a wealth of national literature which waits for adaptation to the screen. These books and plays hold the most convincing arguments for America, and portray in the most easily understood manner the true American character. This is the message which we American should be trying to get across to thousands of people among us, but not yet of us. 'The Birth of a Nation' was such a picture. So was 'The Crisis,' there are others such as 'Evangeline.'

"Realart is fortunate in having among its releases 'Soldiers of Fortune,' by Richard Harding Davis, adapted to the screen by Allan Dwan.

Effect of Such Pictures.

"Proof of the effectiveness of this type of American story was given recently at South Bethlehem, Pa., in the heart of the steel district, which is famous for its alien population and its industrial unrest. Charles R. Black, manager of the Palace Theatre, showed the picture, and such was the psychological effect upon his audience that he wrote to us about it and stressed particularly what he considered 'its moral effect as a patriotic picture of highest standard.'"

"Ye Editor" Becomes Exhibitor.

Out in Vollmer, Idaho, his duties as editor of the Lewis County Register fails to keep C. H. Martin busy enough to suit him. Hence his recent purchase from Mac Shoefield, of the Film Theatre.

Idaho news also includes the purchase of the Troy moving picture theatre by Eph Otterbein.

Hallor Production in Weber Series.

"Children of Destiny" is to be one of the first of the series of twelve Edith Hallor productions being made by the Weber Productions for Republic releases, according to a recent announcement. Edward J. Montague wrote the scenario.

Bringing the Little Missionary's Daughter Back to Civilization.

Pretty Shirley Mason and Harry Todd, veteran film actor, en route to America from Africa in Fox's "Her Elephant Man."

The Same Is True Here
From Kinematograph Weekly, Jan. 8.

WHAT we want are good but not goody, clean but not emasculated, strong but not violent, high-class but not highbrow films. The standards of the producers must be equivalent to all that is best in healthy literature.

Charles L. Fletcher to Edit "Topical Editor"

ANNOUNCEMENT is made of the formation of the Topical Humor Film Company to produce "The Topical Editor," a half reel made up of the humor of the day compiled from many sources, to which is added original comments. Charles Leonard Fletcher is at the head of the new company and will edit the newest thing in this field.

That the new laugh-maker will be far different from any previous efforts in this line is made clear at the outset by Mr. Fletcher, who will show a few feet of motion pictures to further enhance the feature on the screen.

Associated with Mr. Fletcher in the new company is Lawrence Alvin Urbach, who for several years was a member of the advertising staff of Exhibitor's Trade Review, and prior to that was on the staff of Motion Picture News.

Definite announcement of a plan for release of the "Topical Editor" will be made shortly.

When Mr. Fletcher was a young man he was a reporter on the Boston Globe for seven years. He then went on the stage, playing with the popular actors and actresses of the day in Shakespearean repertoire. After six years he went into vaudeville, in which field he remained twenty-one years as a headliner, billed as a monologue comedian. He played the Keith time, and made two world tours.

In 1916 Mr. Fletcher presented as an original idea in vaudeville an act called 'Silent Comments on Timely Topics." In 1917-1918 Mr. Fletcher plunged into war work with the Y. M. C. A. Late in 1918 he revived his screen topics, and from May, 1919, to January, 1920, he edited the Literary Digest's "Topics of the Day" for Timely Films, Inc. Mr. Fletcher resigned from Timely Films, Inc., on January 17, last, and at once formed his new company.

Goldwyn Signs Popular Comedian.

"Scratch My Back," a comedy by Rupert Hughes, which Goldwyn is producing at its Culver City studios, has had an addition to its cast. T. Roy Barnes, vaudeville and musical comedy star, will be numbered in the company, which already, includes Cullen Landis, who distinguished himself in "The Girl from the Outside," a gripping Rex Beach drama of the frozen North.

T. Roy Barnes is one of the best known variety entertainers in the country. His act, in which he played the part of a book-agent of the most insistent kind, one who wouldn't take "no" for an answer, is among the most popular of vaudeville turns.

To Start Work Soon on Half Dozen Productions at the Lasky Studios

WITH six new productions, including the Paramount-Artcraft Special, "Held by the Enemy" and Cecil B. De Mille's new special which will follow "Why Change Your Wife?" in immediate contemplation, activity at the Lasky studio promises no abatement for some time to come.

Following the completion of "Mrs. Temple's Telegram," on which he is now working, Bryant Washburn will begin "The Sins of St. Anthony," a Saturday Evening Post story, for which Elmer Harris is writing the scenario. James Cruze will direct.

Wallace Reid has completed his new Paramount-Artcraft Picture, "The Dancin' Fool" under Sam Wood's direction, and will shortly begin work with the same director in the farce comedy, "Sick-Abed," scenario for which is by Clara G. Kennedy. Bebe Danlies will again appear as leading woman for the star, and the roles afforded both Mr. Reid and Miss Danlies will undoubtedly prove highly pleasing. "Sick-ABed" was one of the most popular of the metropolitan plays of a season or two ago.

Crisp to Start on New Play.

The much heralded production of the Paramount-Artcraft Special, "Held by the Enemy," under the direction of Donald Crisp, will be started soon at the Lasky Studio. Among those who will appear in the leading parts are Jack Holt, Wanda Hawley, Lewis Stone, Agnes Ayres, Robert Cain and Walter Hiers. The production is to be elaborate in the extreme, with scenic backgrounds of great effectiveness and with the greatest attention to detail and historical accuracy. Beulah Marie Dix wrote the scenario.

Melford Goes to the Sierras.

George Melford has taken his producing company, headed by Roscoe Arbuckle, the star, to a distant location in the Sierras for exterior scenes of "The Round-Up." The company expects to be gone for at least three weeks and during that time will secure important cattle ranch scenes and the fight situations in which Apache Indians and cow punchers, as well as U. S. Cavalry are concerned. Tom Forman is author of the scenario and also plays an important role.

De Mille Working on "Prince Chap."

William De Mille is in the midst of his artistic production "The Prince Chap," with Thomas Meighan and a strong cast interpreting the roles. This play by Edward Peple, promises to be a delightful entertainment. The scenario was written by Olga Printzlau, who being an artist, found herself at home in the depiction of scenes dealing with the artists' quarter of Soho, London. Among others in the cast are Lila Lee, Kathlyn Williams, Theodore Kosloff, Ann Forest, Casson Ferguson, May Giracci, and Peaches Jackson.

Thomas Heffron has finished "Thou Are the Man!" with Robert Warwick as the star, and will shortly begin work with the same star on another picture for Paramount-Artcraft, entitled, "The City of Masks," scenario for which is by Walter Woods. Lois Wilson, it is understood, will be leading woman for Warwick in this new production.

Charles Maigne is progressing with "The Fighting Chance," a Paramount-Artcraft Special from Robert W. Chambers' story, with scenario by Will M. Ritchey.

Walter Edwards is still at work on Ethel Clayton's Paramount-Artcraft picture, "A Lady in Love," scenario for which is by Alice Eyton. Upon its completion he will make another picture with Ethel Clayton as the star, entitled, "The Ladder," Edith Kennedy being the author of the scenario.

Special Campaign Book on "Other Men's Shoes"

WITH the release date of the initial Edgar Lewis production, "Other Men's Shoes," which is set for February 1, approaching, Pathe announces many aids for the benefit of the exhibitor in exploiting the production. Besides the usual advertising material Pathe issues a special press sheet for the production, an enlarged campaign book, a special one-sheet and a window card.

A book store tie-up is also under way with Andrew Soutar's novel, "Other Men's Shoes," from which the picturization was made. The author is widely known both here and abroad through his literary work and his epics of the Great War which were written by Mr. Soutar when he was on the Russian front.

Pathe announces the following advertising aids for the production: one sheet; special one sheet; two styles three-sheet; six-sheet; twenty-four sheet; set of colored lobby displays; two styles 22x28 colored scene; one, two and three col. ad cuts and mats; one-col. and two-col. star cuts and mats; scene cut; title slub; set of black and whites; campaign book; press sheet; announcement slide; window card.

Enter Drop-Ins, Exit Fans

From the Kansas City Post.

WITH the passing of the saloon all over the country men are taking to the movies more than ever before and women shoppers long ago discovered that the movie manager caters to the "drop-in" spirit.

Summed up: In the semi-darkness of the movie house is balm for the soul weary as well as for the leg weary, a safe retreat where one may think and for the hour forget there is such thing as trouble. Even astute millionaires, engrossed in sordid "go-after-the-dollar-and-grab-it" chase, have been known to slide into a movie house for an hour or so of peaceful reflection. Wholly without regard to the merit of the picture, and come out dyed in the wool fans.

Yes, the world moves. So does the picture game.

Corinne Griffith Resting.

Corinne Griffith, one of the most indefatigable workers at Vitagraph's Brooklyn studio, is taking a brief but enforced rest while the cast is being assembled for her next feature, "The Memento," based on one of O. Henry's short stories. Two men provided the scenario, Lucien Hubbard writing the "small town" scenes and Graham Baker arranging the action, which takes place in a large city. Their work has been completed, and great care is being taken in selecting the cast. Miss Griffith, however, has a feature awaiting release. This is "Deadline at Eleven," a newspaper story by Ruth Byers.

McCormick Hires Zimmerer as Art Director of Circle

ANOTHER notable advance in the world of showmanship has just been made by S. Barret McCormick, managing director of the Circle Theatre, Indianapolis, by the engagement of Frank J. Zimmerer, one of the most distinguished of the new school of stage decorative artists, as art director for the theatre.

In music, pictures and stage embellishments, the Circle has been regarded as the leading theatre in the Middle West, and in order that even more serious consideration can be given to the artistic presentation of elaborate prologues and stage settings, the engagement of Mr. Zimmerer was made. The new art director will execute the stage settings and decorative effects and, with Mr. McCormick, will produce the various tableaux, ballets and stage features in the future.

The work of Mr. Zimmerer is already well known to Indianapolis theatregoers, a few of his stage decorations having been presented at the Circle at different times during the last year. His work first came to the attention of the Indianapolis public during his engagement with the Stuart Walker Company during the company's first season in the Hoosier capital.

Mr. Zimmerer just recently returned from Europe, where he went to observe the methods of the new theatre movement in Paris and Glasgow and also to confer with Lord Dunsany. Mr. Zimmerer was the first decorative artist to create the settings for the Dunsany plays in America. The famous Irish dramatist had never seen any of the productions and Mr. Zimmerer's sketches of settings and costumes so appealed to him that they are now framed and hang in the Dunsany castle in County Meath, Ireland.

Rothacker Leaves for The Coast.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, left for Los Angeles on January 27 to get construction started on the Los Angeles laboratory, the site for which has already been purchased. Full announcements in regard to the location of the site will be made to the trade later.

While on the coast Mr. Rothacker will make tentative arrangements for the production of a six-reel feature, which he will personally present to the trade. He has already secured the story for the picture, having purchased the motion picture rights to a popular novel.

Omaha Showman Induces Pershing To Attend "Soldiers of Fortune"

GENERAL JOHN J. PERSHING occupied a box in the Sun Theatre, Omaha, last week to witness "Soldiers of Fortune," the Allan Dwan production. The famous soldier's visit came in response to the invitation of Harry Goldberg, live wire showman, who learned that his home town was next on General Pershing's itinerary and who decided that the visit would be incomplete without a view of the American adventure story.

A telegram was dispatched to headquarters of the Pershing party in Lincoln, Neb. Here is the message:

"General John J. Pershing, the Greatest Soldier of Fortune.

"We herewith extend to you a most cordial invitation to visit the Sun Theatre when you are in Omaha on January 8 for we earnestly desire that you see the picturization of the Richard Harding Davis immortal classic, 'Soldiers of Fortune.' We feel quite sure that this epic of the screen will appeal to you not only because it has made history in the annals of literature and the stage, but also because it typifies the principles of clean two-fisted Americanism and chivalry for which you stand."

Persuaded City Fathers.

Through one of General Pershing's aides came a response which was not over-encouraging, but which spurred Mr. Goldberg on to put through his ambitious plans. Acceptance of the invitation depended upon consequent arrangements to be made by the city authorities when the Pershing entourage appeared in Omaha, according to the telegram.

Did Mr. Goldberg come to the conclusion that it was a rather impossibly big stunt to get one of the most famous soldiers of the world to come to his theatre and witness the current attraction? If he felt that way, he didn't show it in his activities with the city authorities, persuading them that the general really ought to see the picturization of Davis' great novel.

General Pershing came to the theatre, accompanied by a formidable staff. Crowds gathered. Photographers got busy. And the newspapers quite naturally gave the Sun Theatre liberal publicity.

"It is fine entertainment," General Pershing told Mr. Goldberg, "and the battle scenes are excellent."

After the picture had been shown Mr. Goldberg had no trouble in inducing General Pershing to stand in front of a welcoming, home-made three-sheet to be photographed. The general was very busy and there were no gaps in his schedule, but "Soldiers of Fortune" had compensated in advance for the delay.

Sidney Olcott Signed to Direct for Goldwyn

SYDNEY OLCOTT, who started directing at the very beginning of motion pictures, and has come to be recognized as one of the foremost experts at his craft, has been placed under contract by Goldwyn. He will be assigned immediately to the making of one of Goldwyn's big feature productions.

Mr. Olcott has enjoyed a long and successful career as a director of motion pictures, starting with the Kalem Company after he had profited by considerable stage experience in this country and Canada. "From the Manger to the Cross," a multiple-reel production that still remains a classic of its type, was made by Director Olcott with a company of player that he took to the Holy Land in order to secure the proper settings. This was the first pretentious production of a serious nature to be made by an American director.

Too Bad We Used That Caption on "Pointed Remarks" Before.
It's a good line, though, and it'd go for this pointed situation, with Edmund Breese in the Levering feature for Hodkinson, "His Temporary Wife."

Here's the Photographic Proof of Why Allan Dwan's "The Luck of the Irish" Is Going Strong.

Glimpses of the power in this second Dwan production for Realart.

National Picture Theatres Loses Suit to Enjoin Foundation Film

THE application made by the National Picture Theatres, Inc., to enjoin the Foundation Film Corporation from distributing a screen dramatization of "The Torrent," under the title of "The Blindness of Youth," was denied by Judge Knox in the United States District Court, New York, on January 26.

Judge Knox ruled that in view of the fact that Lou Tellegen, co-author and star in the spoken drama entitled "Blind Youth," is in no way associated with the proposed cinema dramatization of that play by the National Picture Theatres, Inc., the latter company is not entitled to a preliminary injunction restraining the Foundation Film Corporation from using the title adopted.

The National Picture Theatres, Inc., contended that the exhibition of the cinema dramatization of "The Torrent" under the title of "The Blindness of Youth" would mislead the public and persons would attend the performances of the photoplay under the misapprehension that it was a screen version of "Blind Youth."

Text of Opinion.

The opinion of Judge Knox is in part as follows:

"In the first place it must be borne in mind that the picture which the defendant is about to produce is entitled 'The Blindness of Youth,' whilst the rights of the complainant are those which attach to the title of a play known as 'Blind Youth.'

"The latter, in the spoken drama, acquired whatever reputation it enjoys, in whole, or certainly in large part, by reason of the fact that one Lou Tellegen, said to be an actor of great and worldwide reputation and exceptional ability, played the leading role.

"There is no allegation that this actor is to participate in the picture to be produced by the complainant under the name of 'Blind Youth'; nor is there suggestion that the defendant's picture, 'The Blindness of Youth,' will in any particular, attempt to pirate plot, theme, action or motif of the play which Tellegen helped to write, and in which he acted. If this were true an entirely different case would be presented.

Actor Rather Than Play.

"As the litigation stands, I am unable to find that, disassociated from the name of Lou Tellegen, there is in the production of a moving picture drama named 'The Blindness of Youth' such a degree of unfair competition as would justify my interposition by way of injunction.

"The names of plays, in the absence of the names of the actors who vitalized them, are, I think, for the most part tenuous, and with few exceptions we remember the actor rather than the names of vehicles in which they rode to fame.

"There will be attached to this somewhat different name none of the reflected reputation or creative genius of Lou Tellegen, nor of his histrionic ability and effort, and I cannot but feel that the persons who will be deceived as to the play and its origin through the similarity of name will be so few as to be negligible."

Judge Knox held further that there is no property right in the use of the title, "Blind Youth," which entitles the owners of the motion picture rights to the drama to injunctive relief preventing rival film companies from using similar titles.

Refused Further Modification.

The Foundation Film Corporation originally adopted the title of "The Blind Youth," but changed the title at the request of the National Picture Theatres, Inc., to avoid and confusion which might arise from the use of a title so similar to that of the Willard Mack-Tellegen drama.

The modification of the title did not satisfy the National Picture Theatres, Inc., and the court action was resorted to when the Foundation Film Corporation refused to make any further concessions in the matter, contending that the photoplay is being released and widely advertised as an adaptation of the French drama entitled "The Torrent," by M. C. Herber, and could not be confused with "Blind Youth."

Harry Bugie Leaves Atlanta.

Harry A. Bugie, manager of Pathe's Atlanta exchange for two years, has resigned to become sales manager for Dwyer Brothers' Company of Cincinnati. His resignation took effect on February 1. Mr. Bugie was one of the most popular managers in the territory. He is a charter member of the Film Exchange Managers' Association of Atlanta and has been one of its most active members. A host of friends regret his departure from Atlanta and wish him success in his new position.

If Hotels Are Crowded, Why Buy a $200,000 Home

IF you cannot obtain a room in a hotel, buy a $200,000 home. That's what William Farnum did in Hollywood. Advices recently received at the home offices of Fox Film Corporation announced that the star, disgusted at the crowded condition of Los Angeles hotels, had bought a twenty-room mansion atop Santa Monica mountains, overlooking Los Angeles, Hollywood, Tacalina and the Pacific Ocean. Not only did the estate cost the figure quoted above, but the purchase price was paid in cash.

Included with the house are seven acres of orchard and garden, which will enable the star to raise all his own oranges, pecans and vegetables. An inveterate outdoor man, Mr. Farnum now may be seen each evening, after work in the studios, wielding the hoe on the grounds of his new home.

Mr. Farnum recently completed "The Adventurer" in the East and went to the Pacific Coast with his company to begin work on "The Orphan," adapted from Clarence E. Mulford's novel of western life. He found Los Angeles suffering from a shortage of hotel rooms just as is New York. The star himself obtained comfortable quarters, but several of the executive members of his company were not so fortunate.

Some kind soul called Mr. Farnum's attention to the fact that the big mansion he had passed many times in his automobile and had so often admired could be purchased. The price did not feaze Mr. Farnum. He announced to his executives that they could have rooms with him and they moved into their new quarters with great glee.

New Circle, Ottumwa, Iowa, Opens.

On January 19, Ottumwa gave to the southern section of Iowa the finest moving picture theatre it has ever possessed. The Circle, costing around $100,000, was opened on that date with highly gratifying results forcasting a splendid future for house and management.

Brief News Paragraph About Equity Players

A NUMBER of new personalities on the Equity roster are now located at the Garson studio, Edendale, Cal. Adele Rowland is visiting her husband, Conway Tearle, who is being starred in "Michael and His Lost Angel," which Equity will release early in March.

Jack Boland, for years associated with various of the big producing concerns, is assisting Director John Voshell on the Tearle picture, while Helene Sullivan, last seen in "The Brat" and "The Bird of Paradise," is engaged for the role of Angela Bryton in "The Soul of Rafael" in support of Miss Young.

Rosemary Theby is at the plant, appearing opposite Tearle, and Hal Wilson is permanently located with Garson as one of the character men.

Sam Sothern and Milla Davenport are also stationed at the studio. Sarah Ellis Ryan is a daily visitor, assisting the technical staff on its atmospheric work in preparation for the production of her story, "The Soul of Rafael."

"Fortune Hunter" in Seven Parts.

"The Fortune Hunter," the next Earle Williams Vitagraph feature to be released, will be shown in seven reels. Graham Baker, who made the scenario from the comedy by Winchell Smith, found such a wealth of good material, fine points and humorous situations the limitations of the spoken stage would not permit of showing, that he did not limit himself in making the working script.

Tom Terriss, who directed the picture in a masterly way, found all the action indicated by the scenario writer pertinent to the picture and attempted no cuts.

Order That New Front and the Pipe Organ; Here Comes Dr. Shallenberger

TAKING the exhibitor of America out of the slavery and shackles has become almost as popular with big producers as the floating of a weekly million dollar corporation. This liberation usually takes place in the New York home offices after the return from a cross-continent trip, but according to Dr. W. E. Shallenberger, president of Arrow Film Corporation, the exhibitor of America wants to know when this liberating business is coming to an end, so that he may have the town contractor come around and fix up his theatre with a new front.

Don't Know Where They Stand.

Dr. Shallenberger has just returned from one of those famous cross-country tours himself, and although not wishing to rush in with a rescue act, he nevertheless states that there are thousands of exhibitors in this country who cannot tell the town contractor to come around with a barrel or so of plaster and paint because they do not know where they stand.

"The exhibitor wants to 'get things fixed up' and progress, but with million dollar organizations being talked of every day like mere trifles, the cost of which he knows he must stand, and with faction after faction entering the field to gobble him up, it's no wonder he's sitting as tight as possible."

Such was the introductory line given the Moving Picture World representative by Mr. Shallenberger in the "home office."

Want Pictures—Not Money.

"This industry doesn't need capital," continued Dr. Shallenberger. "It needs pictures. I grant that it takes capital to produce pictures, but I can't see by the average quality of pictures that these great wagonloads of capital are going into production.

"On my trip I found the independent exchanges in the healthiest financial condition possible. These exchages do not want money: they want pictures. And, as you might guess, Arrow Film Corporation is going to do its best to supply that need. Just this morning I concluded a contract for twelve five-reel productions to be delivered to exhibitors one a month—these to be added to our already strong list.

"But looking at the independent field in a general way, I'm firm in the conviction that it will be the safety valve for both producer and exhibitor. The independent market will save the producer because the big producer who is now fighting for theatres will look to independent picture makers to supply his houses rather than book films from a rival theatre grabber.

"And the independent field will save the exhibitor because it will be the only source of supply outside of the big monopolists, all trying to drive him out of the business by financial discouragement.

"The big producers are afraid of the independent market. They try their best not to let a good picture be distributed by independents. It is their object to disable the independents by buying all pictures of worth. But as far as this organization is concerned, they cannot succeed.

"Arrow Film Corporation doesn't need a headline reorganization or a tremendous new capitalization. It has all the money it needs.

"It is my opinion that the independent market man is the saviour of the exhibitor. And while I decry all this 'saving' business, I nevertheless intend touring this country again, starting within the next few weeks. And I'm going to do my best to get the exhibitor to believe that the really independent service is the service for him."

Looks like there were going to be a lot of new fronts and pipe organs ordered in the near future. REILLY.

D. M. Thomas Quits U. P. T.

We are informed in a letter from D. M. Thomas, dated Cincinnati, January 23, that he has resigned as division manager for United Picture Theatres. His teritory embraced Cincinnati, Detroit, Cleveland and Dallas.

Nope, No Prizes Offered As to What Is "The Devil's Riddle"; That's Gladys Brockwell's Newest Fox.

The above scenes, of course, just whet your riddle—not griddle—appetite, so we'll expect to see you sign that dotted line immediately.

Arthur S. Kane Signs Charles Ray; First National to Release Pictures

CHARLES RAY is the first big asset which the newly formed Arthur S. Kane Pictures Corporation presents to the motion picture industry. The news of the tie-up between this prominent figure in the producing business and one of the most popular stars of the screen follows closely the announcement last week of the Arthur S. Kane Pictures Corporation at 452 Fifth avenue, New York.

By arrangements with Mr. Kane all the pictures of Ray will be released through First National under the terms of a deal made a year ago..

The Kane corporation will handle Mr. Ray's business with the releasing concern and will supervise every New York activity of the star. Books, plays and other screen material to be purchased for Mr. Ray's use will be contracted for through the Kane offices.

The news of the union of Charles Ray and Arthur S. Kane received distinctly favorable comment from observers of the picture business. Great things were freely predicted from this combination of talent, and the coincidence was pointed out that the lovable character which Charles Ray has established on the American screen is typified in the industry by the character and record of the producer who will henceforth sponsor his work.

The new affiliation of Charles Ray has brought to attention the remarkable position which this star has created for himself in the industry. Mr. Ray is commonly accredited as being one of the very biggest actors on the screen, and indications are that his growth as a box office attraction will establish him more and more in the front rank of motion picture players.

In aligning his interests with this fast moving box office asset it was considered that Mr. Kane had accomplished a masterstroke at the outset of his enterprise.

It is learned that negotiations to bring the former president of Realart and the First National star together were started weeks ago. It was expected to close arrangements in New York about December 1 last. It was finally considered best to settle matters in personal conference, and this was the principal reason for Mr. Kane's recent five weeks' trip to the Coast.

"I am more happy than I can tell," said Mr. Ray in a statement given by him in Los Angeles. "For years I have watched Mr. Kane's career. I look forward to most pleasant years in the associations now beginning."

"There is not a person in motion pictures whose association I would prize more than Mr. Ray's," said Mr. Kane. "He is a wonderful artist, a top man among stars and a power at the box office. His appeal is universal. Some stars are highly popular in certain sections, but not in such great demand in others. A few are liked everywhere. Charles Ray is one of the universal kind. The appeal of his humanness is as wide as humanity itself. And he's going up."

Charles Ray

To be starred in Arthur S. Kane productions to be released through First National.

"Desert Gold" Does Big Business in Jackson, Mich.

W. S. McLAREN, proprietor of the Majestic Theatre, Jackson, Mich., had every reason last week for pronouncing Benjamin B. Hampton's Zane Grey production, "Desert Gold," "the picture sensation of the year," a term he used in all his newspaper advertising and publicity notices, for, according to Mr. McLaren, never in all his long career as a showman has a production equaled the attendance mark set by the Hodkinson release at the Majestic. Holding crowds by the hundreds in lines stretching to the curb was the Herculean task that confronted the McLaren staff at almost every performance of "Desert Gold."

For two weeks before the opening of the performance the Majestic management, through newspaper and billboard teaser ads, set picture lovers of Jackson and its environs agog for a sight of the production. Three days before the first presentation Mr. McLaren had half page ads in the local daily.

Mr. McLaren took advantage of the bookshop link-up, with the result that the four big Jackson bookshops gave up show windows for the entire run of "Desert Gold" to effective advertising displays that assisted materially in drawing crowds to the Majestic. In addition two of the big music stores on the main streets co-operated by running a special sale of the ballad, "Desert Gold."

Goldwyn Pictures Boost Lyric's Matinee Business

W. S. CROSBIE, manager of the Lyrice Theatre, Birmingham, Ala., is reputed to be one of the most astute showmen in the state, but for some unaccountable reason he found that his matinee business was falling off. The Keith vaudeville presented at the Lyric was as good as ever, but the manager decided that he must introduce something new to revive interest in the afternoon shows. Such was the condition last December when Mr. Crosbie concluded to try out Goldwyn pictures as a special matinee attraction.

He selected four productions for the test, "The Girl from Outside," "Jinx," "Strictly Confidential" and "Almost a Husband," and then proceeded to let his patrons know that in addition to vaudeville they were going to see high-class photoplays. Receipts took such a jump that Mr. Crosbie did not stop with the fourth picture. He went on to the fifth and sixth, and indications are that Goldwyn pictures are going to be a permanent feature of the matinee program at the Lyric.

Houses Shelve Other Films to Present "Desert Gold"

ANOTHER group of first run exhibitors is reported by the W. W. Hodkinson Corporation to have signed contracts for Benjamin B. Hampton's Zane Grey production, "Desert Gold," within the past few days. These include Frank L. Newman's Royal, Newman and Regent theatres in Kansas City; G. A. Bush's Superba and a chain of subsidiary houses in San Diego, Cal.; James Beatt's house in San Jose and C. W. Midgely's American in Oakland.

"Desert Gold," now in its twelfth week of national release, is said to be doing a larger business now than at any time since its release, the volume of contracts now coming in being larger than for any previous period. Following its successful engagements at the New York and Brooklyn Strand theatres, "Desert Gold" has been booked in the United Booking Office chain of theatres in New York and Brooklyn, in the Poli Pennsylvania houses, and a group of fifty Texas exhibitors this week signed contracts for immediate playing dates throughout the southwest.

"The Beloved Cheater" Is Booked by the Loew Circuit

GASNIER'S "The Beloved Cheater," starring Lew Cody, released as a Robertson-Cole special, has been booked for the entire Loew's Circuit of theatres in Greater New York.

The Lyric Theatre, Hoboken, N. J., and the New Rochelle Theatre, New Rochelle, will also play "The Beloved Cheater" the week of March 8.

In signing this contract, Robertson-Cole officials were assured by the Loew management that this attraction would be widely advertised in Greater New York. An extensive billboard display, in addition to one and three sheets in and about the subway, together with magazine and newspaper advertising, will be used in obtaining for "The Beloved Cheater" a 100 per cent. run in the Loew houses.

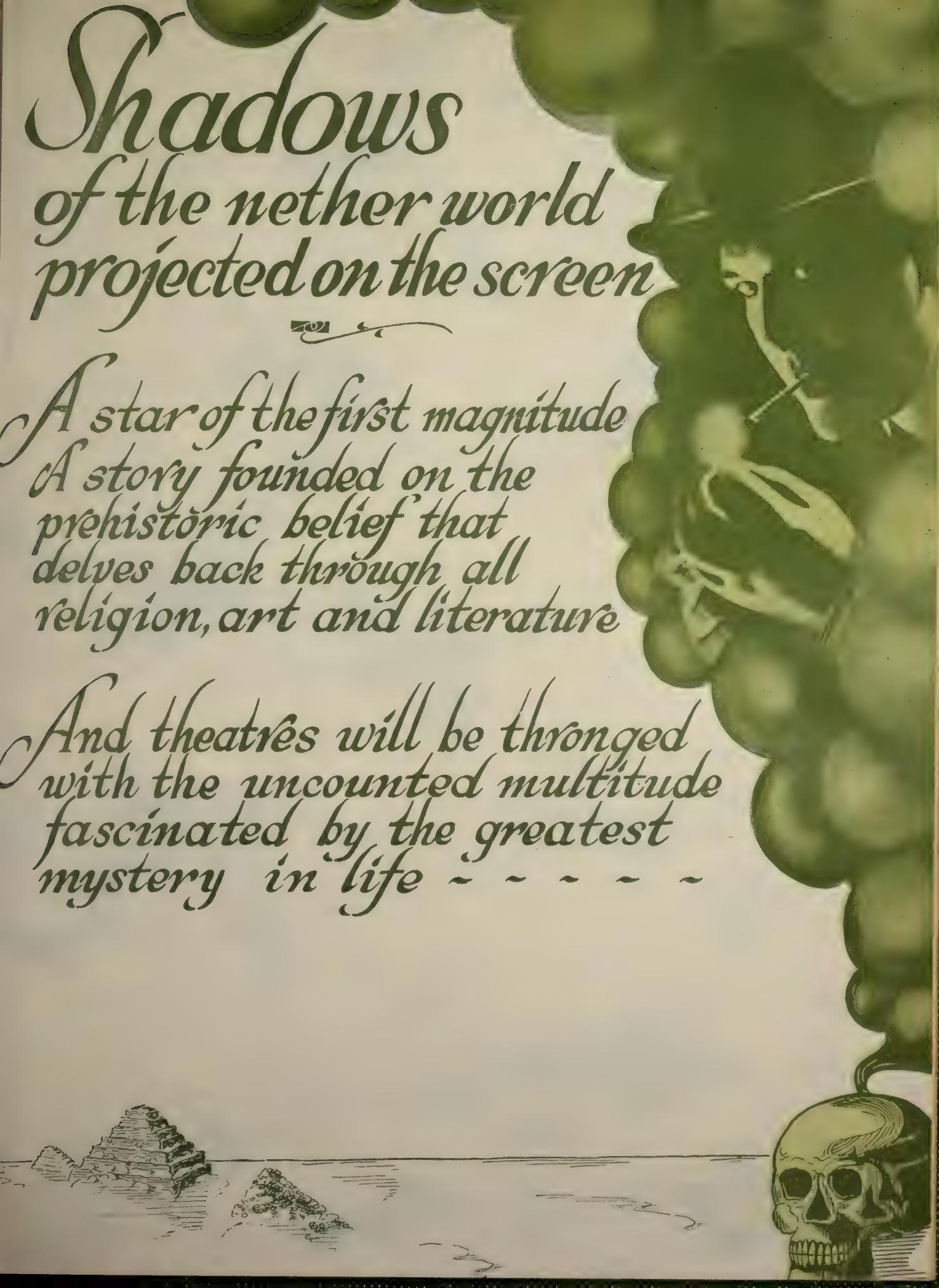
Sweet Pictures Breaking Records.

Although "Fighting Cressy" was released several weeks after "A Woman of Pleasure," the two Blanche Sweet productions are running each other a close race each week both in the volume of business and the record prices being offered for the films. The most optimistic expectations of the Pathe Exchange have been exceeded and the demand for the two pictures is taken as an indication of the remarkable popularity of the return of Blanche Sweet.

Shadows
of the nether world projected on the screen

A star of the first magnitude
A story founded on the
prehistoric belief that
delves back through all
religion, art and literature

And theatres will be thronged
with the uncounted multitude
fascinated by the greatest
mystery in life ~ ~ ~ ~ ~



The ARISTOCRAT of SERIALS

After all is said and done you must pick a serial the same as you do your features The market is flooded with the mediocre kind—there is only one million dollar serial—

The Mystery Mind

by— ARTHUR B. REEVE & JOHN W. GREY

If you don't book it your competitor will —and you don't need a feature when you play it—

SUPREME PICTURES, INC.

JOHN W. GREY PRESIDENT

101-103 WEST 42ND STREET

NEW YORK

Megargee to Paint "Round-Up" Titles.

Lon Megargee, known as the "cowboy artist," who has himself punched cattle and ridden with the herd in Arizona, Colorado, Nevada and elsewhere, and who specializes on paintings on the order of Remington, Borein, etc., but whose work has a quality all its own, has been engaged to paint special illustrated titles for "The Round-Up," George Melford's production for Paramount Artcraft, starring Roscoe Arbuckle. These titles will be one of the striking features of the picture and will be in strict keeping with the character and intent of the story.

Power of Visualization as Outlined by Galton

FRANCIS HOLLEY, director of the Bureau of Commercial Economics, in the Department of Public Instruction, Washington, sends to the Moving Picture World a quotation from Sir Francis Galton, which statement the director uncovered during one of his periodical excursions among the books of the Congressional Library. The excerpt is entitled "The Power of Visualization," and is herewith reprinted. We are sure our readers will agree with Mr. Holley it is worth it:

"The free action of a vivid visualizing faculty is of much importance in connection with the higher processes of generalized thought. A visual image is the most perfect form of mental representation wherever the shape, position and relations of objects in space are concerned. The best workmen are those who visualize the whole of what they propose to do before they take a tool in their hands. Strategists, artists of all denominations, physicists who contrive new experiments, and, in short, all who do not follow routine, have need of it. The pleasure its use can afford is immense.

"I have many correspondents who say that the delight of recalling beautiful scenery and great works of art is the highest that they know; they carry whole picture galleries in their minds. Our bookish and wordy education tends to repress this valuable gift of nature. A faculty that is of importance in all technical and artistic occupations, that gives accuracy to our perceptions, and justice to our generalizations, is starved by lazy disuse, instead of being cultivated judiciously in such a way as will, on the whole, bring the best return. I believe that a serious study of the best means of developing and utilizing this faculty, without prejudice to the practice of abstract thought in symbols, is one of the many pressing desiderata in the yet unformed science of education."

Spanish Noblemen Visit Studio.

Two Spanish noblemen of note, Marquis de Pons and his uncle, Marquis de Villavieja, visited the West Coast studio of Famous Players-Lasky recently and spent an entire afternoon watching production work. The two distinguished visitors have extensive interests in Mexico and are making a tour of the United States en route home.

The filming of a big lawn fete scene for "A Lady in Love," Ethel Clayton's newest Paramount Artcraft picture, was especially interesting to the visitors.

Neilan's "The River's End" Will Be Released on Publicity Wave

MARSHALL NEILAN'S initial independent production, "The River's End," is an adaptation of one of the most widely advertised novels during the past two months. The book by James Oliver Curwood is now getting wide exploitation in newspapers and magazines throughout the country and the film will be released when the crest of this publicity has been reached.

The Marshall Neilan publicity department has effected a tie-up with the publishers whereby the latter will include in all advertising copy concerning the book a prominent mention of Mr. Neilan's film. In addition to this an initial order of 100,000 book marks is now in work. These book marks present a cut of Mr. Neilan with an advertisement on the photoplay and will be included in the daily shipments of different books. These book marks will also be supplied gratis to exhibitors who can imprint them on the back and use them as souvenirs or in connection with local book dealers, public libraries, etc.

Recent advertising placed by the publishers include full page advertisements in seventeen of the largest newspapers in the country, quarter page advertisements in a half dozen important papers and full page advertisement in the largest national magazines.

Pearson Succeeds Quimby As Pathe's Exchange Head

STILL another fulfillment of the Pathe policy to promote efficient men from the ranks to vacancies "higher up" comes to light in the appointment of Elmer R. Pearson to the position of director of exchanges, made vacant by the resignation of Fred C. Quimby. Mr. Pearson is advanced to the position from his former station as feature sales manager, an office he has held since last June.

When Fred C. Quimby resigned to become general manager of the Associated Exhibitors, Inc., a move that takes effect January 31, Paul Brunet immediately designated Mr. Pearson to fill the vacancy. Mr. Brunet simultaneously promoted to the position of features sales manager Phil Ryan, who has been Mr. Pearson's assistant in the department of sales.

E. R. Pearson

Mr. Pearson told a representative of Moving Picture World that there would be no further changes in the Pathe exchange or sales organization. "Mr. Ryan takes my place and I take Mr. Quimby's place," said he. "The Pathe sales organization registers so high in general efficiency that there could be no changes made for any sufficient reason."

Pearson Has Fine Record.

"We all know what is to be done and will go ahead and do it," may be taken as a digest of Mr. Pearson's enthusiastic comments as he steps higher up and into greater responsibilities. His record in film distribution and salesmanship is long and creditable, beginning with General Film.

He was with Pathe in Omaha, as branch manager, in 1914, transferring variously to management for George Kleine, Essanay, V. L. S. E., and First National in cities that include Kansas City, St. Louis and Chicago. With Kleine and Esanay he was general sales manager and his acquaintance embraces showmen throughout the country, as his travels have taken him practically everywhere.

Mr. Pearson came with Pathe last June from Minneapolis and St. Paul, where he was manager of First National's branch interests. He immediately assumed the position of Pathe's feature sales manager, which he now vacates to become director of exchanges.

"Cinema Murder" Smashing Records.

The record-breaking pace which Cosmopolitan Productions, "The Cinema Murder," set for itself when it smashed all attendance records of the Rialto and the Rivoli theatres, New York, during its engagement the week before last at the former house, continued with its engagement last week at B. S. Moss' Broadway. On Sunday, January 25, the opening day, it drew over 9,000 paid admissions and hundreds were turned away for lack of accommodation. The business held up throughout the week.

"Cosmopolitan Productions are to be congratulated," said B. S. Moss, "upon having turned out a photoplay of such entraordinary interest and appeal. Because of the exceptional combination of star, author, and director—Marion Davies, E. Phillips Oppenheim, and George D. Baker—we had anticipated big business at the Broadway. But our expectations were far exceeded."

Vitagraph to Release "Juggernaut."

"The Juggernaut" will be the first of a series of five Anita Stewart features to be released by Vitagraph during the first six months of the present year. It is a stirring play, with a realistic railroad wreck as the big thrill, and has been edited by Mr. and Mrs. George Randolph Chester. It will be shown next month.

Capitol Begins Choral School and Forty-Five-Minute Opera in English

EDWARD BOWES, managing director of the Capitol Theatre, New York, clarifies the atmosphere in relation to the approaching expansion of policy at "the largest theatre in the world" in a statement just issued that sets at rest numerous rumors.

There will be no radical change of policy and no deviation from the fundamental principal that the motion picture is the basic unit of all programs presented at the Capitol. On the other hand, a development and expansion of its original idea of presenting motion pictures with elaborate stage features is to go into effect, with operatic novelties as the complement to photoplays.

Instead of according these productions "runs" of several weeks or extending into months, as has been done in the past, each will be limited to a single week and there will be a complete change of bill every Sunday. The acquisition of adjoining property for studios, workships and stage purposes has made possible the immediate realization of plans that were entertained for the future when the big theatre opened.

Opera in English.

Managing Director Bowes' statement follows:

"Commencing Sunday, February 1, the Capitol will enter upon an elaboration of its producing policy that will place it in an institutional class in which it will stand alone, without a rival in the world. Taking a step forward from the musical revue with which we have been feeling our way, we shall present musical features of a higher type as the complement to motion pictures, leaning heavily toward operatic works.

"It is not meant by the latter that we will encroach upon the field now occupied by the opera companies giving a full evening's entertainment by presenting condensed versions of the works they stage. Complete works that may be presented within forty-five minutes or an hour at most, new operatic works and musical novelties in the field of ballet, and pantomime and undertakings of harmonious character offer a field that is at present neglected.

"Insofar as is possible, these works will be sung in English. It is felt that aside from the interest that such a course commands, it will have a great educational value and in addition will afford both an outlet and an inspiration for native composers and librettists.

Big Singing Ensemble.

"A singing ensemble of seventy-six voices, every individual a carefully trained soloist, has been organized and is in rehearsal for our first production. The first work selected is 'Hiawatha's Wedding Feast,' which will be presented for the first time in operatic form. S. Coleridge Taylor's beautiful musical setting for Longfellow's immortal poem has been staged al fresco with splendid choral organizations, but there is no record of it having been done in any theatre as we shall present it. A splendid cast of principals, a huge singing ensemble, pantomime and a spectacular scenic investitute and a symphony orchestra of eighty pieces will combine to lend charm to the work.

"Nathaniel Finston, conductor of the Capitol symphony orchestra, has been gladdened by the addition of ten musicians to his already large organization as the first step in approaching the work we have in hand. William G. Stewart, our new stage director, and a practical, experienced operatic singer, coach and director, has been given carte blanche in the preparation of the production. John Wenger, the impressionistic painter and our art director, has been accorded the widest latitude in expressing himself in the stage decorations.

To Train Promising Voices.

"Following 'Hiawatha's Wedding Feast' we will present 'The Enchanted Crystal,' a very elaborate ballet with pantomime and the singing ensemble, and we have in preparation a one-act opera by Tschaikowsky that has never hitherto been presented on any stage.

"In order to bring out and encourage undeveloped native talent, the Capitol is establishing a choral training society and will invite to membership young men and women possessing voices of promise. Auditions will be held every Tuesday in the auditorium of the theatre. Auditions can be secured by candidates by communicating with me by mail setting forth their qualifications."

Telling the Story of America—Its Challenge and Its Future.
Ralph Ince as Abraham Lincoln in Selznick's picture, "The Land of Opportunity," which will contribute to the Americanization campaign.

Newspaper Folk Eat with Fox's "Her Elephant Man"

SHIRLEY MASON'S first screen production for Fox Film Corporation received its formal intrdouction to the press on the afternoon of January 23, in the East Ball Room of the Hotel Commodore, New York, before a gathering of reviewers from all trade papers, New York dailies, fan magazines and special service writers. Mingling with the motion picture folk were many members of the Barnum & Bailey circus, Ringling Brothers shows, several members of the United States Navy, Marine Corps and Naval Aviation Service.

The setting for the introductory showing of "Her Elephant Man" was indeed a novel one, and was arranged by Wells Hawks, veteran publicity man, of the Fox staff. Mr. Hawks knows the circus, circus life and circus atmosphere, and the stage setting—for such it really was—inspired the guests with the circus spirit.

The table was set to resemble a ring in the big top, with one end open to allow room for a little toy circus surrounded by palms—this lending a fitting effect to the whole picture. The floor of the hotel ballroom was covered with sawdust; and there was pink lemonade, and peanuts galore. Unique favors lined the table in the form of animal cut-outs fixed to blocks of wood for stands. By the time the luncheon was started every diner in the big room had surrended himself or herself to the spirit of the occasion.

As added attraction to the "big show," Lew Graham, dean of circus announcers, who was master of ceremonies, introduced Harry Clemings, circus clown; Captain George Auger, the Cardiff giant, and Zip, the "What Is It?" Zip's speech was received with resounding applause.

The guest of honor was Mrs. Pearl Doles Bell, author of several successful novels, among which is "Her Elephant Man," the book from which the Fox production was made. Mrs. Bell, in turn, introduced Bird Millman, queen of the high wire, as the inspiration for her novel.

The luncheon ended, the ballroom was darkened, the picture was flashed on the screen and the result is reviewed elsewhere in this issue. The circus scenes were especially effective and correct in detail.

Charles Bass in Chicago Hospital.

News comes from Chicago that Charles Bass, president of the Bass Camera Company, is a patient in Grant Hospital. Mr. Bass was stricken with appendicitis and is now recovering from what promises to be an entirely successful operation.

"Facts and Follies" Force Doubled.

Because of the success of the "Facts and Follies" series of one-reel comedies, Bernard Macfaden and Pioneer have concluded to double the personnel and production organization.

Dale Henshaw will direct company No. 1 and Ralph Whiteing will have company No. 2. Both, with their companies, left New York for Jacksonville a few days ago and are now in the first stages of their initial productions.

John S. Reilly has been appointed personal representative of Mr. Macfaden. Mr. Reilly, with headquarters in New York, will be in charge of "Facts and Follies."

Kremer Film Features, Inc., Moves to Larger Quarters

VICTOR KREMER Film Features, Inc., will during the current week move to the Leavitt Building, at 130 West Forty-sixth street, where it will occupy 2,500 square feet of space, or half a floor. In addition to large offices for Victor Kremer, J. Shenfield, secretary, and Bert Ennis, director of advertising and publicity, arrangements have been made to equip a large projection room, which will be used to screen for buyers of the various productions which Kremer controls, among which are five Chaplin comedies and several features starring Henry Walthal, Bryant Washburn, Jack Gardner, Broncho Billy, etc.

Among other features of the new Kremer offices will be film vaults, shipping department and a reception room. A stenographer will be available at all times to serve the out-of-town state right man.

The moving of the Kremer organization to these large quarters marks a big growth in a short time, as Mr. Kremer only entered the New York field during the past year. The Chaplin pictures have been already distributed for more than fifty per cent. of this country and Canada, and with the additional features which Kremer will exploit and market during the next twelve months, he bids fair to become one of the leading independent distributors.

Scenic Splendor Promised for "The Harvest Moon"

AN eye-feast of scenic splendor is promised in connection with Dietrich Beck's "The Harvest Moon," starring Doris Kenyon, a forthcoming W. W. Hodkinson release, nearing completion, under the management of J. Searle Dawley.

Beautiful exteriors taken in the frost covered country of the Adirondacks are said to be dwarfed by the gorgeous interior settings.

The studio was recently transformed into a home of wealth, seven rooms and a gorgeous ballroom with a heavily carpeted staircase. A striking feature of the dining room was two rare andirons and a bronze fern centre dish, valued at $30,000, which formerly graced George J. Gould's palace at Lakewood, N. J. Supporting Miss Kenyon, besides George Lessey and Marie Shotwell, are Wilfred Lytell, Stuart Robson, Earl Schenck, Peter Lang and Grace Barton, forming an efficient company.

Hypnotism Not Mysterious Power, Says Scientist and Picture Star

WHAT do you mean—the evils of hypnotism?" repeated J. Robert Pauline, the hypnotist and star of the new Reeve and Grey serial, "The Mystery Mind," which deals with hypnotism and its power for the good of humanity. "You might as well ask me about the evils of modern surgery or any science of which our forefathers knew little or nothing."

Dr. Pauline is one of the leading scientists giving public demonstrations of hypnosis and for the past six months he has been busily engaged in the making of "The Mystery Mind" at the Supreme Pictures studio in Flushing, L. I. He has made hypnosis a life study, as did his father before him, and barring a few scientists there is no one better able to demonstrate hypnosis.

"Twenty-five years ago the lay world shrieked about the evils of surgery," Dr. Pauline continued, "but surgery went on improving. Today, when research and practice have proved the value of hypnotism in disease, the layman still howls, this time about the evils of hypnotism. Why don't they investigate the good it does?

"To one who knows the history of hypnotism, the theory that hypnotism is a mysterious power possessed by a chosen few is irritating. There is nothing mysterious about hypnotism. It is a science, as capable of being reduced to basic principles as anesthesia. The statement that physiology and therapeutics have nothing in common with hypnosis is made either through ignorance or a deliberate intent to mislead the public.

"I am not a pupil of the great Charcot's methods and of Bernheim's, two men who were bitterly opposed in their beliefs regarding hypnotism, yet both used it for good, not for evil. And both men strongly insisted that animal magnetism, mesmeric clairvoyance, electrobiology, etc., were all ungrounded, save insofar as they covered the facts of hypnosis proper.

"No one can be hypnotized against his will. The first and sole essential condition of the hypnotist is exclusive, passive attention to him or to the subject he indicates. Witness the difficulty of hypnotizing the weak-minded and insane. That they can be taught to concentrate is proved by the fact that some of our best hospitals now have psychopathic wards where hypnotism is used continuously in treating cases of mental derangement.

"Every college now has its chair of psychology and a course of psychotherapeutics which, in plain English, means hypnotism. And any sane, open-minded investigator will find that hypnosis does more good and is used more for good than for evil in the world."

Exchange Managers Form F.I.L.M. Club in New Haven

BRANCH managers of Famous Players, Universal, Select, American, First National and Triangle exchanges held a meeting recently in Hotel Taft, New Haven and organized a F. I. L. M. club.

The officers elected were Henry T. Scully, president; Morris Safier, treasurer; Wm. A. Scully, secretary.

The Grievance Committee consists of H. T. Scully, Morris Safier, Mr. Josephs and M. H. Keliher.

The New England F. I. L. M. Exchange Managers' Association, Boston, sent a delegation consisting of F. B. Murphy, H. T. Campbell, C. W. Sawin, W. H. Gardiner and J. McConville.

The New York F. I. L. M. Club was represented by I. E. Chadwick and C. B. Hoy.

There was much enthusiasm.

You Can Look for Some Movie Stuff from Samuel G. Blythe Now.
Here are Cecil B. De Mille, Samuel G. Blythe, and John B. Elliott, U. S. Collector of Customs, on a recent trip through the Lasky studios.

Vitagraph's New Exchange Building in Dallas Represents $250,000 Outlay

THE contract for the Vitagraph Building in Dallas was let and construction has already been started. The cost of this new block in the business section of Dallas will approximate $250,000. The structure will be of brick and marble, two stories in height and will cover a space of 50 by 100 feet.

Big increase in Vitagraph's business has made necessary either new quarters or greatly enlarged old quarters in nearly every one of their exchange cities. Vitagraph's business of today in several of its branch offices is more than three times what it was a year ago. Reports compiled for the week ending January 3 showed that Vitagraph pictures were exhibited in 9,740 theatres in the country during that week and 672 theatres in the Dominion of Canada.

The exchange is expected to be ready for occupancy in March. The building will be located on Commerce street, between St. Paul and Bryan streets, almost directly across the street from the exchange's present quarters. The main structure will be of reinforced concrete throughout.

The ground floor front will present a decorative exterior of plate glass and ornamental marble. The second story and side walls are to be of pressed brick.

Has Big Projection Room.

The structure will have hot water heating system and a sprinkler system. Several spacious fireproof vaults are to be built on each floor. On the second floor there will be a projection room, 15 by 30 feet in size.

The new quarters in Seattle also make up a part of the chapter of broad expansion in the company's distributing affairs. The new Seattle quarters will take the place of a structure which was itself a specially built film exchange. The old quarters were long regarded as among the most modern used in the West for film exchange purposes.

The last six-month period has been an unusually intensive one in Vitagraph's construction and enlarging era. During this period Vitagraph opened new branches at many points and greatly enlarged several of its old exchanges. New branches were established at Albany and Buffalo. Moves to larger quarters were made in Philadelphia. At Washington an extensive enlargement was made of the old structure on Eleventh street.

A notable feature of Vitagraph's elaborate branch at Denver is the projection room for the use of exhibitors.

New Orleans Branch Expands.

Vitagraph's New Orleans branch recently moved from the old building on Carondelet street to a newer and larger three-story building at 420 Camp street.

Vitagraph's Kansas City force moves to i's new office this week. Its new space is more than three times that of the old Vitagraph exchange building in that city.

Vitagraph's progress has been speedier than the discovery of new buildings to house all of its new branches, and negotiations are now under way for new buildings in Chicago, Cleveland, Omaha and a few smaller exchange centers.

Fawcett Directs Dorothy Gish.

George Fawcett, one of the most popular actors of the stage and screen, and for a number of years chief character actor in D. W. Griffith productions, has been loaned by Mr. Griffith to Dorothy Gish to direct "Her Majesty," a forthcoming Paramount Artcraft production, starring Miss Gish. Among those engaged for principal parts are William Riley Hatch, Ralph Graves, George A. Siegmann and Marie Burke.

"This Way for the Big Show—The Big Performance Is About to Start."

Flashlight taken at the Hotel Commodore luncheon and showing of Shirley Mason's first Fox, "Her Elephant Man." Pearl Doles Bell, author of book and play, is holding her hat in her hand. At her right is Bird Millman, wire artist; while at her right is Lew E. Graham, "big top" veteran.

Manager Praises American Film.

John G. Gregory, manager of the Liberty Theatre, Springfield, Ohio, echoes the story which the "Flying A" managers have become well accustomed to hearing of late, when he writes:

"'Six Feet Four' is the best western picture we have shown for a long time, and the comments of the people who have seen it strengthen this opinion. Speaking from the box office standpoint, we did an exceptional business, it being just a question of a few dollars to begin a record breaking run."

Charles Watson Recovers from Serious Injuries

THE many friends of Charles Watson, president and general manager of the Novograph Film Corporation, will be relieved to hear that he is recovering rapidly from injuries received on January 6 when, while preparing to take "Analysis of Motion" pictures in Staten Island, he slipped on the icy ground and fell.

It was about thirty minutes later that Mr. Watson recovered consciousness. He insisted that the work proceed, despite the urging of H. G. Mason, director of production, that he be taken to a hospital. He was taken to a shack, where a fire was built. There he remained from 11:30 a. m. to 4 p. m., unable to maintain other than a standing position because of pain.

Mr. Watson was taken by automobile to his home. An examination revealed three broken ribs, a dislocated shoulder and sprained ligaments in his back. A few days later pleuro-pneumonia developed. Mr. Watson has now shown marked improvement and it is hoped that he will be up and about within ten days. His pluck in remaining on location to direct the work, although severely injured, is but one of the many examples of the determination of motion picture men to get what they go after.

Schomer-Ross to Make "Non-Censorable" Films

IT is announced as the policy of Schomer-Ross Productions, Inc., to make and offer state right buyers and exhibitors, clean, strongly dramatic pictures which, according to Agnes Egan Cobb, state rights sales representative of the company, will be "non-censorable"—that is, "so carefully and cleverly made that there will be nothing for the censor to object to." Well-known stars and good box-office types will be selected, and the utmost care used to suit the exhibitor whose aim is to attract to his theatre a class of people who love clean pictures with human heart-interest stories, well acted.

The first release is "The Sacred Flame," starring Emily Stevens, and it is announced that the paper prepared for this production is striking without being sensational. A nation-wide publicity plan will be promoted, and Mrs. Cobb will shortly tour the country in the interest of the production.

Ministers Base Theme for Sermons on Mary Pickford's "Pollyanna"

THREE different ministers here yesterday took 'Pollyanna' as their text for sermons. Ran first reel of picture in one church. Picture breaking all records at Clune's Auditorium." This was the message received by Hiram Abrams, of United Artists Corporation, this week from one of the company's representatives in Los Angeles.

When "Pollyanna" was first published in book form, persons of all trades and professions gave it exceptional popularity, for it became the theme of continual discussions. At that time the publishers report there were over 1,000 ministers in as many pulpits who delivered "Pollyanna" sermons. Afterward, when in play form, the story again attracted public attention; editorial writers and critics enthused over its philosophy, and now again, with the advent of this story in motion pictures, with Mary Pickford in the title role, the same unusual interest is being manifested.

Prescribes "Pollyanna" Treatment.

Probably one of the most enthusiastic believers in the philosophy of the "glad girl," and one who has heralded his belief broadcast from his pulpit and also in printed form, is Rabbi Joseph Krauskopf, D. D., of the Temple Keneseth Israel, of Philadelphia. In a discussion on "The Pollyanna Treatment" in his church, Rabbi Krauskopf said, among other things: "In every church there are people who are in need of treatment. There are people who are drugging themselves with all sorts of medicine, who need nothing but a new viewpoint of life, a new comprehension of the power of happiness that is within themselves and in others, a new knowledge of how to find the bright side even under the darkest trial, of how to effect regeneration through words of cheer and encouragement, of how to generate a spirit of resignation, even of gladness, through the thought that, sore as the affliction is, hard as is the deprivation, it could have been much worse.

"What they need is the Pollyanna treatment.

"Let them take that treatment, and, no matter how deep-rooted their real or fancied troubles, no matter how many the attempted cures that have failed, no matter how joyless or hopeless or helpless their outlook seems, their dark horizon will gradually brighten, and, in time, it will standt out resplendent in all the colors of the rainbow.

"I prescribe the Polyanna treatment because of a firm conviction that, were it generally taken, it would cure society of a thousand ills by which it is afflicted, and that were the treatment to be consistently kept up, it could come nearer than any other agency has thus far succeeded in making our earth a paradise."

Other "Pollyanna" Sermons.

Other ministers who have delivered sermons on "Pollyanna" are the Rev. Joseph Herson, of the Scott Methodist Episcopal Church, of Philadelphia; the Rev. H. W. Block, of Fox Chase, Philadelphia; the Rev. Rutger Dox, of the Tioga Baptist Church, of Philadelphia; the Rev. John A. Goodfeller, of Philadelphia; the Rev. T. E. Bierbauer, of St. Andrew's Lutheran Church, of Philadelphia; the Rev. Howard Preston McHenry, of Philadelphia; the Rev. Cole, of the Knoxville Christian Church of Pittsburgh; the Rev. Ferguson, of the Bellevue Christian Church of Pittsburgh, and the Rev. Fulton, of the Swiss Vale United Presbyterian Church of Pittsburgh.

Kaufman Given Desk Set on Leaving Famous Players

IN appreciation of his long and loyal service to the Famous Players-Lasky Corporation, the officers and directors of the corporation Tuesday afternoon, January 20, presented a beautiful silver desk set to Albert A. Kaufman, who recently resigned his connection with the corporation to enter the field of independent producers. Mr. Kaufman was one of the original officers and organizers of the Famous Players Film Company and a director in the Famous Players-Lasky Corporation.

The desk set consisted of thirteen pieces, each piece bearing Mr. Kaufman's monogram, and on the tray was this inscription:

"To Albert A. Kaufman from the Officers and Directors of the Famous Players-Lasky Corporation, in appreciation of his long and loyal service. January 20, 1920."

Following the presentation by Jesse L. Lasky, first vice president of the corporation in charge of producing, Mr. Kaufman made a few remarks in which he expressed his gratitude for the gift and also for the many kindnesses which he had received from the officers and directors of the company.

"Behind the gift of silver," he said, "I know is a thought of gold. I want to thank you all very, very much—and especially Mr. Lasky, for what he did for me last week. There was conference after conference, and through it all Mr. Lasky was very patient and made me many offers to stay—some of them more than reasonable. But although I appreciate everything he did, and the rest of you did for me, I could not accept those offers, because I want to go out and see what I can do for myself."

Those at the presentation of the gift, besides Mr. Kaufman and Mr. Lasky, were Adolph Zukor, president of the corporation; Arthur S. Friend, treasurer; Elek J. Rudwigh, general counsel; H. D. H. Connick, chairman of the finance committee; Emil E. Shauer, general manager of the foreign department, Frank Meyer and Ralph Kohn.

Million Dollar Firm in List of Incorporations

SIX concerns, one of which is capitalized at a million dollars, filed papers of incorporation in New York during the past week, for the purpose of entering into the motion picture business. The number includes the Wentworth-Livingston Company, $5,000, which proposes to furnish artists as well as directors for motion pictures. The company was formed by H. H. Wentworth, Beulah Livingston and Edward S. Brophy, all of New York. Other concerns incorporating are Photolife, $25,000, D. P. and B. F. Howells and H. T. Clark, New York; Howells Cine Equipment, $50,000, with J P. and B. F. Howells and Joseph C. Hornstein; Arthur S. Kane Pictures, $5,000, A. S. Kane, F. Lipnick and D. Shapiro; Poets Photoplays, $1,000,000, Maurice Adda, Louis E. Cooper, Louis L. Quasha, New York; Shannon Producing Company, $52,000, Samuel Klinger, William Grossman and Nathan April, New York.

They Just Had to Make a "Set" Speech with This Desk Set to Al Kaufman.

The "boys" who presented Mr. Kaufman with a desk set on the eve of his leaving Famous Players. Left to right: H. D. H. Connick, Emil E. Shauer, Adolph Zukor, Arthur S. Friend, Albert A. Kaufman, Frank Meyer, Jesse L. Lasky, Ralph Kohn and Elek J. Rudwigh.

Fitzmaurice's "On With the Dance," Given Big Exploitation in Dayton

ONE of the most remarkable exploitation campaigns ever conducted in advance of the showing of a motion picture roused Dayton, O., last week for the world premiere of "On with the Dance," the first George Fitzmaurice production for Paramount Artcraft, with Mae Murray and David Powell in the leading roles. The picture opened Sunday, January 25, at the Columbia Theatre, for a week's engagement, to crowds which Manager Charles Gross reports greatly exceeded those which attended the openings of Cecil B. De Mille's "Male and Female" and "Everywoman," two Paramount Artcraft specials which have established the previous records for the house.

The week before the opening an exploitation man from the home office of Famous Players-Lasky Corporation went to Dayton and placed himself at the disposal of Mr. Gross. Then the exploitation man and Mr. Gross sat down and mapped out a campaign of publicity which would carry the message of "On with the Dance" to everybody in Dayton and its suburbs.

Daily Publishes Ten-Page Section.

It was decided to make the biggest play through the medium of newspaper publicity, so the exploitation man immediately got in touch with W. K. Mathews, Sunday editor of the Dayton Journal. They decided to publish, as the feature of the Sunday Journal, a three-color ten-page section entirely devoted to the production and its various features.

The front page of the "On with the Dance" section carried an artistic layout of scenes from the picture, combined with three-color art work. The back page was devoted to a three-color full-page advertisement of the theatre and picture.

Carried Ads of Local Firms.

The inside pages carried advertisements of local firms, each advertisement featuring the title of the picture and carrying one or more pictures of Mae Murray. Only page and half-page advertisements were admitted.

In addition to the regular billboard paper, yellow and black "snipes" carrying the words "On with the Dance" and a solhouette figure of Mae Murray as the dancing girl were used freely. A phonograph company showed an "On with the Dance" window featuring the song "Patches" which was used as the musical setting for one of the dance episodes in the picture. The banjo orchestra in the grill of the leading hotel also featured this tune, using a card tie it up with the picture. Another hotel displayed a frame with stills from the picture.

A large piano store arranged one of its windows as a stage and for twenty minutes each afternoon and evening a dancing girl did several special numbers.

Large cutouts of Mae Murray and David Powell and a banner announcing the picture were displayed on the front of the theatre.

Yep, Oil Done It

Arthur Guy Empey surveys a few of the spoils in his production, "Oil."

Big U Salesmen Mingle Business with Pleasure

THE sales staff of the Universal New York Big U exchange is just recovering from a rousing get-together meeting held recently. The luncheon was planned by Charles Rosenzweig, sales manager for Universal feature subjects, and had as its guest of honor E. H. Goldstein of the executive sales staff of Universal.

The film business for 1919 was reviewed and the expected increase for 1920 dwelt on by the speakers, among whom were George Uffner, W. C. Herrman, Phil Hodes; Fred E. Baer, Nat Goldberg, L. I. Kutinsky and J. Weinstein.

Among the other guests were E. DeCosta, Dave Brill, J. W. Holden, George Hoffman, Charles Timin, C. A. Gordon, Herman Goldman L. B. Sherwood, S. A. Rogers, M. B. Fisher, Leo Abrams, S. Abrams, Arthur Gould, Sidney Schwartz, L. Jacobs Joe Friedman and Phil Winnick.

"Mary Minds Her Business" an "America First" Film

THE first of the National Film Corporation of America series of productions to carry a message of reconstruction will be "Mary Minds Her Business," by George Weston.

The story is based on the attempt of a girl to operate a large industrial plant, which she has fallen heir to. After several labor demonstrations, a misunderstanding between her family and sweetheart, and other difficulties, "Mary" arranges her business to suit herself. Her method is so novel, her volunteer helps legion, that "Mary" outwits her enemies in short order.

"Mary Minds Her Business" is one of the most interesting and intensively American stories I have ever read," states Capt. Harry M. Rubey, president of the National. The production is a seven-part adaptation by Mildred Considine.

"Previous Subscription Years"—Favorite Line with Our Readers

COLUMBIA THEATRE
604 Main Street

STAR THEATRE
813-815 Church Street
Norfolk, Va., Jan. 13, 1920.

Chalmers Publishing Co., 516 Fifth Avenue, New York.

Gentlemen:

Have been looking for some time for a bill from you for my yearly subscription.

As it has failed to arrive, have decided to wait no longer for it, hence am herewith inclosing check for $3.

Kindly send me a receipted bill for this payment; and please have it dated so that my subscription year starts from the same time that all my previous subscription years have started.

It is my earnest desire that you make me no allowance because of your inability to keep the magazine up to standard during the strike. I was well satisfied with the bulletins which you sent out during that period and positively wish no extra time given me.

So please make no change in my subscription date and confer a favor upon one who most thoroughly appreciates the Moving Picture World.

Your truly,
J. H. NUTTER.

Feist Compliments Head of Goldwyn's Kansas Office

FELIX F. FEIST, vice-president and manager of sales of Goldwyn Distributing Corporation, now on a tour of the country, reached Kansas City, Tuesday morning, January 13.

A meeting of the salesmen held Wednesday morning was attended by P. A. Bloch, manager of the Kansas City exchange; W. C. Ansell, salesman for Kansas; W. D. Singleton, salesman for Missouri, and R. C. Gary, press and service representative for the Kansas territory. After the business of the Kansas City office had been analyzed, Mr. Feist complimented Mr. Bloch and his associates on what had been accomplished and received assurances that a still more aggressive campaign will be carried on during 1920.

Thursday morning Mr. Feist and Mr. Bloch visited the building at Seventeenth and Main streets, which, on its completion about March 1, will be the new home of the Goldwyn Exchange. The Goldwyn offices will occupy the entire sixth floor.

Semon's Next Is "The Grocery Clerk."

Larry Semon has completed another of his comedies. This new one is called "The Grocery Clerk," and it will be released by Vitagraph some time next month.

"The Grocery Clerk" is the first comedy made by Semon since he entered into the new contract with Albert E. Smith, president of Vitagraph. The new comedy has been staged as expansively as any superfeature.

Picker to Open New Theatre.

Early in February will see the opening of a most spacious and beautiful picture house on Broadway at 159th and 160th streets, New York.

The Rio will be the name of the new house. It is splendidly situated and equipped, has a capacity of nearly 3,000 and will be operated at popular prices, with smoking allowed in the boxes and loges, and will open with a bi-weekly policy. Alfred de Manby will be director in chief of the Rio. Edwin Mocsary is to be house manager.

Sydney Cohen Puts It Up to Henry Ford and His Weekly

HERE'S a real estate owner and landlord who wants his rent reduced. That move would make history in realty circles, but the rent of films being in question transfers the "history" into another class.

Ford's Educational Weekly is asking $52 a year from exhibitors. Sydney S. Cohen is president of the New York State Exhibitors organization, an exhibitor himself, and to that effect has written Henry Ford, declaring that the said film weekly is straight advertising.

Mr. Cohen has received a reply from a Ford representative who sets forth the unselfish motives of the great motor magnate and adds that, on behalf of Mr. Ford, discussions and adjudications of the matter will be in order when Blair McElroy reaches Manhattan from Detroit.

Irwin Compliments Lehr.

Wallace Irwin, author of "The Blooming Angel," the story recently completed by Goldwyn, with Madge Kennedy as the star, has written a letter to Vice President Abraham Lehr at the Goldwyn Culver City studios, praising the production given his work in the highest terms. In common with many other authors, Mr. Irwin has had unfortunate experiences with picture producers who have taken liberties with his stories, and he expressed himself as being delighted with the spirit of co-operation shown by everyone in the Goldwyn organization connected with the filming of "The Blooming Angel."

Jerome Safron Goes to Detroit.

Jerome Safron has been appointed branch manager of the Detroit office of the Robertson-Cole Distributing Corporation by A. S. Kirkpatrick, vice president and general manager. He was previously branch manager of the Albany, N. Y., office of the same company and his work there was responsible for his promotion. He was a salesman working through the Philadelphia territory of the old Mutual Corporation and was transferred by that company to Albany as branch manager, prior to his connection with Robertson-Cole.

Complete Ten Episodes of Wilson Serial.

The first ten episodes of the new Ben Wilson serial, "The Screaming Shadow," co-starring Ben Wilson and Neva Gerber, have been completed, and prints of the first seven have arrived in the New York Office of Hallmark.

The first episode entitled "A Cry in the Dark" is scheduled for release following the release of the fifteenth episode of "The Trail of the Octopus."

Has Your Theatre a House Organ? No?—You're Missing a Good Thing

THE advertising forces of the Strand and the Rialto theatres in Omaha, Neb., have combined and formed the Consolidated Publishing Company for the purpose of issuing the semi-monthly Rialto Mirror and Strand Screenings, two of the best house organs in the middle west. The reasons given in the first issue of the Screenings for the existence of the magazines may be summed up as arguments to some exhibitors why they should have house organs. The announcement, made to advertisers, says:

"The Rialto Mirror and Strand Screenings are issued twice monthly. They are not simply cut and dried programs of the pictures shown, but snappy magazines containing interesting data and facts regarding coming attractions at both the Strand and Rialto theatres, besides a continued story from the pen of one of America's most widely known writers, Mary Roberts Rinehart.

Popularity Established.

"That these magazines are taken home and read is proven conclusively by the fact that the theatre management, running short of magazines one issue, instructed the janitors to pick up and turn in all magazines they could find on the floors of the theatres every night, but only ten or twelve could be found out of thousands distributed.

"The public is far more interested in moving picture doings than in any other form of amusement, as can easily be determined by checking up the seating capacity of the various movie theatres compared with those of any other class.

"Why not place your proposition before the thousands of movie-goers through an attractive ad. in the Rialto Mirror and the Strand Screenings?"

In the first issue of Screenings, Manager Harry Watts, of the Strand, announces he will give $5 for the best letter he gets before February 1 telling "What I would do to make this theatre more successful than it is now."

Besides the "dope" on pictures, the continued story, jokes and other usual features, the magazaines use a page of women's fashions. The magazines are sent to a selected mailing list and are distributed to patrons who come to the theatres. Each has a circulation of several thousand.

Southern Hostelry Has Modern Projection Room

ONE of the best examples of non-theatrical Simplex installation is that contained in the Green Briers Hotel, White Sulphur Springs, W. Va., according to John Krulish of the equipment department of the Simplex factory. By the installation of three complete motor-driven Simplex projectors in a large, well-equipped projection room in the balcony of the ballroom, the hotel management has met the desire of its guests for modern entertainment. Here every evening, first class features are run off in a manner that outdoes many large city theatres. These shows precede dancing every evening and there is no admision charge for them.

White Sulphur Springs is one of the best known summer resorts of the South, numbering among its clientele guests of international importance. Green Briers Hotel, ideally located, is regarded as the last word in American hostelries.

The contract for the Simplexes was closed with the Hollis-Smith-Morton Company of Pittsburgh, by W. B. Hines, under whose management the screen program is given at the hotel.

Isabel Stephen Joins Arrow Publicity Force

ONE of the recent additions to the advertising and publicity staff of the Arrow Film Corporation, is Isabel Stephen, a newspaper woman and magazine writer of several years' experience. Before joining Arrow, Miss Stephen was associate editor of Tractor and Trailer, a tractor trade publication. She was for three years and a half special writer for the McClure Newspaper Syndicate and for a year did general reporting for the New York Morning World.

Among others, Miss Stephen has worked for the Harmsworth Publications in London, England, and for a year was in the business office of Motion Picture News. She is an associate of arts of Oxford University.

Cameraman Sharp Promoted.

Henry Sharp, who has served as second cameraman for the Douglas McLean and Doris May company, and previous to that as second cameraman for the J. Parker Read, Jr., productions starring Louise Glaum, has been promoted to first cameraman by Thomas H. Ince.

Elmer Harris Renews Contract.

Elmer Harris, the writer of farces and musical comedy librettos, recently signed with Famous Players-Lasky Corporation for another year, during which time he will do scenarios for the Paramount Artcraft stars, specializing on farcial photoplays and adaptations.

"Is the Furnace Banked—or Not?"
Fictional remark by Pauline Frederick in her Goldwyn, "The Woman in Room 13."

No, This Isn't the Murder
A "shot" from Marion Davies' Cosmopolitan-Artcraft, "The Cinema Murder."

Theatre Near Columbus Circle.

The property fronting on Eighth Avenue, between Forty-fourth and Forty-fifth streets, New York, has been leased from the Astor estate by Edward Margolis, who has been concerned in building several theatres in the Times Square district. The property leased by Margolis is four blocks south of Columbus Circle, where the Park Theatre is situated. Plans have been drawn for a theatre building, but whether the new house will be devoted to "movies" or the drama is not stated.

The neighborhood immediately surrounding the property is densely settled with rooming houses and apartment buildings. Subway stations are near and three surface lines are accessible, together with "L" roads handy. But the theatre will never fall in the "Times Square" class.

Theatre Magazine Twenty Years Old.

The Theatre Magazine will celebrate its twentieth birthday on May 1. The publishers, Louis and Paul Meyer, who founded the publication, will celebrate their twenty years of successful publication by the introduction of an innovation in the style and contents of their May issue, principally in so far as it will contain a history of the stage since 1900; several hundred full page portraits of the most noted stars of the stage and screen, in beautiful colors and duotone rotagravure and biographies of those representatives of the amusement world.

Death of Mrs. Schlesinger.

Mrs. Sophia Schlesinger, mother of Gus Schlesinger, general sales manager of the Inter-Ocean Film Corporation, died on January 20 at her home, 530 Riverside avenue, New York. Mrs. Schlesinger was in her eightieth year. The interment was in Philadelphia, following funeral services at her late residence. Mr. Schlesinger has been the recipient of messages of condolence from his host of friends, within the motion picture industry as well as out of it.

Fox Plans Revival of Six De Luxe Specials, "Made" Box-Office Cards

WITH every accessory, all paper, press sheets and other exploitation aids prepared and ready for distribution, William Fox announces that Fox Film Corporation is planning a monster revival of six big special productions which have been found surpassingly popular as box-office drawing cards throughout the world.

These six de luxe specials comprise "Les Miserables," "Salome," "The Honor System," "A Tale of Two Cities," "Cleopatra" and "A Daughter of the Gods." Nothing whatever has been said about this move of the producer until the present time. Now it is learned from the Fox executive offices that a sufficient number of these prints, renovated and absolutely the same in every respect as when first introduced to the screen, is on hand to cover the entire country.

The reason given for reviving these big special Fox successes is that exhibitors in all parts of the world have reported them to possess such unusual drawing power as to justify their periodical use, on the same plan by which the speaking stage revives its acknowledged successes.

Release in February.

In bringing out these revivals, Mr. Fox has caused to be published a complete and efficient press sheet for each production, designed on the most up-to-the-minute lines and prepared to aid the busiest theatre man in his advertising and exploitation. There is a profusion of splendid cuts, mats, ad copies and stunt suggestions and a powerful array of paper.

With everything new—prints, paper, accessories and suggestions—the entire Fox organization is clearing its decks for action. A big national campaign will take in every Fox exchange in North America. February is the month in which William Fox will release these specials.

Reports from the nearby Fox exchanges, including the New York exchange, which, incidentally, is enlarging its quarters in the building at 130 West Forty-sixth street, indicate a market eager for these revivals. Many metropolitan exhibitors and suburban theatre men have closed with the exchange for February showings, and each day shows new business listed against one or the other of the six big pictures.

Build Elaborate Set for Eugene O'Brien's Production

ONE of the largest and most elaborate interior sets ever constructed for pictures is now being built at the Selznick Fort Lee studio for the interior scenes of Eugene O'Brien's new picture, "A Fool and His Money."

The set requires three fourths of the studio floor space, and includes the great hall and library of an ancient feudal castle of the Swiss Tyrols.

The effect of age is secured in the plaster, stained to represent mould. In the hall, which is of stone, the fireplace stands well over seven feet square. The entire hall is a perfect setting for boar's head feasts and yule log celebrations. In the library fine old pieces of furniture, tall throne-like chairs and armor make an interesting and authentic reproduction of a castle of old times.

Piquant contrast is afforded by the fact that the production is a delightful modern comedy-drama. The picture is based on a book by George Barr McCutcheon. Rubye De Remer plays the role of Countess Aline. The picture is being directed by Robert Ellis.

"Alma, Where Do You Live?" Directed by Hal Clarendon

THE Monopol feature, "Alma, Where Do You Live?" which is being presented as a novel production, with a song revue of numbers from the original stage version, is attaining success throughout the territory handling it and registering both because of the novelty and quality of the production, according to a statement from the Monopol Pictures Company.

This picture featuring Ruth McTammany and George Larkin, was directed by Hal Clarendon, who, born of theatrical parents started his dramatic career as a child actor with "May Blossoms," at the old Madison Square Theatre in New York. Later he gained popularity in stock, and then joined Famous Players, apearing in a number of features, including "Marta of the Lowlands," "One of the Girls" and "David Harum."

Next, Mr. Clarendon joined Thanhouser as a director and afterwards started as an independent producer, making "The Girl from Rectors," "One Day," "Will You Marry Me?" and "Alma, Where Do You Live?"

Pallette in Model Husband Role.

Eugene Pallette will be Viola Dana's leading man in "Parlor, Bedroom and Bath," her Metro-Screen Classic picture following "Eliza Comes to Stay."

Mr. Pallette is at present enacting "Red" Jocelyn in "Alias Jimmy Valentine," Bert Lytell's picturization of Paul Armstrong's play. Eugene Pallette was May Allison's leading man in "Fair and Warmer," playing Billy, the model husband. In "Parlor, Bedroom and Bath" he will have the role of Reggie, also a model husband.

Loew Circuit Books "High Speed."

"High Speed," Hallmark Pictures Corporation's January 17 release on the Famous Director Series, has been booked over the Loew circuit of theatres in greater New York. Last week it showed at Loew's New York Theatre and, according to the criticisms, represents one of the best productions on this series. Gladys Hulette and Edward Earle are co-stars.

American Buys More Novels.

S. S. Hutchinson, president of the American Film Company, Inc., announces the purchase of three novels for future screen adaptation: "The Blue Moon," by David Anderson; "The House of Toys," by Henry Miller, published by Bobbs-Merrill Company, and "Their Mutual Child," by P. G. Wodehouse, published by Boni & Livewright.

Griffith Pays Brady $175,000 for Picture Rights to "Way Down East"

ALBERT L. GREY, general manager for D. W. Griffith, announces the purchase by Mr. Griffith from William A. Brady of the motion picture rights to "Way Down East" for the sum of $175,000.

This world-famous pastoral play has been for the past twenty-two years one of the classics of the American stage. Originally produced in 1896 under the title of "Annie Laurie," it was a dismal failure and lost an average of $1,000 a week for seven weeks in the very territory (New England) whose life it sought to interpret. Both William A. Brady and Joseph R. Grismer had supreme faith in it, however, and it was revised and elaborated by Mr. Grismer and again presented under the new title of "Way Down East" at the Schiller Theatre, Chicago (now the Garrick) and became the reigning success of the season there, playing to capacity audiences for months.

Has Original Prompt Book.

"Way Down East" was first presented in New York at the old Manhattan Theatre, Sixth avenue and Thirty-third street, in February, 1898, with a cast that included Burr McIntosh, John Bunny, Phoebe Davies, Howard Kyle, Louise Galloway, George Backus, Felix Haney, Frank Lander, Ella Hugh Wood and others whose names became associated with its success for a period of fifteen years. It remained at the Manhattan Theatre for seven months, a run then considered phenomenal.

In its career, "Way Down East" has made more than $1,000,000 net profit and has been shown in nearly every village and hamlet in the United States.

In bringing this bucolic classic to the screen, D. W. Griffith will follow closely the original story by Lottie Bair Parker and will use the original prompt book owned by Joseph R. Grismer. Work on the production will be started immediately at the new Griffith studios at Mamaroneck, N. Y.

"Child for Sale" Has Strong Cast.

Headed by Gladys Leslie and Creighton Hale, and with a supporting cast including Julia Swayne Gordon, Bobby Connelly, Anna Lehr, William Davidson, William Tooker and William Bechtel, the new Abramson-Graphic photodrama, "A Child for Sale," is making headway under the guiding hand of Director Ivan Abramson.

Work commenced January 15, and according to Mr. Abramson the picture will be ready for the state righters between February 15 and March 1.

Metro Makes Alice Lake Star in Her Own Right

ALICE LAKE is now a Metro star in her own right. The New York offices of Metro issued an announcement to that effect immediately after the receipt of a telegram from the studios in Hollywood, where Richard A. Rowland, president of Metro, arrived recently in company with Marcus Loew.

This young screen celebrity will have as her first starring vehicle a picturization of the American play, "Shore Acres," by James A. Herne.

Elevation of Miss Lake to equal rank with the other stars appearing in Screen Classics, Inc., productions was brought about because of this young actress' merit. It follows within a few weeks the closing of a five years' contract between Miss Lake and Metro.

Although Alice Lake has been advancing steadily in the finish of her art and in her popularity, it was not until "Lombardi, Ltd.," in which she played the part of Norah, the assistant to Tito Lombardi, the stellar role enacted by Bert Lytell, in the Hattons' comedy that she commanded recognition.

Editing Leroy Scott's "Partners of the Night"

FOR the last ten days Eugene Mullin, of the Goldwyn scenario staff, and Leroy Scott, the author of "Partners of the Night," have been at work editing the first eastern production for Eminent Authors. Rex Beach, as well as Mr. Scardon and Mr. Mullin, have helped on the subtitles.

"Partners of the Night" is the unusual detective story of New York life for which Charles D. Whittaker prepared the continuity. Leroy Scott is now working on his second picture for Eminent Authors. He has just finished a play, which has been accepted for production this spring on the speaking stage. His contract for Cosmopolitan Magazine calls for one short story each month, and he is writing a serial novel for Hearst's Magazine, which will be available on publication for another screen success to follow "Partners of the Night."

Select Next Alice Joyce Picture.

"Dollars and the Woman" has been selected by Albert E. Smith, president of Vitagraph, as Alice Joyce's next Vitagraph special production following "The Sporting Duchess," recently completed and now awaiting release. It is an adaptation from the original story by Albert Payson Terhune, with scenario by Lucien Hubbard. George Terwilliger, who directed Miss Joyce in "Slaves of Pride" and "The Sporting Duchess," will also direct her new feature.

Steinberg with Selznick in Chicago.

The Chicago branch office of Selznick Enterprises announces the acquisition of H. Steinberg, former advertising manager of the National Poster and Printing Company, as the new Selznick publicity and exploitation man in that territory. He succeeds Paul Smith who left recently to establish his own publicity bureau.

Millhauser Directing Juanita Hansen.

Bertram Millhauser, for several years scenario writer for Astra and George B. Seitz, during which time he collaborated on all of Pearl White's Pathe serials, has abandoned the typewriter in favor of the directorial megaphone. His first venture along this line is the direction of Juanita Hansen's first Pathe serial "The Mad Talon," which is being produced under the supervision of Mr. Seitz at the studio of George B. Seitz, Inc., 134th street and Park avenue, New York.

Paul Brunet Honored.

Paul Brunet, vice president and general manager of Pathe Exchange, Inc., has just received another honor in being elected for a two year term as a member of the Directorate of the Franco-American Board of Commerce and Industry. This organization is comprised of the most prominent men of the United States engaged in promoting the best business relations between this country and the sister republic.

"Getting His Goat" New Rolin Comedy.

"Getting His Goat" was selected as an appropriate title for the new Rolin Comedy, which Pathe will release February 8, inasmuch as the "pint sized" comedian "Snub" Pollard, who is starred, is the possessor of the goat which someone "gets." Mildred Davis, Eddie Boland and "Sunshine Sammy," the diminutive Nubian, are also featured in the large cast.

Dunham on Ince Press Staff.

John S. Dunham, well known publicist and feature writer, is the latest addition to the publicity force of the Thomas H. Ince Studios in Culver City, Cal. Formerly in charge of publicity for one of the leading producing organizations, and a special writer of wide acquaintance, Mr. Dunham is well equipped to assist in the broad co-operative service now being rendered the newspapers and magazines of the country.

Dorothy Davenport Returns to Screen.

After some three years or more absence from the screen, Dorothy Davenport returns via Paramount Artcraft, as Leila Mortimer in "The Fighting Chance," directed by Charles Maigne and scenarized from Robert W. Chambers notable novel by Will M. Ritchey. Conrad Nagle plays the leading role and Anna Q. Nilsson is the heroine.

"The Hawgs Is In the Cucumbers!"
Sings Louise Fazenda in her newest Paramount-Sennett, "Down on the Farm."

"He Bent Down and Kissed Her."
A line from "The Sporting Duchess," Alice Joyce's new Vitagraph.

First Run Theatres Give "Blind Husbands" Big Runs

KEEPING tabs on the bookings of all pictures is quite a study in itself. Some pictures will have a large sale at the time of their release but bookings on them will stop in a short time.

"Blind Husbands," the Universal picture written and directed by Stroheim, is showing up in direct contrast to this. This picture was released before full publicity on it had been prepared. Bookings were satisfactory from the start but not above the usual run of a good picture.

As the publicity on the picture caught up and the production started scoring in town after town the bookings started to increase out of all proportion to its slow start. As a result the sales momentum of the picture increased steadily as the public's interest in the problem dealt with in the picture became awakened.

The production is now continuing to book heavily in first run theatres that were at first skeptical in regard to putting it on their program. As an instance of this the American Theatre of Denver has just played it although it was offered to them several months ago. They reported a record week, The Denver newspapers because of their big out-of-town circulation and the unusual comment aroused by the picture ran "club" advertisements giving the dates of showing in all the surrounding cities. This gave a "news" interest to the advertisements and was excellent exploitation.

Among the seven day bookings on the picture received this week were The Royal, Little Rock; The Signal, Knoxville, The Signal, Chattanooga; the Walnut, Louisville; the Strand, Phoenix; the Sun, Omaha, and the Casino, Spokane.

IN LOVING MEMORY
JOSEPH KAUFMAN
Died, February 1, 1918
ETHEL CLAYTON KAUFMAN

"Silver Horde," Rex Beach's Latest Goldwyn, Is Full of Strong Action

WITH many of the new Goldwyn directors present, Rex Beach's latest picture, "The Silver Horde," was screened recently at a private showing. It is said that the production combines the irrestible humor and pathos of "The Girl from Outside," with the dramatic vitality of "The Spoilers" and "The Brand."

Frank Lloyd directed the production and stages the mob scenes, the fight scenes, and the great outdoor action with all the skill that won him his high reputation. "The Silver Horde" bristles with rapid-fire action and dynamic climaxes. The book from which the photoplay is derived is one of the most popular of Rex Beach novels. The Goldwyn exploitation staff calls it a "red-blooded, He-man, two-fisted, straight-from-the-shoulder romance of the Great North."

Myrtle Stedman and Betty Blythe are the two leading women.

As Boyd Emerson, Curtis Cooksey is a dominant and forceful figure throughout. Frederick Stanton is Big George Bolt, and together these two men and Cherry Malotte fight the forces of cunning and greed which seek complete control of the salmon fisheries of Alaska. The rival forces are led by Marsh, a sinister and convincing character played by Robert McKim. The head of the eastern financial interests, Wayne Wayland, is in the capable hands of H. D. MacLean.

Remarkable shots of Alaskan scenes, of the gleaming millions of salmon hording into the Kalvik river to spawn, and of the great wharf riot on the docks of Seattle add to the picture quality of "The Silver Horde." Four fights of growing intensity mark the progress of the story. The struggle of two men and a woman against big odds in nature and financial power pictures the unconquerable American spirit that wins through to success in the face of failure.

Metro Officials Examine "Right of Way" in Chicago

IN response to a strong personal indorsement by William E. Atkinson, Metro general manager, and Maxwell Karger, director general, Marcus Loew interrupted his trip west with Richard A. Rowland and Joseph W. Engel to examine the first positive print of "The Right of Way" in Chicago. "The Right of Way," a picturization of Sir Gilbert Parker's novel of the Canadian north woods. is Bert Lytell's newest Metro-Classic starring vehicle, just completed at the Metro studios in Hollywood.

"'The Right of Way' is one of the biggest pictures of the year. Be sure to see it," was the word to Messrs. Loew, Rowland and Engel the day before the theatre circuit owner, and the Metro president and treasurer left New York for the Pacific Coast to inspect the Metro studios. It came in a wire from Mr. Atkinson.

As Mr. Atkinson was about to ship the first positive print of "The Right of Way" east the Loew-Metro officials altered the program of their cross-country jaunt to include a stop-off at Chicago, where, in the projection room of Metro's exchange in the Lake City, they examined the print.

Jack Dillon directed. June Mathis wrote the scenario. In the supporting cast are Leatrice Joy, Carmen Phillips, H. Gibson-Gowland, Virginia Caldwell, Antrim Short, Frank Currier, Henry Harmon and Larry Steers.

The production is scheduled for early release by Metro.

Hotels Plan to Exhibit Pictures to Their Guests

A CONTRACT signed recently by General Sales Manager J. C. Ragland of Realart Pictures Corporation with Charles C. Ritz, son of Caeser Ritz, founder of the Ritz-Carlton chain of hotels, discloses an extensive organization, now in process of formation, which will exhibit high-class motion pictures in big resort hotels throughout the country.

Mr. Ritz says that many experiments along these lines conducted during the past year have met with signal success and have demonstrated that an excellent field for exhibiting good pictures is practically neglected.

"Amusement directors in the big resort hotels of the nation," said Mr. Ritz in a statement, "have come to the conclusion that through neglect of motion picture entertainment they have been missing a valuable business opportunity. The attitude of their guests has been reflected in willingness to patronize motion pictures.

"Hotel officials are recognizing the progress which the art has made and also its appeal as entertainment. The demand for hotel shows is tremendous. When negotiations are finally concluded we will show motion pictures in resort hotels throughout the country, but only those productions of the better class. Eventually many of these hostelries will have their own auditoriums for the sole purpose of projecting motion pictures. Recognizing that their guests are people of education and discernment, they will present big-time pictures, and the very latest to be had. Arrangements made with Realart Pictures Corporation will insure the presentation of these high-grade films in the best of surroundings."

Completes Script for "Half an Hour."

Clara Beranger has completed the scenario for Barrie's "Half an Hour," which is to be Dorothy Dalton's first vehicle under her contract with the Famous Players-Lasky.

It is Miss Beranger's firm belief that when masterpieces of fiction or the stage are purchased for the screen, the scenario writer should try as far as is compatible with screen technique to carry out the original idea of the story. In this instance the action of the play given to Miss Beranger takes place within half an hour's time. Though it may seem impossible to accomplish this on the screen, the scenario is so developed that the original idea has been preserved, and there is not a single time lapse from start to finish.

Must Bond Each State for "U-35."

Judge Edward R. Finch signed an order on January 24, compelling Aywon Film Corporation to file a bond indemnifying C. B. Price Co., Inc., in matters that are now headed for trial in court involving the rights to distribute "The Log of U-35." It is the declared intention of the Price people to initiate action in every state where the Aywon organization shall make distribution of the disputed film to compel the latter firm to file similar indemnifying bonds. The whole matter seems to be entered for a long journey through the courts.

"Poor Relations" Opens the Strand in Fresno

"POOR RELATIONS," with a notable cast, a Robertson-Cole Superior Picture, was the opening production at J. Walter Byrd's new Strand Theatre in Fresno, Cal. This picture, which was acclaimed by first run exhibitors as a real find, was so successful at the opening showing that Harry J. Wendland, the manager, re-booked the production for an additional day's run. The New Strand Theatre is one of the finest motion picture houses in lower California.

"I do not count my personal appreciation so much as that of the patrons," said Mr. Wendland. "On their appreciation our standards must be built if we wish to remain a permanent institution. You can well believe that I am happy now, that we secured 'Poor Relations' on our opening bill. It won the approval of packed houses."

"Poor Relations," which is enjoying a continued success by playing first-run houses, has a wealth of exploitation material which, exhibitors declare, puts it over with real box office force. ZaSu Pitts is featured.

Soutar Play for O'Brien.

The work of another well-known writer will have its initial screen presentation in a Selznick production according to Myron Selznick who announces the purchase of the screen rights to "The Honor of His House." This story was written and published in book form by Andrew Soutar. It will be adapted to the screen as a vehicle for Eugene O'Brien.

G & G Theatre Company of Seattle To Acquire Neighborhood Theatres

THE secret is out in Seattle as to the purchaser of a leading neighborhood theatre and the site and plans of a new house about which a lot of rumors have been circulating for the last two or three weeks. The talk has been about the sale of the Majestic Theatre, Ballard, and the site and plans of the proposed Varsity Theatre in the university district by H. W. Bruen, who has operated the Majestic for the past two years.

The present owner of these two theatre properties, as well as three others, namely, Ye College Playhouse, the Empress of Ballard, and the Fremont of Fremont, is the G. & G. Theatre Company, just incorporated for $500,000 by Harry Sigmond for Donald and Myrtle Geddes. Mr. Geddes is president of the corporation, while Mrs. Geddes is secretary and treasurer. They own the entire stock. Mr. Sigmond is the general manager.

The formation of this company is significant of the development of the idea of company control of a string of theatres, for their plan is to build and operate neighborhood theatres on a large scale. They will not attempt to rival the big downtown theatres, but their neighborhood houses will have all the comforts that family patronage asks, and the programs will be planned with a special view to pleasing the family audience. Negotiations are already under way for the purchase of three other neighborhood houses in Seattle.

Wife Composes and Plays.

Donald Geddes has been in the motion picture business since 1913, when he bought the Strand Theatre in Moscow, Idaho. He remained there until 1916, when he and Mrs. Geddes came to Seattle and bought the College Playhouse, the only theatre in the university district. This house had been a failure in the hands of eight different people. He and his wife have made it the most successful business proposition of any neighborhood theatre in Seattle.

In naming Mrs. Geddes with her husband as responsible for the success of Ye College Playhouse the whole truth and nothing but the truth is being stated, for all Seattle knows that Mrs. Geddes has a long business head. She is also a skilled musician. She arranges all the scores for the shows and plays the piano. Most of the music she composes herself. She is a graduate of the Chicago University of Music, has been associated with several orchestras in the East and has conducted an orchestra in Spokane.

Mr. Sigmond has been an attorney in Seattle for several years. In June, 1917, he organized the Northwest Film Board of Trade and has been its counsel ever since. He has kept up his law practice during that time, giving most of his attention to theatrical cases.

Heavy Bookings Announced for "Lone Wolf's Daughter"

FOLLOWING its run at The Capitol, New York, and at Tom Moore's Garden, Washington, for two weeks, and at the Goodwin Theatre, Newark, for two weeks each, "The Lone Wolf's Daughter," the J. Parker Reed production distributed by W. W. Hodkinson, is now playing engagements in Columbia, S. C., at the Rivoli; the Majestic, Tulsa; the Broadway, Los Angeles; the Palace, New Orleans; Phillips Egypt, Fort Worth; the Majestic, Columbus, O.; the Isis, Kokomo, Ind.; the Isis, Lynchburg, Va.; the Columbia Erie, Pa.; and the Columbia, Dayton, O.

On Sunday the picture opened to capacity business at S. Barret McCormick's new Indianapolis enterprise, the Mister Smith Theatre, and at the Park, Youngstown, Ohio, where the management had heralded it in full page advertisements.

New bookings for the week include the Columbia, Dayton, O.; the Colonial, Akron, O.; the Imperial, Zanesville, O.; the American, Pottsville, Pa.; the Starland, Michigan City, Indiana; the Victoria, Chicago, Ill.; the Robinson Grand, Clarksburg, W. Va.; the Opera House, Bayonne, N. J.; the Regent, Saginaw, Mich.; the Strand, Huron, S. D.

Sure, It's That Fast-Moving Serial Stuff—Grossman's "One Million Dollars Reward."
Lillian Walker is the center of the action in this current chapter play.

Latest Reviews and Comments

Conducted by Edward Weitzel, Associate Editor

Sidelights and Reflections

HARRY TODD, who plays Jeremy in "Her Elephant Man," was a member of the first motion picture producing company to journey to Los Angeles. This was twelve years ago, and the company, under Frank Boggs, was from the Selig Chicago studio. Later Harry Todd was a member of the pioneer Essanay company under G. M. Anderson which made the first motion picture to be staged in Santa Monica. The name of this picture was "Tag Day." Others in the same cast were Augustus Carney ("Alkali Ike" of humorous memory), Arthur Mackley (the "Sheriff"), Fred Church and William Russell, the latter of whom died several years ago. The present Jeremy was one of the best known of the earlier players, chiefly by reason of his long association with Essanay's "Broncho Bill" and "Alkali Ike" series.

"Happy Endings" are still the favorite finish for most screen patrons ,and are likely to remain so until men and women no longer go to the moving picture theatres solely for amusement. That the story told on the screen squares absolutely with the facts of life is no recommendation for it with the "happy ending" worshipper. The characters may all be perfect types of humanity and their actions may keep this class of patron alternating between smiles and tears, but if there is no definite promise of wedding bells for the leading male and female at the finish the picture is "spoiled by a bad ending."

A picture released this season had an unhappy ending, and, although the story was written by a celebrated author and the whole theme demanded such a finish, the old cry for wedding bells was wrung loudly in the ears of the exhibitors that ran it. The most popular fiction the world over are fairy tales. The writer of them is endowed with a magic wand and can set stern reality at defiance. By applying the same method to the every day struggle of normal human beings every searcher for the pot of gold at the foot of the rainbow can return crowned with success to lay his treasures at the feet of his best girl, have the swellest of weddings and come to the end of all his earthly troubles. This is the sort of fairy tale beloved by those who go to the movies for mental relaxation only. So many of us there are who refuse to grow up!

What's in a name anyhow? Wid's gravely announces that Edward E. Rose, author of "Cappy Ricks" and "Penrod," has sold one of his original works to Joseph Menchen. Why not give the author's names of the two stories mentioned in place of the stage adaptor? Peter B. Kyne and Booth Tarkington are fairly well known to the public at large; and, anyway, they wrote the original stories. WEITZEL.

IN THIS ISSUE.

The Walk-Offs (Metro).
The Night of the Dub (Paramount)
Respectable by Proxy (Pathe).
Two Weeks (First National).
Pinto (Goldwyn).
Elmo the Fearless (Universal).
Her Elephant Man (Fox).
The Six Best Cellars (Paramount)
The Forged Bride (Universal).
Sadie Love (Paramount-Artcraft).
Save Me Sadie (Christie).
Too Much Johnson (Paramount)
The Beggar Prince (Robertson-Cole)
Shepherd of the Hills (Harold Bell Wright).
The Midnight Bride (Vitagraph).
Double Speed (Paramount).

"The Walk-offs"

Metro Screen Classic Starring May Allison is Smart Production of Rather Ordinary Society Story.

Reviewed by Edward Weitzel.

BUILT upon one of the stage comedies written by Frederic and Fanny Hatton, "The Walk-offs" was first produced by Oliver Morosco. The Metro screen version starring May Allison turns out to be a smart production of a rather ordinary society story. The meaning of the title is explained by an old negro, the servant of the hero from Kentucky. Originally, a "Walk-off" was one of several persons created after Adam and Eve in the Garden of Eden who walked off before being supplied with brains. As used in the picture the term designates a man or woman who tries to put on style without either money or brains. Kathleen Rutherford, the heroine, is put down as a "Walk-off" by the young man from Kentucky, and the interest of the comedy is centered in the method Kathleen takes to make him change his mind. The situations are not startlingly new, but the scenes in society and high-class Bohemia are handled skillfully and with lavish pictorial effect.

May Allison bestows an engaging personality upon Kathleen and, in a "Society Circus" episode, appears as an amateur bareback rider in a fetching professional short skirt. The incident where the hero invades her dressing tent armed with a whip and a determination to win her by an exhibition of "caveman stuff" does not speak well for the young man's sense of propriety; but Emery Johnson, who plays the part of Robert Winston, contrives to surmount the bad impression of the scene. Joseph Kilgour is excellent as Murry Van Allan.

Herbert Blache's direction, and special art settings by John Holden contribute largely to the success of the picture.

Cast.

Kathleen Rutherford .....May Allison
Robert Shirley Winston ..Emory Johnson
Caroline Rutherford.....Effie Conley
Schuyler Rutherford .....Darrell Foss
Murry Van Allan .....Joseph Kilgour
Mrs. Elliott.....Claire Du Brey

Stage Play by Frederic and Fanny Hatton.

Adapted by June Mathis and A. P. Younger.

Directed by Herbert Blache.

The Story.

Kathleen Rutherford and her brother are the "Walk-offs" of the story. Of high social standing, but reduced to genteel poverty until Robert marries a rich wife, they both live off of her large income. Driven to resentment by her husband's flirtations with other women, Mrs. Rutherford divorces him, and Kathleen is forced to look for work or marry Murry Van Allan, an elderly man of wealth, whose suit is urged by Mary Carter, a successful sculptress and a close friend to the charming, but irresponsible Miss Rutherford.

As Kathleen has no desire to become Mrs. Van Allan, she is glad to accept the position of companion to Miss Carter. While she is living in the Carter studio apartment, Robert Winston, Miss Carter's rich nephew from Kentucky, arrives, and Kathleen overhears him denounce her and her brother for being "Walk-offs." She also overhears him say he is in need of a secretary. Determined to get even with him for his remarks, Kathleen has Mary Carter introduce her under another name and recommend her for the position. It is her intention to fascinate the young Kentuckian and then refuse him, after letting him know who she really is. The plan works out as she intended. Winston falls madly in love with her and refuses to be discouraged when he learns of the bad beginning he has made in the affair.

Winston's attitude effects Kathleen, but she will not listen to the promptings of her heart and becomes engaged to Van Allan, to show the younger man that his case is hopeless. While taking part in a society circus Kathleen so fires Winston's love for her that he walks into her dressing tent and tells her he is going to make her his wife in spite of everything. His unconventional act gives Kathleen's maid a chance to trick Van Allan into embracing her when he had hired the girl to compromise Winston by embracing him. Convinced at last that she is only standing in the light of her own happiness, Kathleen jilts Van Allan and agrees to let Winston take her back to Kentucky as his wife.

Program and Exploitation Catchlines:

May Allison Starred in Smart Society Story.

Story of a Girl Formerly of High Social Standing Who is Forced to Work or Else Marry an Elderly Suitor.

See the Society Circus in This Entertaining Drama.

"The Walk-offs"—A Lavish Society Drama with May Allison as Its Star.

Exploitation Angles: Make Miss Allison the star, but don't forget that this story is by the authors of "Lombardi, Ltd." Whoop it up for the circus rider scenes and give emphasis to the fact that it is a society circus. Play hard on the society angle and start off with teasers about the title, giving the explanation a couple of days before the opening show. Paper, as well as cut outs, should be used heavily for this.

cast, struggles hard to put into the picture the pep and punch that is lacking. While there are undoubtedly some humorous situations which will provoke laughs, the humor is obvious and farfetched, and suspense is lacking.

The plot of "Too Much Johnson" is built on the oft-used theme of "too much mother-in-law" and, as the final sub-title states, "If there had not been too much mother-in-law, there would not have been too much Johnson."

Bryant Washburn gives a capable performance of the title role, but appears to be ill at ease at times. Lois Wilson makes a charming picture as his wife, but has very little to do. Adele Farrington gives a good portrayal of the shrewish mother-in-law, while Monte Blue, as the hero's friend, shows a tendency to force the humor. C. H. Geldert appears in the role of the real Johnson, a fit match for the "bossy" mother-in-law. Monte Banks struggles hard in the stagey role of an irate French husband who, armed with a knife and a sword, persists in pulling off everyone's hat, while endeavoring to locate the curly-headed Johnson who he claims has stolen his wife.

Cast.

Augustus Billings.....Bryant Washburn
Mrs. Billings.....Lois Wilson
Mrs. Batterson.....Adele Farrington
Joseph Johnson.....C. H. Geldart
Billy Lounsberry.....Monte Blue
Leon Dathis.....Monte Banks
Mrs. Dathis.....Elsie Lorimer
Leonora Faddish.....Gloria Hope
Henry McIntosh.....George Hackathorn
Francis Faddish.....Phil Gastrock

Play by William Gillette.
Scenario by Tom J. Geraghty.
Directed by Donald Crisp.
Length Five Reels.

The Story.

"Too Much Johnson" refers to the careless use of that name by Augustus Billings, a young married man, when he wishes to conceal his true identity. He goes aboard a motor yacht he formerly owned, under the name of Johnson, and sails away for a short cruise with Mme. Dathis and her friends. A snap shot of him is taken on board the boat and is inscribed with his assumed name. Later on, when the jealous husband of Mme. Dathis seeks to get this photograph, it is torn, only the head of raven curly hair showing in the fragment obtained by the husband, and the name "Johnson."

Billings explains his absence to his wife and mother-in-law by stating that he was called to Mexico to look after certain oil properties he has recently acquired. They decide to investigate. Billings is obliged to go with them to Mexico in order to carry out the bluff. He takes them to a property owned by an intimate friend. Unfortunately this property has been sold to a man named Johnson. On the same steamer comes the jealous husband of Mme. Dathis, lifting the cap of every man he meets, in his hunt for the home wrecker with the raven curls. On that same boat is the young girl who is to become the bartered bride of the real Johnson. This Johnson is a fire-eater. He knocks the jealous Frenchman unconscious, frightens the bartered bride and her friends away and then mistakes the wife of Billings for his bride-to-be.

The real Johnson has everything his own way until he is drawn by a ruse into a declaration of marriage with Billings' mother-in-law. He accepts the situation like a man, thus forever relieving Billings of the lady who interfered with his married happiness.

Program and Exploitation Catchlines:

A Trim Farcical Comedy Starring Bryant Washburn.

Comedy Drama Based on the Too Much Mother-in-Law Idea.

Well-Known Stage Play Adapted to the Screen as a Rollicking Face, with Bryant Washburn as the Star.

Her Husband Was Anxious for a Leave of Absence—Reason? His Mother-in-Law Lived with Him—He Went Away. For the Remainder of This Amusing Farce—See "Too Much Johnson."

Exploitation Angles: Make a noise for Washburn and then go on to work on the play angles. Advertise it as "How to get rid of your mother-in-law." Give a "Johnson" special performance with half price seats to all who can show legal right to the name, or offer free admissions to all who can duplicate "Johnson's" curly locks. Both are good side angles.

"The Beggar Prince"

Splendidly staged Haworth Production Gives Sessue Hayakawa Fine Opportunity in Double Role.

Reviewed by Margaret I. MacDonald.

A GREAT deal of credit is due both director and author in the Robertson-Cole-Haworth production, "The Beggar Prince." The picture is based on a fantastical story which seems totally dissimilar to any other that has been seen on the screen. Light in fibre, having sufficient comedy to relieve a highly romantic situation, and presenting in one of its main characters an amusing ego clothed in the dignity of Oriental splendor, the story offers Sessue Hayakawa fine opportunities in a double role. As the Prince of a fantastical island in the Orient he is grandly royal in manner and attire, and as Niki, the fisherman, he displays the simple passion of his station. Hayakawa has never done a more consistently good piece of work than in "The Beggar Prince."

The sets and costuming of this production are also commendable, all of which is marked either by simplicity and grace, or richness of design. One of the best played characters in the picture, apart from those taken by the star, is that of the Court Astrologer. This is played by Robert Bolder. The Grand Vizier and the Court Murderer are also amusing characters well presented. Beatrice La Plante and Thelma Percy are pretty and graceful in the leading feminine roles.

The court scenes have slight suggestions of burlesque that will be enjoyed. The production is one of the best of the season, and presents a vivid lesson in contentment.

Cast.

The Prince }
Niki } .....Sessue Hayakawa
Olala.....Beatrice La Plante
Sosad.....Thelma Percy
Grand Vizier.....Bert Hadley
Bunko.....Robert Bolder
Nodo.....Joseph Swickard
Court Murderer.....Buddy Post

Story by E. Richard Schayer.
Direction by William Worthington.
Length—About 5,000 feet.

The Story.

In "The Beggar Prince" exact similitude of appearance cause the careers of a prince and a fisherman to become sadly tangled, a situation which discloses compensations for both parties.

The island of Desire is a fantastical kingdom ruled by a self-centered prince, who was so confident of his own powers that his courtiers and servants had little difficulty in persuading him of the truth of such illusions as the causing of the sea to retire. Summoned to a balcony overlooking the sea beach at the proper time by his careful master of the hour glass, otherwise known as court astrologer, he commands the sea to retire. His command apparently obeyed as the tide receded, he was well pleased with himself. It is therefore not difficult, when an eclipse of the moon is due to further stimulate his belief in himself to the extent of persuading him that it is still his command that caused the moon to cease shining.

In the accomplishment of this there is a graver matter at stake, for should the moon retire at the command of the prince, according to promise he is to make the daughter of the Grand Vizier his bride. But on this same night as he walks by the sea he beholds the beautiful peasant girl Olala dancing on the beach. Rewarding his advances with a smart slap on his cheek, she enrages the prince, so that he has her taken prisoned to his castle, where she is to become his slave. Entering the castle in the litter with Olala he bides his time, and when the prince has his back turned, he strikes him over the head and while he is unconscious exchanges clothes with him, and has him cast forth to be known as Niki the fisherman. When the real Niki in his prince's garb is about to marry Olala in the palace, he sends for the prince, confesses, and finds that he has at last found what he has lacked contentment, Olala becomes the bride of Niki, and the Prince marries the daughter of the Grand Vizier, and so all ends happily.

Program and Exploitation Catchlines:

Sessue Hayakawa Is a Prince of Power, But a Beggar in Love in This Picture.

Entertaining Story of a Poor Fisherman and a Prince Whose Appearances Were So Similar That Their Affairs Became Sadly Entangled.

Sessue Hayakawa in a Dual Role Which Shows That Love and Not Power Makes a Man a Leader.

Exploitation Angles: Use Hayakawa, but capitalize the fantastic angle of the story and sell also on that. Play up the cast to use the oddly named characters and work such angles as "Greater Than Canute, he made the tide recede," and play on the eclipse. In a word make it plain that this likable star is to be seen in something new and dainty. His popularity will do the rest.

"The Shepherd of the Hills"

Harold Bell Wright's Story, Directed by Himself, Is in Nine Reels, Released by W. T. Gaskell.

Reviewed by Clarence L. Linz.

THE screen version of "The Shepherd of the Hills" offers theatregoers something new in photoplays. It is in nine reels. If some expert could go through it, cut out the repetitions and the unnecessary graveyard scenes, making it a five-reel production, it would rank with any of its class of picturized novel. For the most part the photography is very good, and the scenes bring forth a great deal of admiration. Harold Bell Wright's direction of his story is amateurish in spots and there is a lack of "pep" in the production.

As a box office proposition the picture is up to expectations. This is borne out by the crowds attending the Rialto (Washington, D. C.) this week, and by statements made by the manager of the theatre. None of the players are well known, but the cast shows up well. Harry Lonsdale as the Shepherd, Cathrine Curtis as Sammy, George McDaniels as Young Mat, Dan Bailey as Old Mat and C. Edward Raynor as Little Pete are the shining lights of the company.

The story is filled with dramatic situations, which are often well carried out on the screen. Summed up, the picture presents itself to the reviewer as follows: Photography, excellent as a whole; action, plenty in spots; acting,

quite good; as a box office attraction, excellent.

The Cast.

The Shepherd.....Harry Lonsdale
"Sammy" Lane.....Cathrine Curtis
Young Mat.....George McDaniels
Old Mat.....Dan Bailey
Aunt Mollie.....Elizabeth Rhodes
Jim Lane.....Lon Poff
Little Pete.....C. Edward Raynor
Wash Gibbs.....Guy C. Klaws
Olie Stewart.....Lawrence Coghlan
The Artist.....Chas. O'Moore
Post Master.....E. K. Kendall

Directed by the author.
Running time, nearly two hours.

The Story.

As in the book, the picture opens with the advent of the old man from the city. He has come to make up to the backwoods people the wrong his son, an artist, had done in deserting a girl who had posed for the picture which made him famous. The wrong was partly the father's, who in his pride wished his son to make a marriage befitting the son of a cultured clergyman. Chance leads him to stop for the night at the cabin of the father of the girl. She has been dead fifteen years and her son is a wild child of the hills, half-witted.

The old man becomes a shepherd for the Matthews family, and his kindly influence is felt throughout the region. Only the moonshiners resent his presence, believing him to be a revenue officer. Their attempt to kill him is stopped by the better residents of Mutton Hollow. The gentler side of life in the woods centers about "Sammy" Lane, whose lively spirits have succeeded in shortening her name from Samantha. All her life she has loved her playmate, "Young Matt," but she is trying to make herself believe she loves another.

Wealth and pleasure sound attractive to a girl who never has been far enough out of the valley to see a railroad. She begs the shepherd to teach her to become a "lady." What she learns in her daily lessons from the old man, instead of putting up an artificial barrier from her simple happy life, makes her see the charm and beauty of her surroundings and her home folks. The ending of the picture shows the finding of the artist's son by the old "Shepherd of the Hills," and the son dies in his father's arms after becoming reconciled to those he wronged.

"The Midnight Bride"

Gladys Leslie in Appealing Heroine in Vitagraph Adaptation of Charles Stokes Wayne Story.

Reviewed by Margaret I. MacDonald.

GLADYS LESLIE is particularly appealing as the heroine of the Vitagraph adaptation of "The Midnight Bride" by Charles Stokes Wayne. Her personality is in keeping with the requirements of the character of the simple country girl, who answered the lure of the city with a seriousness born of ignorance. The girl's plight, and the final clearing of an ugly situation in her favor will prove attractive to any audience by reason of the strongly human elements of the story.

The picture is well constructed, and the plot stands out clearly without an overburden of detail. The action is natural, the characterization interesting and well defined, and the sets attractive without being obtrusive. The mildly melodramatic vein of the story provides relief from the romantic tendency of its opening. And when all is said and done there remains a picture that is clean, unconventional in type and morally well balanced.

Cast.

Jeanne Sterling.....Gladys Leslie
Robert Pitcairn.....James Morrison
Forrest Chenoweth.....Gladden James
Aunt Marcia.....Nellie Spaulding
James Weir.....Roy Applegate
Helen Dorr.....Miss Vallie

Story by Charles Stokes Wayne.
Scenario by Sam Taylor.
Direction by William J. Humphrey.
Length—About 5,000 feet.

The Story.

Jeanne Sterling, the heroine of "The Midnight Bride," makes her first visit to New York only to find that her friends have left for the seashore. While waiting in the park until train time, her friend's letter blows away from her and falls at the feet of a young man named Forrest Chenoweth, who is sitting on one of the benches. In her simple way she tells Chenoweth her plight, and he offers to visit the park menagerie with her to help put in the time. On better acquaintance he suggests that she have dinner with him and take a later train, which she does.

On the previous day Chenoweth, who has been born rich, had been wheedled into getting a marriage license by a loose woman of his circle. On the day following that of Jeanne's visit to the city he responds to a call from her for money, with a refusal to marry the woman and a declaration to have nothing further to do with her. A letter received by Jeanne from Chenoweth invites her to come to New York on Saturday morning. She is taken to a cabaret on Broadway by Chenoweth, who proposes marriage to her. She consents and they are married by an alderman, a friend of Chenoweth's, but in a moment of confusion fail to bring away the certificate of marriage.

An unfortunate link in the chain of events causes the wrong name to be copied into the certificate, and when Chenoweth, intoxicated, falls against the radiator and is killed, the wrong woman claims his estate. The alderman's son in league with the fake widow, tries to hold his father to a promise to ignore the girl's right to the marriage certificate. The alderman relents, however, and Jeanne not only gains the certificate, but is able to hold the respect of Robert Pitcairn, the man she really loves.

"Double Speed"

Wallace Reir Featured in Swiftly-Moving Comedy, Produced by Paramount-Artcraft.

Reviewed by Mary Kelly.

WITH most of its dramatic scenes laid in a galloping motor car, with an adventurous hero dubbed "Speed Carr" and a pretty heroine who has a fondness for chummy roadsters and chummy drivers, the plot of "Double Speed" rolls on through numberless entertaining situations. Sam Wood, who has directed this picture of racing and romance, has made the title an apt one by his skillful manipulation of scenes, events and characters. It is a production that is not wanting in sumptuous settings, many of which consist of sunny California's leafy-arched boulevards and parkways.

As the ever-happy, sometimes-lucky hero of the story, Wallace Reid encounters no especial requirements for serious acting. He is well adapted to this type of role which he delineates with a light comedy touch, eminently characteristic, if at times monotonous. A little more energetic action, mental as well as physical, would improve his performance at some of the more thrilling moments. Of real support to him is Wanda Hawley whose interest and enthusiasm is almost as inexhaustible as is her wardrobe. Two of the screen's most trustworthy character impersonators, Theodore Roberts and Tully Marshall, are responsible for some very successful scenes.

Cast.

Speed Carr.....Wallace Reid
Sallie McPherson.....Wanda Hawley
John Ogden.....Theodore Roberts
Donald McPherson.....Tully Marshall
Reginald Toby.....Lucien Littlefield
Pawn Broker.....Guy Oliver

Story by J. Stewart Woodhouse.
Scenario by Clara Genevieve Kennedy.
Directed by Sam Wood.
Length, Five Reels.

The Story.

Leaving Broadway and 42nd Street far in the distance, "Speed Carr" starts off in his roadster to see nature first. Supplied with all the equipment for camping, he sets up his teepee in the woods, and at nightfall retires.

His activities have been carefully watched by three hoboes who manage to rob him of car, clothes and tent—everything except his gold watch. He is rescued from his unfortunate plight by an automobile party of farmer and family bound for Los Angeles. They lend him some rough clothing and accept him as a passenger, after he has wired his uncle in Los Angeles for funds. Upon arriving he pawns his watch and buys some suitable clothes.

Meanwhile, the car has arrived ahead of time and has been sold, Sallie McPherson being the purchaser. "Speed" happens along just when she is attempting to drive the car for the first time, and he witnesses her near-demolishment of an arbor. He takes the wheel, steers the car back into safety. Attracted by the girl, and interested in the fact that she has possession of his own car, he accepts a position as chauffeur for her, still masquerading as "Barry Cole." This assumed name happens to be that of a criminal who is being trailed by detectives. They follow "Speed" and Sallie while out motoring one day, and the girl fears that it is her disapproving parent. The comedy ends with a hurried ceremony in the automobile, a meeting with the uncle and a satisfactory revelation of the chauffeur's real identity.

Program and Exploitation Catchlines:

They Met, Courted and Married—All in a Faithful Little Roadster. "Double Speed" Tells This Story.

Wallace Reid. Stranded as a Babe in the Woods. Clothes, Money, Car Stolen. See "Double Speed."

They Asked Him to Pose as Himself. How Could He Refuse? Wallace Reid Couldn't! See "Double Speed."

Exploitation Angles: Make a special appeal to women. Announce that handsome Wallace Reid, the delight of every feminine movie enthusiast, is featured.

Appeal to the racing instinct in men. Inform them that one of the surest ways to win "her" is to learn to drive a car, and to drive it like "Speed Carr" did.

COMMENTS

A LIFE LINE (Universal), Feb. 23.—Chapter 3 of "Elmo the Fearless." Elmo and Edith emerge safely from the smashed box car. Later the actual substitution of Lucille for Edith occurs and Lucille signs a lease in Edith's name. Elmo is at first taken in by the subterfuge, but later discover's the trick and rushes to Edith's assistance. At the close he falls, mounted on his horse, through an open bridge. A strong number.

DOOMED (Universal).—Chapter 7 of "The Lion Man." A swiftly moving instalment. Lacy finds the Cavendish will in the house of "The Lion Man." Stella gets it from him, only to lose it later from her pocketbook throufh the theft of Celeste La Rue. Celeste and Enright leave on a train, followed by Stella. The latter, by a daring trick, recovers the will just as Enright is burning it. At the climax of the number Stella is hanging from the rear of the moving train.

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FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star).
Should a Husband Forgive? Vol. 42; P-1191.
While New York Sleeps (All-Star).

WILLIAM FARNUM SERIES.

Wings of the Morning. Vol. 42; P-672.
Heart Strings (William Farnum—Six Parts). Vol. 43; P-299.
The Adventurer

PEARL WHITE SERIES.

The White Moll.

TOM MIX SERIES.

The Feud. Vol. 42; P-1008.
The Cyclone. Vol. 43; P-776.
The Daredevil.

FOX ENTERTAINMENTS.

The Lincoln Highwayman (William Russell). Vol. 43; P-296.
The Devil's Riddle (Gladys Brockwell).
The Shark (George Walsh). Vol. 43; P-633.
Shod With Fire (William Russell).
Flames of the Flesh (Gladys Brockwell). Vol. 43; P-146.
The Square Shooter (Buck Jones).
Tin-Pan Alley (Albert Ray and Elinor Fair). Vol. 43; P-296.
Her Elephant Man (Shirley Mason)
The Hell Ship (Madlaine Traverse(
What Would You Do? (Madlaine Traverse). Vol. 43; P-778.
The Last traw (Buck Jones).

SUNSHINE COMEDIES.

Sheriff Nell's Comeback.
Her Naughty Wink.
Her Private Husband.
The Heart Snatcher.
The Great Nickel Robbery.
A Light Weight Lover.
Training for Husbands.

MUTT AND JEFF.

Cutting Out His Nonsense. Vol. 42; P-1191.
He Ain't Done Right by Our Nell. **Vol. 43;** P-638.
On Strike. Vol. 43; P-638.
Shaking the Shimmy.
The Rum Runners.
The Plumbers.

FAMOUS PLAYERS-LASKY

The Teeth of the Tiger. Vol. 42; P-857.
In Mizzoura. Vol. 42; P1192.
The Miracle of Love (Cosmopolitan). Vol. 43; P-146.
The Heart of Youth (Lila Lee), Vol. 42; P-470.
An Adventure in Hearts (Robert Warwick), Vol. 43; P-469.
Victory (Maurice Tourneur Production). Vol. 42; P-672.
More Deadly Than the Male (Ethel Clayton). Vol. 42; P-1101.
The Cinema Murder (Marion Davies), Vol. 43; P-462.
Behind the Door (Hobart Bosworth). Vol. 43; P-300.
Dec. 14—Down the Strand in London—Burlingham—One Reel).
His Wife's Friend (Dorothy Dalton), Vol. 43; P-466.
Dec. 21—Hawthorne of the U. S. A. (Wallace Reid).
A Girl Named Mary (Marguerite Clarke), Vol. 43; P-467.
Dec. 21—Love, Honor and Behave (Sennett—Two Reels).
Dec. 21—Those Distant Cousins (Briggs—One Reel).
Wanted—A Husband (Billie Burke). Vol. 42; P-1187.
Red Hot Dollars (Charles Ray). Vol. 43; P-296.
Everywoman (Super-Special—All Star Cast). Vol. 42; P-1190.
Dec. 28—Too Good to be True (Ernest Truex—Two Reels).
Dec. 28—Housecleaning (Briggs — One Reel).
Jan. 4. The Woman in the Suitcase (Enid Bennett). Vol. 43; P-637.
Jan. 4—Too Much Johnson (Bryant Washburn).
The 13th Commandment (Ethel Clayton), Vol. 43; P-466.
Jan. 11—Sand (Wm. S. Hart).
Jan. 18—Mary Ellen Comes to Town (Dorothy Gish).
Jan. 18—Huck Finn (Special).
Jan. 18. The Tree of Knowledge (Robert Warwick). Vol. 43; P-634.
Jan. 25—What's Your Husband Doing? (McLean & May).
Jan. 25—Dangerous Hours (Ince Super Special).
The Copperhead (Lionel Barrymore—Super Special).

February.

Double Speed (Wallace Reid).
All-of-a-Sudden Peggy (Marguerite Clark).
The Six Best Cellars (Bryant Washburn).
On With the Dance (Mae Murray- Super Special —Seven Reels).
The Amateur Wife (Irene Castle).
Black Is White (Dorothy Dalton—Ince).
Mary's Ankle (MacLean—May—Ince).
Huckleberry Finn (Super Special—Six Reels).
Young Mrs. Winthrop (Ethel Clayton).

Comedies.

Jan. The Garage (Arbuckle).
Feb. Ten Dollars or Ten Days (Sennett).
Feb. Hoodooed (DeHaven).

GOLDWYN DISTRIBUTING

Almost a Husband (Will Rogers). Vol. 42; P-1014.
Strictly Confidential (Madge Kennedy). Vol. 42; P-1014.
Bonds of Love (Pauline Frederick). Vol. 42; P-364.
Jinx (Mabel Normand). Vol. 42; P-1186.
The Gay Lord Quex (Tom Moore). Vol. 43; P-147.
Jubilo (Will Rogers). Vol. 42; P-1007.
The Loves of Letty (Pauline Frederick).
Flame of the Desert (Geraldine Farrar). Vol. 42; P-246.
The Cup of Fury (Rupert Hughes).
A Misfit Earl (Betswood-Louis Bennison).
Toby's Bow (Tom Moore). Vol. 42; P-1189.
Pinto (Mabel Normand).
Water, Water Everywhere (Will Rogers).
The Silver Horde (Rex Beach Production).
The Palliser Case (Pauline Frederick).
The Blooming Angel (Madge Kennedy).
Duds (Tom Moore).
The Little Shepherd of Kingdom Come (Jack Pickford).
Moving Day (Mr. and Mrs. Carter DeHaven—Two Reels).
A Much Needed Rest ("Smiling Bill" Parsons—Two Reels).
The Little Dears (Mr. and Mrs. Carter DeHaven —Two Reels).

BRAY PICTOGRAPHS.

In Far Away New Zealand and Other Subjects.
Art Pottery Makers of the Caribbeans and Other Subjects.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

Islands of the St. Lawrence.
Cutting Up.
The Story of Zinc.
"Meat" Again.
Eventide.

AMERICAN FILM COMPANY

"FLYING A" SPECIALS.

Six Feet Four (William Russell). Vol. 41; P-1703.
The Hellion (Margarita Fisher). Vol. 43; P- .
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES, Inc.

The Sagebrusher (Hampton Production). Vol. 43; P-297.
The Westerners. Vol. 43; P-297.
His Temporary Wife (Rubye de Remer). Vol. 43; P-778.

ZANE GREY PICTURES, Inc.

The Desert of Wheat (Six Parts—Hampton Production).
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.

DEITRICH-BECK, Inc.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Parts).

ARTCO PRODUCTIONS.

The Capitol (Leah Baird—Six Parts)). Vol. 43; P-149.
Cynthia-of-the-Minute (Leah Baird—Six Parts).

ROBERT BRUNTON PRODUCTIONS.

The Joyous Liar (J. Warren Kerrigan). Vol. 42; P-1011.
The Lord Loves the Irish (J. Warren Kerrigan). Vol. 42; P-1011.
Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.

PATHE EXCHANGE, INC.

Releases for the Week of Jan. 4.

My Husband's Other Wife (Sylvia Bremer and Robert Gordon—Six Parts).
No. 9 of The Black Secret (Woes of Deceit).
No. 2 of The Adventures of Ruth (Kidnapped).
Red Hot Hottentots (Harry Pollard—One Reel).

Releases for Week of January 11.

Fighting Cressy (Blanche Sweet—Six Reels).
No. 10 of The Black Secret (The Inn of Dread).
No. 3 of The Adventures of Ruth (The Bewitching Spy).
Why Go Home? (Harry Pollard—One Reel).

Releases for Week of January 18.

The Web of Deceit (Dolores Cassinelli—Six Parts). Vol. 43; P-299.
No. 11 of The Black Secret (The Death Studio).
No. 4 of The Adventures of Ruth (The Stolen Picture).
Slippery Slickers (Harry Pollard—One Reel).

Releases for Week of January 25.

No. 12 of The Black Secret (The Chance Trail).
No. 5 of The Adventures of Ruth (The Bank Robbery).
The Dippy Dentist (Harry Pollard—One Reel).
Pathe Review No. 35.
Topics of the Day No. 39.

Releases for Week of February 1.

Other Men's Shoes (Crauford Kent—Seven Parts). Vol. 43; P-632.
No. 13 of The Black Secret (Wings of Mystery).
No. 6 of The Adventures of Ruth (The Border Fury).
All Lit Up (Harry Pollard—One Reel).
Pathe Review No. 36.
Topics of the Day No. 40.
Pathe News No. 10.
Pathe News No. 11.

Releases for Week of February 8.

No. 14 of The Black Secret (The Hidden Way).
No. 7 of The Adventures of Ruth (The Substitute Messenger).
Getting His Goat (Harry Pollard—One Reel).
His Royal Slyness (Harold Lloyd—Mildred Davis—Two Reels).
Pathe Review No. 37.
Topics of the Day No. 41.
Pathe News No. 12.
Pathe News No. 13.

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ROBERTSON-COLE

Beckoning Roads (Bessie Barriscale). Vol. 43; P-148.
Dec. The Tong Man (Hayakawa). Vol. 42; P-1009.
The Beloved Cheater (Lew Cody). Vol. 43; P-633.
Haunting Shadows (H. B. Warner). Vol. 43; P-632.
The Third Generation (Betty Blythe). Vol. 43; P-777.
The Beggar Prince (Sessue Hayakawa).
The Luck of Geraldine Laird (Bessie Barriscale).
Seeing It Through (Zasu Pitts).

SUPREME COMEDIES.

Dec.—Stuck Out.
Dec.—Are Honeymoons?
Dec.—Their Little Wife.
Jan.—Hearts and Diamonds.
Jan.—Her Nearly Husband.
Jan.—Mollie's Millions.
Jan.—A Four Cylinder Frame-Up.

MARTIN JOHNSON.

Dec.—Through the Isles of the New Hebrides.
Dec.—Home of the Hula Hula.
Jan.—Saving Savages in South Seas.
Jan.—Cruising in the Solomons.
Feb.—Domesticating Wild Men.
Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Dec.—The Home of the Hula Hula.
Dec.—Just Over Yonder.
Dec.—I and the Mountain.
Jan.—The Last Resort.
Jan.—Flaming Ice.
Feb.—Sheep O'Leavenworth.
Sons of Salooskin.

METRO PICTURES CORP.

Lombardi Ltd. (Bert Lytell). Vol. 43; P-160.
Please Get Married (Viola Dana). Vol. 42; P-1191.
Fair and Warmer (May Allison). Vol. 42; P-1191.
The Best of Luck (Six Parts).
Should a Woman Tell? (Alice Lake). Vol. 43; P-63.
The Willow Tree (Viola Dana—Six Parts), Vol. 43; P-465.
The Right of Way (Bert Lytell—Six Parts).
The Walk-Offs (May Allison—Six Parts).
Stronger Than Death (Nazimova—Seven Parts). Vol. 43; P-631.
Nothing But the Truth (Taylor Holmes—Six Parts), Vol. 43; P-468.
A Modern Salome (Hope Hampton). Vol. 43; P-773.

HALLMARK PICTURES CORP.

The Trail of the Octopus (Serial).
A Woman's Experience (Bacon—Baker—Ten-Twenty-Thirty).
Suspense (Reicher—Ten-Twenty-Thirty).
The Screaming Shadow (Ben Wilson—Serial).
Chains of Evidence (All Star).
High Speed (Gladys Hulette and Edward Earle), Vol. 43;P-467.
Carmen of the North (Anna Bos).
The Veiled Marriage (Anna Lehr and Ralph Kellard).

TRIANGLE

Jan. 4—The Clodhopper (Charles Ray).
A Lunch Room Romance (Mabel Normand—Sennett—One Reel).
Jan. 11—Only a Farmer's Daughter (Sennett—Two Reels).
Jan. 18—Mabel's Speed Cop (Mabel Normand—Sennett—One Reel).
Jan. 25—A Gamble in Souls (Dorothy Dalton).
Feb. 1—His Baby Doll (One Reel).
Feb. 8—The Dancing Master (Alice Lake—Two Reels.)
Feb. 15—Tiger Girl (Lillian Gish).
Feb. 15—His Day of Doom (One Reel).
Feb. 22—The Love Riot (Two Reels).

UNIVERSAL FILM MFG. CO.

Releases for the Week of Dec. 29.

The Pointing Finger (Mary MacLaren).
Shackled (No. 12 of The Great Radium Mystery).
A Wild Finish (No. 18—Final Episode of The Midnight Man).
The Flames of Hate (No. 1 of The Lion Man).
Seeing Things (Neal Burns—Okeh—One Reel).
The Line Runners (Arnold Gregg and Helen Howard—Western—Two Reels).

RELEASES FOR WEEK OF JAN. 5.

The Day She Paid (Francelia Billington).
No. 13 of The Great Radium Mystery (The Scalding Pit).
No. 2 of The Lion Man (The Rope of Death).
Sweet Patootie (Lyons-Moran—One Reel).
The Inner Ring (William Courtenay—Stage Women's War Relief—Two Reels).
Adam and Eve a la Mode (Rainbow Beauties—Two Reels).
The Jay Bird (Hoot Gibson and Josephine Hill—Western—Two Reels).

Releases for Week of January 12.

The Trifiers (Edith Roberts—Six Reels), Vol. 43; P-462.
No. 14 of The Great Radium Mystery (Hemmed In).
No. 3 of The Lion Man (The Kidnappers).
Some Shimmiers (Lyons-Moran—One Reel).
Bill's Wife (Ben Wilson—Okeh—One Reel).
A Baby Doll Bandit (Jimmy Adams—Jewel—Two Reels).
Naughty Lions and Wild Men (Century—Two Reels).
West is Best (Hoot Gibson and Josephine Hill—Western—Two Reels).

Releases for Week of January 19.

No. 15 of The Great Radium Mystery (The Flaming Arrow).
No. 4 of The Lion Man (A Devilish Device).
The Sweet Dry and Dry (Lyons-Moran—One Reel).
Romeo's Dad (Thomas Wise and Gail Kane—Stage Women's War Relief).
All for the Dough Bag (Rainbow—Two Reels).

Releases for Week of January 26.

The Phantom Melody (Monroe Salisbury). Vol. 43; P-774.
No. 16 of The Great Radium Mystery (Over the Cataract).
No. 5 of The Lion Man (In the Lion's Den).
Bungled Bungalows (Lyons-Moran—One Reel).
Hearst News No. 57.
Brownie's Taking Ways (Century Wonder—Two Reels).
International News No. 57.
New Screen Magazine No. 50.
Blind Chance (Western—Bob Burns and Peggy O'Dare—Two Reels).

Releases for Week of February 2.

Marked Men (Harry Carey). Vol. 43; P-148.
No. 17 of The Great Radium Mystery (The Wheels of Death).
No. 6 of The Lion Man (In the House of Horrors).
Ain't Nature Wonderful (Lyons-Moran—One Reel).
Tom's Little Star (Constance Binney and Otis Skinner—Stage Women's War Relief—Two Reels).
The Great Air Robery (Lieutenant Locklear and Francella Billington—Six Reels). Vol. 43; P-301.
Hearst News No. 5.
New Screen Magazine No. 51.
Universal Current Events No. 5.
The Prospector's Vengeance (Mildred Moore and George Field—Western—Two Reels).

Releases for Week of February 9.

Rouge and Riches (Mary MacLaren).
No. 18 of The Great Radium Mystery (Liquid Flames) (Final Episode).
No. 7 of The Lion Man (Doomed).
No. 1 of Elmo the Fearless (The Wreck of the Santiam) (Features Elmo Lincoln).
Non-Skid Love (Lyons-Moran—One Reel).
Over the Transom (Jimmie Adams—Two Reels).
Hearst News No. 6.
Good Little Brownie (Century Dog—Two Reels).
International News No. 6.
New Screen Magazine No. 52.
Universal Current Events No. 6.
Kaintock's Ward (Bob Burns and Peggy O'Dare—Two Reels).

VITAGRAPH

The Invisible Hand (Antonio Moreno—15 Episode Serial—Every Week).
The Golden Shower (Gladys Leslie). Vol. 42; P-1188.
The Tower of Jewels (Corinne Griffith). Vol. 43; P-295.
The Darkest Hour (Harry T. Morey). Vol. 43; P-150.
Pegeen (Bessie Love), Vol. 43; P-464.
The Vengeance of Durand (Alice Joyce). Vol. 42; P-362.
Dew Drop Inn (Semon Comedy). Vol. 42; P-1014.
The Midnight Ride (Gladys Leslie).
The Fortune Hunter (Earle Williams).
When a Man Loves (Earle Williams). Vol. 43; P-634.
The Sins of the Mothers (Anita Stewart).
The Midnight Bride (Gladys Leslie).
Human Collateral (Corinne Griffith). Vol. 43; P-775.
The Birth of a Soul (Harry T. Morey).
Slaves of Pride (Alice Joyce). Vol. 43; P-636.
The Juggernaut (Anita Stewart).
Deadline at Eleven (Corinne Griffith).
The Sporting Duchess (Alice Joyce—Seven Parts).
The Head Waiter (Semon—Two Reels).
The Friendly Call (Julia Swayne Gordon).
Solid Concrete (Larry Semon—Two Reels).
Mates and Models (Big V—Two Parts).
Squabs and Squabbles (Big V—Two Parts).

BIG V COMEDIES

(Two Reels.)

Dames and Dentists (Jimmy Aubrey).
Pipe Dreams and Prizes (Harry Mann).
Knights and Knighties (Montgomery and Rock).
Maids and Muslin (Jimmy Aubrey).
Throbs and Thrills (Big V—Montgomery and Rock).

O. HENRY FEATURES.

(Two Reels.)

The Day Resurgent (Gypsy O'Brien).
The Roads We Take (Jay Morley).

FIRST NAT'L EXHIBITORS

Back to God's Country (Nell Shipman). Vol. 42; P-1013.
The Thunderbolt (Katherine MacDonald). Vol. 42; P-453.
In Wrong (Jack Pickford).
The Virtuous Vamp (Constance Talmadge). Vol. 42; P-536.
Mind the Paint Girl (Anita Stewart). Vol. 42; P-536.
Heart O' the Hills (Mary Pickford). Vol. 42; P-853.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews and comments appeared. "C" refers to Comments, and "R" to Reviews. Volume number is also shown where information was published in previous quarters.

The Beauty Market (Katherine MacDonald). Vol. 43; P-774.
In Old Kentucky (Anita Stewart). Vol. 43; P-145.
The Greatest Question (D. W. Griffith).
A Daughter of Two Worlds (Norma Talmadge), Vol. 43; P-463.
The Inferior Sex (Mildred Harris Chaplin).
The Turning Point (Katherine MacDonald).
The River's End (Marshall Neilan).
The Family Honor (King W. Vidor).
Polly of the Storm Country (Mildred Harris Chaplin).
A Day's Pleasure (Charles Chaplin—Two Reels). Vol. 42; P-1009.
A Twilight Baby (Lehrman—Four Parts). Vol. 43; P-635.

L. J. SELZNICK ENTERPRISES

SELZNICK PICTURES.
Distributed by Select Exchanges.

A Regular Girl (Elsie Janis). Vol. 42; P-454.
The Country Cousin (Elaine Hammerstein). Vol. 42; P-536.
Sealed Hearts (Eugene O'Brien). Vol. 42; P-362.
The Glorious Lady (Olive Thomas).
Piccadilly Jim (Owen Moore), Vol. 43; P-464.
Out Yonder (Olive Thomas). Vol. 43; P-150.
The Broken Melody (Eugene O'Brien). Vol. 43; P-147.
Sooner or Later (Owen Moore).
Greater Than Fame (Elaine Hammerstein). Vol. 43; P-636.
The Imp (Elsie Janis).
Footlights and Shadows (Olive Thomas).
His Wife's Money (Eugene O'Brien).
The Woman Game (Elaine Hammerstein).

SELECT PICTURES.
Distributed by Select Exchanges.

The Undercurrent (Guy Empey). Vol. 42; P-536.
Faith of the Strong (Mitchell Lewis).
A Scream in the Night (Special). Vol. 42; P-1192.
Isle of Conquest (Norma Talmadge). Vol. 42; P-245.
The Last of His People (Mitchell Lewis). Vol. 42; P-187.
She Loves and Lies (Norma Talmadge), Vol. 43; P-469.
Girl of the Sea (Williamson Submarine Production).
Trilby (Clara Kimball Young—Tourneur Reissue).

NATIONAL PICTURES.
Distributed by Select Exchanges.

Jan.—Just a Wife.
Jan.—Blind Youth.

REPUBLIC PICTURES.
Distributed through Republic Exchanges.

Twelve-Ten (Marie Doro). Vol. 43; P-146.
The Blue Pearl (Edith Hallor).
The Amazing Woman (Ruth Clifford).
Prisma Pictures (Nature Color Pictures).
Kinograms (News Reel).

REALART PICTURES

Special Features.

Soldiers of Fortune (Dwan—Seven Parts). Vol. 42; P-454.
The Mystery of the Yellow Room (Chautard—Six Parts).

STAR PRODUCTIONS.

Anne of the Green Gables (Mary Miles Minter). Vol. 42; P-455.
Erstwhile Susan (Constance Binney). Vol. 42; P-854.
The Fear Market (Alice Brady), Vol. 43; P-465.
The Luck of the Irish (Dwan). Vol. 43; P-774.
Judy of Rogue's Harbor (Mary Miles Minter).

FEATURE RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

A. H. FISCHER PRODUCTIONS.

The Amazing Lovers (Grace Darling).

SOL LESSER.

Sky Eye. Vol. 43; P-298.

UNITED ARTISTS.

Broken Blossoms (Griffith).
His Majesty the American (Fairbanks). Vol. 42; P-245.
When the Clouds Roll By (Douglas Fairbanks). Vol. 43; P-298.
Pollyanna (Mary Pickford). Vol. 43; P-636.

GAYETY COMEDIES.

Fireman! Save My Gal! (George Ovey).
Ladies Must Dance (George Ovey).
Bounced (George Ovey).
A Saphead's Sacrifice (Vera Reynolds and Billy Bletcher).
Ruined by Love (George Ovey).
Twin Bedlam (Vera Reynolds and Billy Bletcher).

(One Reel)

Are Floorwalkers Fickle?
Cursed by His Cleverness.
His Fatal Bite.

CHRISTIE FILM COMPANY.
(One Reel)

All Jazzed Up.
Two A. M.
Kidnapping Caroline.
Bobby's Baby.
Settled Out of Court.

(Two Reels)

Nov. A Roman Scandal (Colleen Moore).
Go West, Young Woman (Fay Tincher), Vol. 43; P-470.
Jan. Save Me, Sadie (Eddie Barry).

CHESTER OUTING PICTURES.
(One Reel Each.)

The Fifteen Million. Vol. 42; P-854.
Considering Posey. Vol. 42; P-854.
Temple Bells and Wayside S--ines.
No Coma in Acoma.
The People in White.
Editorial Horseplay.
The Simple Life.
Mr. Outing Gets a Soup Dream.

EQUITY PICTURES.

Silk Husbands and Calico Wives (House Peters).
Eyes of Youth (Clara Kimball Young). Vol. 42; P-362.
The Forbidden Woman (Clara Kimball Young).

CAPITAL FILM COMPANY.
(Two Reels Each)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

ADOLPH PHILIPP FILM CORPORATION.
(Musical Film Comedies—Two Parts Each)

The Midnight Girl.
Oh! Louise!

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Vigilantes (Seven Reels).
"Lightning Bryce (Serial Featuring Ann Little and Jack Hoxie). Vol. 42; P-362.
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).
The Wolves of Wall Street.
The Last of the Open Range.
Vigilantes (Seven Reels).
Blazed Trail Productions (Series of Twelve Two-Part North Woods Dramas).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

ROMAYNE SUPER-FILM CO
Culver City, Cal.

Jan. 1. The Villain Still Pursued Her.
Jan. 15. Shot in the Kitchen.
Feb. 1. Underground Romeo.

HALL ROOM BOYS COMEDIES.

Dec. 2—The Chicken Hunters.
Dec. 16—Taming the West.
Dec. 30—The Millionaire Paupers.
Jan. 13—Wrong Again.
Jan. 27—Neck and Neck.

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Texas Guinan Westerns.
Mack Swain Comedies.
The Invisible Ray (Ruth Clifford and Jack Sherrill—Serial).

GROSSMAN PICTURES INCORPORATED.

Face to Face (Marguerite Marsh).

PIONEER FILM CORPORATION.

The Long Arm of Mannister (Henry Walthal). Vol. 42; P-245.
Atonement (Grace Davison).
Hidden Code.
Sins of the Children.

Facts and Follies Series.
(One Reel Each.)

Baseball and Bloomers.
Back to Nature.
Camping By Proxy
In the Sweet Dry and Dry
My Kingdom for a Meal

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D. W. GRIFFITH.

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Hearts of the World.
The Fall of Babylon.

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Man and Woman.
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VICTOR KREMER.

Reissue of Chaplin Burlesque on Carmen (Four Reels).
Feb. 1—Reissue of The Champion (Chaplin—Two Reels).
April 1—Reissue of Work (Chaplin—Two Reels).
May 1—Reissue of By the Sea (Chaplin—One Reel).
March 1—Reissue of Jitney Elopement (Chaplin—Two Reels).

W. H. PRODUCTIONS.

The Superman (Six Parts). Vol. 42; P-854.
Reissue of Seven Olive Thomas Triangle Productions.
Special Chaplin Reissue.

C. P. PRICE & CO., INC.

The Log of U-35, Vol. 43; P-470.

JACOB WILK, 1476 BROADWAY.

10 Alice Brady Reissues.
10 Robert Warwick Ressues.

ALGOOD FILM CORPORATION

The Whirlwind (Charles Hutchinson—Serial). Vol. 43; P-634.

BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

Well Ventilated Picture Theatres Have the Advantage and Retain It

IT is fairly easy to "fill the house" comfortably today, but the far-sighted exhibitor is aiming at more than this. He is constantly striving to educate his audience to come to his show instead of going to some other; and he is consistently striving also to improve the class of his patronage and gradually to draw his trade more and more from the class which can appreciate a good show and will come steadily and sit quietly and will buy the best seats in the house. They constitute his most dependable busness and he wants to get it.

Saw the Point.

It was not long since this class had a decided prejudice against motion picture shows. Many of the theatres were dark, draughty and often ill-smelling. That the motion picture manager "saw the point" was the chief reason for the rapid development of the picture house, and its still larger development waits on the fuller realization of just these same points—the importance of good fresh air and plenty of i; the absence of draughts; the avoidance of too much heat or cold; special attention to balcony ventilation where the proportion of impure air is much higher than on the main floor.

Proper ventilation is one of the greatest factors in the success of a picture theatre and affords a popular and effective appeal to the public taste.

Suppose you inserted an effective ventilating system and then inserted in your ads this slogan:

"This is the Ventilated Theatre continuously supplied with fresh, pure tempered air."

It is safe to say that your picture show would become the best-liked house in town. You might not run the best pictures—perhaps you can' tget as good features as you would like—but as for comfort, for healthfulness, for a contented and rested audience, you would have a tremendous advantage over the unventilated or poorly ventilated show.

Worthy of Consideration.

Not all exhibitors realize that one adult coming into their theatre at half past seven and leaving after a two-hour show has consumed all the air which would be contained in a room ten feet high and eighteen feet square.

This is worthy of serious consideration.

In other words, the seat which is sold a man or woman is comparatively a small part of the "contract." There is a space eighteen feet in both directions from that seat and ten feet high which must be filled with good air if that person is to enjoy the show and wants to come again.

Air that is breathed in contains 4 parts carbon dioxide to every 10,000 of volume.

Air that is breathed out contains 400 parts carbon dioxide to 10,000 or an increase of one hundred times. Imagine the tremendous production of "breath gas" in an ordinary audience, when each individual is increasing the carbon dioxide content of the air one hundred times every breath he takes; and he takes sixteen respirations a minute.

Ventilation is fresh air insurance and an added attraction that lines them up at the box office.

We are indebted for the above to the B. F. Sturtevant Company of Boston, to whose knowledge of ventilation requirements and ability to put such knowledge into operation, many of our foremost picture theatres constitute practical testimonials. The Sturtevant branches in all the principal cities are at our readers' convenience (without obligation) for consultation on ventilating needs.—Ed.

The Jones Theatre Blows Itself to A New Monsoon Ventilating System

FOR the benefit of those exhibitors who are figuring on cooling their houses in preparation for the coming summer's hot weather, we illustrate in the accompanying diagram a layout of the Monsoon Cooling System for the Jones Theatre, Canon City, Colorado.

Before we go into details covering the specifications of the apparatus used, it might be well to explain the principle of cooling used.

Everyone knows the positive cooling effect of a ride in an open trolley car or automobile with its attendant breezes.

And yet at no time is there the slightest drop in the temperature of the air. It is the breeze that does the work by evaporating the moisture in its passage over the body.

Evaporation Lowers the Temperature.

In hot dry climates—such as in Arizona—water is kept at a very low temperature in porous, earthen jugs. The porosity of the jug permits the water to seep through to the outside very slowly, keeping the outside always covered slightly with moisture. The air evaporates this rapidly and in doing so cools to a very low temperature the contents of the jug. And the more air circulation there is, the more rapid the evaporation and the lower the temperature

This, then, is Nature's way of cooling —and it is the method used by the Monsoon Cooling System, Inc.

100,000 Cubic Feet Capacity.

The Jones Theatre is a house of nearly one thousand seats—100 feet long, 44 feet wide and with an average height of 24 feet. This figures a little over 100,000 cubic feet of air capacity—and it is on the basis of the cubical contents that the Monsoon Engineers estimate the apparatus necessary to maintain the movement of air essential to cooling

In this case, a Number 7 Monsoon

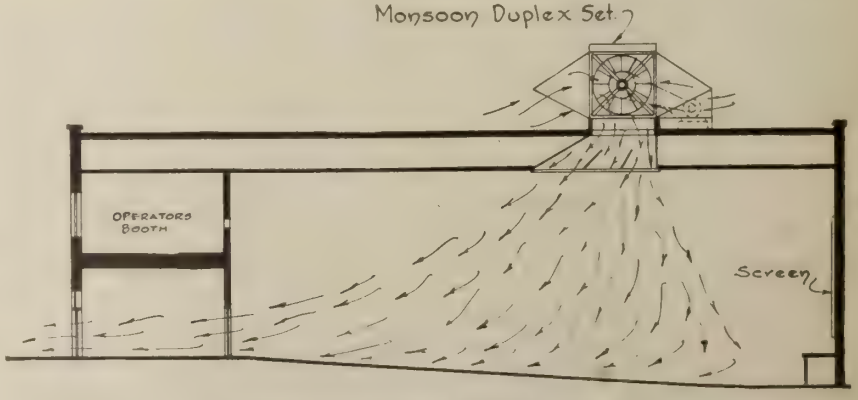

Diagram of Monsoon Cooling System.

As planned for Jones Theatre, Canon City, Colo.

TYPHOONS
COOL AND VENTILATE

Keep your head cool

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426 S. Talman Ave., Chicago, Ill.

Duplex Set was decided upon, set in the location shown in the diagram.

The set consists of two eighty-four inch fans of reversible type which may be set to blow air in or exhaust same as desired. Both fans rotate on the same shaft and are operated by a single motor.

Typical Monsoon Roof Installation.

With this equipment, harnessed to a 7½ hp. ac. motor, and running silently at a speed of 200 r. p. m. on a current consumption of 5½ k. w. tremendous volumes of pure wholesome air are blown directly into the house. The capacity is sufficient to effect a complete air change at least once every minute—a total of 6,000,000 cubic feet of air every hour.

Attractive in Hot Weather.

With this enormous volume of air sweeping steadily through the house, a delightful breeze, wholesome and refreshing, is maintained all over the auditorium. It is felt by every person in the audience and makes the Jones Theatre a very attractive place in hot weather.

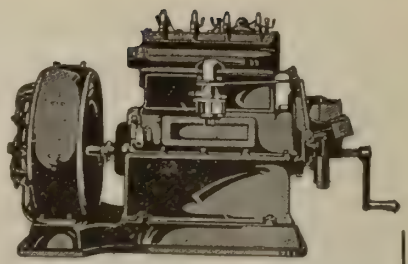
The Monsoon equipment has been especially designed for this class of work. It runs at low speed, smoothly and silently, without vibration, and yet delivers the enormous volumes of air required without objectionable drafts.

Both the Monsoon apparatus and the cooling system, as laid out for the Jones Theatre were designed by the Engineering Department of the Monsoon Cooling System, Inc., 70 West Forty-fifth street, New York City

The Typhoon Fan Company Makes a Good Suggestion

IN conection with our call for suggestions for the plan of a new theatre, which one of our subscribers was interested in building, a few of which were published in the Equipment Section of the Hoving Picture World of January 17, the Typhoon Fan Company of New York has supplied a plan for cooling, ventilating and heating this particular house.

For cooling and ventilating purposes two "Typhoon Twins" of proper size are suggested. These are mounted on the roof, one on each side of the main aisle and in the middle of the theatre. They take pure, fresh air from high above the dust and dirt of the street and blow it down through grilles in the ceiling and through the auditorium below with a steady breeze. It delivers this pure air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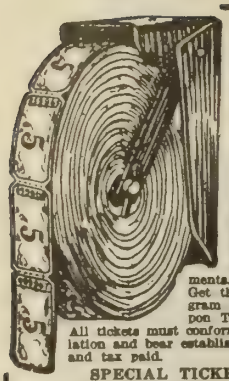

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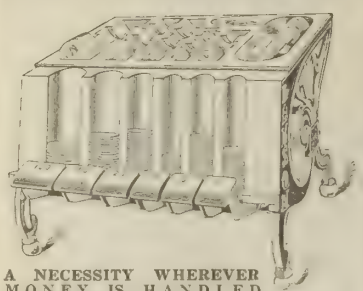
Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	9.00
One Hundred Thousand	15.00

National Ticket Co., Shamokin, Pa.

COIN CASHIER



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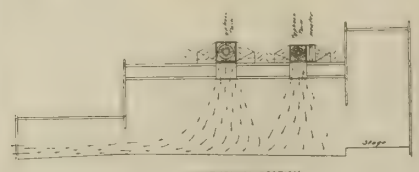
For the purpose of heating this theatre a six-inch steam pipe can be run from the boiler room to the Vento Heater located just over the proscenium arch. A "Typhoon Twin" would draw the required



LONGITUDINAL SECTION

Typhoon's Sectional View.

amount of fresh air through this heater and blow it down through grilles to the audience below. This same apparatus would be used for additional cooling in the summer time.

Providing this theatre had a balcony, it would be necessary to have vents in the rear of the balcony and rearrange the "Typhoons" somewhat in order to force a sweep of air over the balcony as well as throughout the orchestra.

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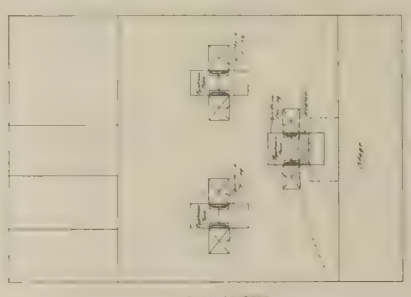

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What a Heating Concern Says

New York, Jan. 8, 1920.

Moving Picture World:

The writer was very much interested in the article "Do You Own a Heating Plant?" in January 10th issue. The writer of this article has correctly classified the usual type of heating plants that are put in moving picture theatres. The builder of a moving picture theatre seems to possess but one idea and that is to get a plant at the lowest possible figure regardless of the kind of a plant that he purchases. The cost of the plant is his only concern. If the moving picture people wish to have heating apparatuses that are satisfactory and that heat the buildings as intended and save the owner money in fuel and in labor, he should have the plant properly designed by a good heating engineer, and then see that the steamfitter installs it according to layout. The failure of one or all of this type of apparatus that has been installed is not an argument against the efficiency of steam as a heating medium nor of low pressure as steam and economy producers, but in each case it applies to that particular installation. Argument is not necessary to substantiate the value of steam for heating this type of construction. It remains for the builder and owner to see that his plant is properly laid out and installed.

The use of a magazine feed down draft boiler connected to a proper chimney would save from thirty to fifty per cent. in fuel cost and could be attended by employees who have other work to do on account of the little attention required in maintaining temperatures. The magazine feed down draft boiler carries steam for twelve hours without attention and burns the cheaper grades of fuel.

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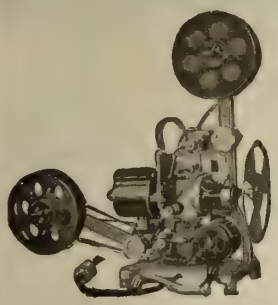

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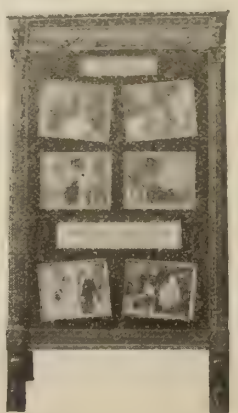

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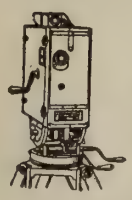

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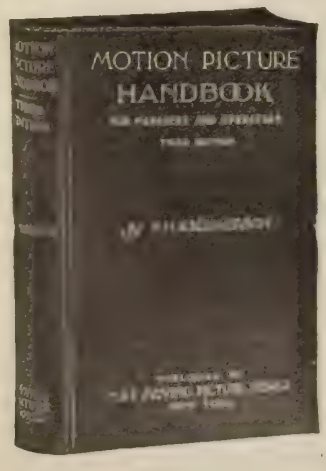

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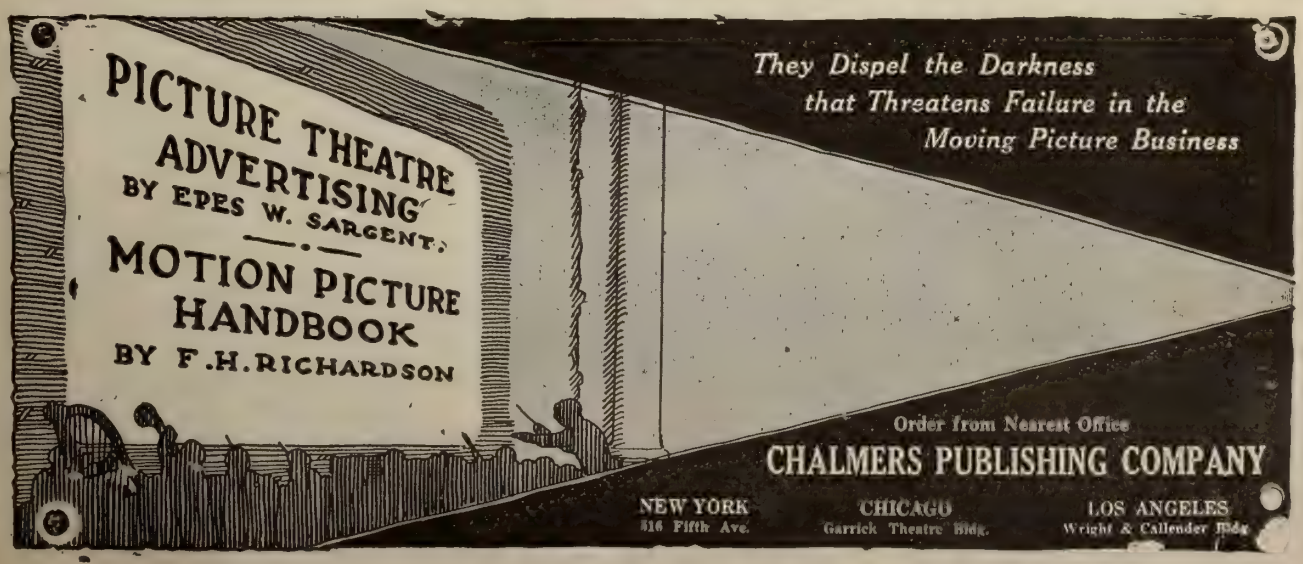
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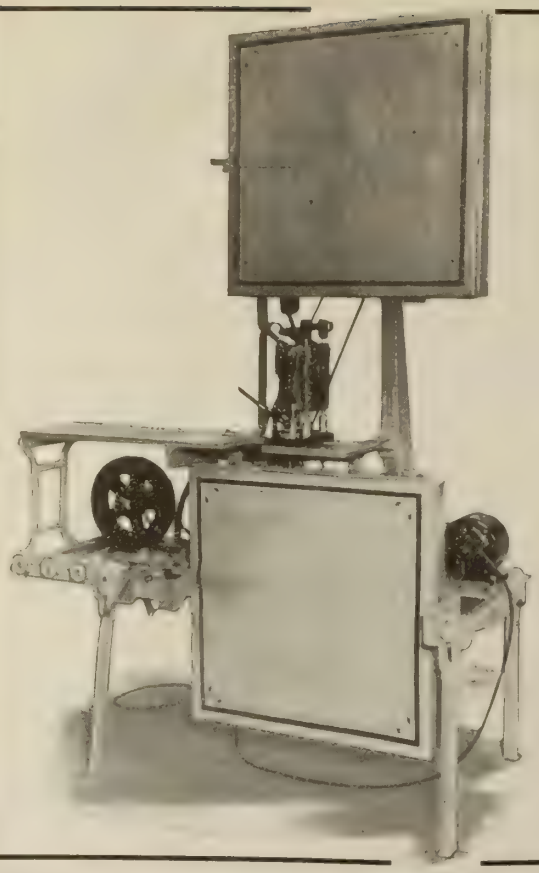

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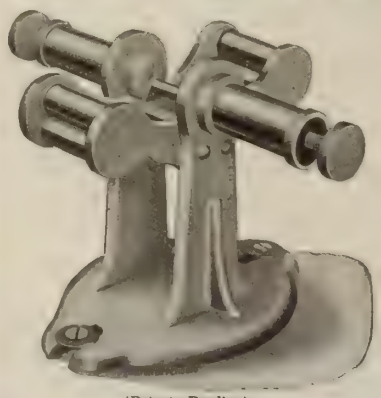

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